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concerto for amplified cello, electronics and orchestra
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“The QSYO’s approach, however – an approach based on self-love, connection and community-building – serves an important pedagogical purpose, as it allows young musicians of all backgrounds to experience a training program based in joy, rather than in competition with one another. …”  

We chose this photo because of all the images in this edition it was the one that spoke to us sweetly of “comfort and joy.” We love the warmth, intimacy, and safety it evokes, especially at a time of year when we need music-making and the embrace of our many kinds of families to sustain us from the Solstice’s longest night of the year until the light begins to return, around Groundhog / Valentine’s Day.

See you on the other side.
The WholeNote™

VOLUME 28 NO 3
DECEMBER 2022 - JANUARY 2023

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SUBSCRIPTIONS
subscriptions@thewholenote.com
$64 + HST (8 issues) single copies and back issues $8
*international - additional postage applies

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HILARY HAHN
ECLIPSE

THE NEW ALBUM • OUT NOW

Eclipse celebrates the power of authenticity and sees the triple Grammy-winning violinist delivering interpretations of three works charged with universal emotions yet rooted in their composers’ musical heritage; Dvořák’s Violin Concerto, Ginastera’s Violin Concerto, and Sarasate’s Carmen Fantasy.
I first met Kendra Fry in her capacity as General Manager of Trinity-St. Paul’s Centre at Bloor and Walmer Rd. It’s one of the most highly evolved faith/arts/communities around here – a long-time home for decades to Tafelmusik Baroque Ensemble, Toronto Consort, the VIVA! family of choirs. A hub for meetings, small recitals in the side chapel, school bazaars, before- and after-concert gatherings in the cheerfully decrepit gym, music lessons, rehearsals large and small. A host to hundreds of concerts by dozens of guest ensembles, amateur and professional and everything in between. And a haven. The community comes and goes via the doors at the west end of the building. The stairs to the concert hall/sanctuary, Trinity-St. Paul’s beating heart, are at the east.

Peas in a Pod

A few weeks back, I was looking through coverage of a recent announcement that London Symphonia – the city’s best chance in a long while of once again having a resident symphony orchestra – was partnering with the congregation of that city’s Metropolitan United Church to refurbish the church and sanctuary to performance standards that would make it a suitable permanent home for London Symphonia. Suddenly I found myself looking at a photo of an interior that looked like the spitting image of Trinity St. Paul’s. It was part of a larger initiative, the announcement said, to draw both the orchestra and the congregation more deeply into the life of the community. It looked and sounded like the work of someone I knew. So I gave her a call.

When we talked, Kendra Fry confirmed both the fact of her involvement, and my impression that the two halls were alike. “Like peas in a pod, in fact, almost identical. Same architects (Edmund Burke and Henry Langley), with Trinity completed in 1889 and Metropolitan 15 years later. Met is brick, Trinity stone, that’s one big difference, but other than that the sanctuaries are inch to inch the same. It made Metropolitan United much easier, anticipating things, so a lot of stuff could go much quicker.”

Praxis

The Trinity-St. Paul’s physical blueprint was clearly a significant help. But what about the Trinity imprint on Fry’s own thinking and praxis? “I learned a huge amount from both Tafelmusik and Trinity. I knew a fair bit about the arts, going in, but they taught me about how messy collaborations actually make us into better people – the things we think we are doing for the sake of money actually change us as people: better people, better citizens, more compassionate and connected artists and creators, and people of faith in the case of congregations. It was their vision. I just applied the whip to it.”

And does Metropolitan Church have the same potential for messy collaboration in London as Trinity-St. Paul’s in Toronto’s Annex neighbourhood? “I don’t think so,” Fry says. “It’s a much cleaner, more organized beginning. But it is in many ways an anomalous case. They are, for one thing, one of the largest United Church congregations in Canada. They get 250 in person and another 200 online for services. They raised $5,000 in 17 days for this initiative, so they are not doing this to survive, they are doing it because they want to.”

And how anomalous is that? “Put it this way, there are 27,000 churches in Canada. In the United Church alone, we are losing them, Canada-wide, at the rate of one a day. A quarter of them are at risk of not making it, because of a combination of dwindling congregations and deteriorating buildings.”
No shortage of projects
So there is no shortage of potential projects out there for Fry and like-minded organizations, such as Montreal-based Trinity Centres Foundation. She regaled me with anecdotes about several of these projects, such as in Kingsbridge, north of Goderich, ON., where the community bought the church at the crossroads outright and kicked in the hundreds of hours of sweat equity to turn it into a gathering place that once again could solve many of the complex needs of the town; a little town in Quebec where the church pegged for a daycare turned out to be unsuitable for that, but perfect for city hall, so they switched.

“And I have a site (St. Matthews in Kitchener) where they have a fellowship hall ideal for youth series – a big cement room with a stage. You can’t do it any harm and it’s at a distance from the central, perfectly made historical church building, but it’s fully accessible and on a streetcar line and so the opportunity to create something good. And in London we have a number of sites; one will become an Indigenous innovation centre, another housing, the third a music studio space, in keeping with London’s UNESCO City of Music designation.”

Matchmaking
Do the projects find her, or does she find them? And what happens when the congregation that was seemingly on board bristles at hearing the name of the Lord taken in vain in the current show or the other scandalous things artists get up to?

“Those aren’t the kind of people we work with,” she says. “I have an extensive process I go through in advance. Nowadays I make them go listen to my CBC podcast in advance. If they still want to talk to us after that, they are probably going to be ok. I make it clear there that I don’t practise a faith – because I think it’s important that people understand that the things I want to create are spiritual and faithful in nature, yes, in that I have faith in community and their connections to each other, but they are not of God or a particular practice. In these projects, that practice can totally continue to exist, as can everything else. It just can’t override.”

(The CBC podcast in question is easy to find: just google CBC Tapestry Kendra Fry, and you’ll be right there.)

In the podcast, host Mary Hynes describes Fry’s mission as “helping churches find new lives for their buildings when the congregation becomes too small to carry on,” Fry doesn’t mind the slightly reductive description. “When I’m feeling high brow, I call my role a ‘curator of community’ because that’s the thing that I do. I help communities curate a new version of themselves,” she says. “When I’m feeling a little more direct, I call it church repurposing, because practically speaking, we’re taking a building and helping to make it into what its community is asking it to be, and that has the potential to transform Canadian society. Think of the number of resources that are right now being held in very faithful trust by communities of faith and if they can help us dream a new society using those physical resources, think what we could do.”

On down the road
And as she looks down the road it’s not all about churches, or even necessarily about single buildings. “It’s all about surplus land by a whole lot of definitions: what a city has in land or can acquire in derelict properties, new builds, surplus faith buildings, yes, but also portfolios. Give me 22 sites in a two hour radius and I can do something about that.”

“And it’s about the ways we wield permitting and historical designation as a way to stop things we don’t like, and heritage designations that run aground on shoals of built form as opposed to history of use. It’s fascinating. As we become more aware through knowledge keepers of Indigenous land use, intangible history, the history within particular trees, how do we respect ‘gathering place for people’ as a more fundamental designation than what kind of building, or particular type of gathering that might be? Given the particular role of churches through time, think what that could mean for reconciliation.”

A toast to that.

David Perlman can be reached at publisher@thewholenote.com
As the calendar crawls through November en route to the December holidays and the sun has not even begun its long trek back to seasonal dominance, it’s a ray of hope to peruse the listings and discover how, throughout the community, live music by large ensembles is reasserting its presence after being completely uprooted by the pandemic. Take, for example, the orchestral explosion on December 10, when seven orchestras brighten up the evening in concerts beginning between 7 and 8pm.

Andrzej Rozbicki was the bassoon player and conductor of the Bremen Symphony Orchestra, and music director of the Westerstede Stadtorchester, in Germany from 1983 to 1985. In 1985, the Polish-born-and-trained Rozbicki moved to Canada and began teaching music with the TCDSB (Toronto Catholic District School Board). Along the way, he established the Brampton Symphony Orchestra and was their conductor for five years. He then founded the Celebrity Symphony Orchestra in 1994, becoming its artistic director and conductor. The Celebrity Symphony Orchestra returns to the Living Arts Centre in Mississauga with a joyous Christmas event on December 10, featuring Christmas melodies, arias, songs and dances. Topping the program is pianist Daniel Vnukowski as the soloist in Addinsell’s ‘Warsaw Concerto’, which the world first heard in the anti-Nazi 1941 film, Dangerous Midnight, about the Polish struggle against the German invasion of Poland.

For this concert, the orchestra welcomes singers from Covent Garden and Milan’s La Scala: tenor Krystian Krzeszowiak and soprano Natalia Rubiś; from Lublin, Poland’s Music Theatre, Dorota Szostak and Jakub Gąska; Canadian-Spanish renowned tenor Romulo Delgado, and Ukrainian sopranos Lesya Marchuk and Mira Solovianenko.

Counterpoint Community Orchestra (CCO) has been operating as a community orchestra in downtown Toronto since 1984. According to their website, it was the first 2SLGBTQIA+ orchestra in Canada and in the world. Counterpoint is a full symphony orchestra with a repertoire drawn from the Baroque through to the contemporary period. At their Holiday Concert on December 10 in Rosedale United Church (159 Roxborough Drive), the CCO will perform with soloists, soprano Rebecca Gray and clarinettist Helen Li. The concert will include music by Humperdinck, Handel, Mozart, Britten and the premiere of Journeys, for Angela Swan, a piece composed by CCO member Andrew McClure.

The Niagara Symphony Orchestra (NSO) has been an arts leader and cultural treasure in the Niagara Region for over 70 years. Established in 1948 as the St. Catharines Civic Orchestra, the organization has grown from a small community ensemble into a fully professional orchestra of over 50 musicians. A commitment to excellence and innovation has marked the tenure of current musical director, Bradley Thachuk, whose leadership since 2010 has increased
the orchestra’s regional profile. For their Christmas Caravan – a trip around the world in one December night – the NSO welcomes the Sultans of String to a festive holiday concert in St. Catharines’ Partridge Hall, with special guests, the Laura Secord Secondary School Chamber Choir, under the direction of Katryna Sacco.

Playing a live soundtrack to a beloved movie has become de rigueur for most North American orchestras these days and the Toronto Symphony Orchestra (celebrating their 100th year) is no exception. Full of Yuletide cheer, Elf (2003) follows Buddy (Will Ferrell) who was accidentally transported to the North Pole as a toddler and raised among Santa’s elves. John Debney conducts his own score as Buddy travels to New York in search of his biological father – all on the big Roy Thomson Hall screen.

The University of Toronto Symphony Orchestra’s December 10 concert in the MacMillan Theatre features winners of the UTSO Concerto Competition. Conductor Uri Mayer takes the podium in this talent showcase with winners Britton-René Collins, marimba (2020); Alex Hetherington, mezzo-soprano (2022); Kyle Orlando, trombone (2019); and Anastasia Kulikova, piano (2020). The program includes Golovko’s The Russian Marimba Concerto, Lieberson’s Neruda Songs, Grøndahl’s Concerto for Trombone and Rachmaninoff’s Piano Concerto No.2 in C minor, Op.18.

Founded in 2008 and made up of professional, amateur, and university and high school student musicians, this year’s Richmond Hill Philharmonic Orchestra’s A Magical Holiday features some special music to celebrate the festive season: The Polar Express, The Magic of Christmas, Twas the Night Before Christmas, Oy Hanukkah and Victor Hely-Hutchinson’s A Carol Symphony (1927). Under conductor/music director Jessica V. Kun, the audience will have the opportunity to sing along with the orchestra, in the Richmond Hill Centre for the Performing Arts on December 10.

Kristian Alexander founded Kindred Spirits Orchestra in 2009 and he remains its artistic director and principal conductor. On December 10 in the Flato Markham Theatre, KSO presents a concert of programmatic music beginning with Honegger’s Pacific 231; Jing Ye narrates (with her violin) the Chinese Romeo-and-Juliet folk tale, The Butterfly Lovers, a story of broken hearts set to music composed by He Zhanhao and Chen Gang in 1958, merging Eastern melodies with Western instruments. Icing on the cake: a mischievous puppet comes to life in Stravinsky’s exhilarating score to the ballet Petrushka.

Sultans of String – Rebecca Campbell, Drew Birston, Chris McKhool, Kevin Laliberté – join the Niagara Symphony’s Christmas Caravan on December 10

Thursday, February 2 at 8 pm

Borealis Quartet
— superb musicality and impressive technique —

Music TORONTO plans a major announcement at this concert

February 28

Janina Fialkowska
— master pianist for Romantic music —

March 30

Gryphon Trio & Friends
— multi-media — Echoes: Memories of the World —

May 6, 20, June 6

Small Ensembles Celebration
One not to miss

In what promises to be one of the highlights of the year, Itzhak Perlman & Friends take the stage of Roy Thomson Hall on December 12. The program was conceived by the Juilliard String Quartet’s first violinist Areta Zhulla and the late Roger Tapping, violist of the Juilliard, along with violin virtuoso Perlman, as an opportunity to perform the Ernest Chausson Concert for Violin, Piano and String Quartet, together. Tapping died in January 2022 before he was able to see the project to fruition, but Perlman picked up the curatorial slack; esteemed musical friends, pianists Emanuel Ax and Jean-Yves Thibaudet and the Juilliard, rallied round to see the project through. In addition to the Chausson the program includes Leclair’s Sonata for Two Violins in E Minor, Op.3 No.5 and Mozart’s Piano Quartet No.2 in E-flat Major, K493.

And in the New Year

Sheku Kanneh-Mason is the brightest star of the seven talented children of Stuart Mason and Kadiatu Kanneh. Mason came to the UK from Antigua; Kanneh was born in Sierra Leone and grew up in Wales. On January 20 and 21, Sheku will be the soloist with the TSO conducted by Peter Oundjian performing Elgar’s Cello Concerto. Speaking with The Big Issue about the music that made an impression on him growing up, Sheku named Jacqueline du Pré playing Elgar (with Daniel Barenboim). As a child, he says, “I tried to imitate her movements, of course not making the same sounds. I was moved by how directly and honestly she played.” In an interview from In the Green Room in June 2021 he said that the Elgar concerto was probably the piece of music he’s listened to the most since he was a child and the piece that inspired him to play the cello. “It’s one of those pieces that makes me cry every time – it’s magical.”

Meanwhile on January 21 and 22, Canadian star-in-the-making cellist Cameron Crozman is the soloist in Tchaikovsky’s charming Variations on a Rococo Theme. Nuno Coelho conducts the Kitchener-Waterloo Symphony.

After examining the music of Satie and Debussy, the six-member Cordâme ensemble continues its exploration of French composers with Maurice Ravel. Composer and double bass player, Jean Félix Mailloux, has composed pieces inspired by Ravel’s impressionist universe and adapted several of his most famous pieces. At the crossroads of chamber music and jazz, Cordâme’s music creates marvellous sound images, many of which will be heard at the Alliance Française Spadina Theatre, on January 21.

Leif Ove Andsnes, occasional two-piano partner of Marc-André Hamelin, makes his long-awaited Koerner Hall debut on January 26 in a program with music by Dvořák, Janáček and Beethoven’s indelible Piano Sonata Op.110.

Recognized with a MacArthur “genius grant” Fellowship in 2011, Alisa Weilerstein is one of the foremost cellists of our time. Fragments – her new, multisensory solo cello project that weaves together new commissions and unaccompanied Bach – premieres at Koerner.
Hall on January 28. The groundbreaking, multi-year project stitches together the 36 movements of Bach’s solo cello suites with 27 newly commissioned works. The resulting collection is divided into six Fragments, each an hour long and blending five to six composers, to be released independently over several seasons.

Here, in alphabetical order, are the 28 composers: Andy Akiho, Johann Sebastian Bach, Courtney Bryan, Chen Yi, Alan Fletcher, Gabriela Lena Frank, Osvaldo Golijov, Joseph Hallman, Gabriel Kahane, Daniel Kidane, Thomas Larcher, Tania Leon, Allison Loggins-Hull, Missy Mazzoli, Gerard McBurney, Jessie Montgomery, Reinaldo Moya, Jeffrey Mumford, Matthias Pintscher, Gity Razaz, Gili Schwarzman, Caroline Shaw, Carlos Simon, Gabriela Smith, Ana Sokolovic, Joan Tower, Mathilde Wantenaar, Paul Wiancko.

For the first time in over 100 years, the world-renowned Chicago Symphony Orchestra returns to Toronto. Two different concerts, February 1 and 2, mark the finale of their North American tour and Riccardo Muti’s final tour as music director and conductor after 13 years with the CSO.

On February 1, Beethoven’s Symphony No.7 in A Major, Op.92 – which Wagner called “the apotheosis of the dance” – is pure rhythm from start to finish. It’s followed with Prokofiev’s elegant Symphony No.5 in B-flat Major, Op.100, which Prokofiev began composing on D-Day, later writing that it was “a symphony of the greatness of the human spirit, a song of praise of free and happy mankind.” On February 2, the CSO will perform Beethoven’s Coriolan Overture, Op.62 and Symphony No.8 in F Major, Op.93 plus Liadov’s The Enchanted Lake and Mussorgsky’s Pictures at an Exhibition (arr. Ravel).

Take this remarkable gift for what it is – an opportunity to hear what Gramophone magazine calls the best orchestra in the USA and the fifth best in the world.

Paul Ennis is the managing editor of The WholeNote.
There has never been a December/January issue in The WholeNote’s 28 year history where Handel’s Messiah has not been part of our editorial coverage; sometimes coming up with fresh angles on the story is tougher than at other times.

This is one of the easier ones, thanks to Howard Dyck.

Howard Dyck, for those who don’t know, was, for almost four decades starting in 1972, the artistic director of the Grand Philharmonic Choir (previously known as the Kitchener-Waterloo Philharmonic Choir), before passing the baton to Mark Vuorinen in 2010. During which Grand Philharmonic Choir presentations of Messiah at Kitchener’s Centre in the Square ranked consistently at the “worth the drive to KW” for those of us not lucky enough to already be there! This was partly due to Dyck’s grasp of the material, to the quality of the choir and their “house band” – none other than the Kitchener Waterloo Symphony Orchestra; and partly because Dyck, as was the case with Handel himself, understood the importance of showmanship – consistently attracting a cast of stellar and often intriguingly matched guest soloists for GPC’s productions. (Think countertenor Daniel Taylor and tenor Ben Heppner together, as just one example.)
In 2015, with five years distance on the GPC’s Messiahs, Dyck took on a guest spot of his own, here in The WholeNote, in an article that ranged from musing on the mystery of the work’s unbroken appeal since its first performance in Dublin in 1742, to reflecting on his own lifelong association with the work: from first hearing it live as a ten-year old in Winkler, Manitoba, to conducting it in the People’s Republic of China.

Along the way in the story, Dyck excoriates some of the historically worst excesses in performances of the work. After pointing out that Handel’s Dublin performing forces were exceedingly modest in size, he writes: “It wasn’t long until enormous choirs and orchestras took on this remarkable work. Of its evolution into a lumbering warhorse, the most perspicacious critic was surely George Bernard Shaw [who] in a 1913 magazine article argued his case: ‘Handel is not a mere composer in England: he is an institution. What is more, he is a sacred institution. When his Messiah is performed, the audience stands up, as if in church, while the Hallelujah chorus is being sung. Every three years there is a Handel Festival, at which his oratorios are performed by four thousand executants from all the choirs in England. The effect is horrible; and everybody declares it sublime.”

(One wonders what Shaw would have thought of the production of Messiah that, on June 14, 1894, was the opening concert in a five-concert festival to inaugurate the then 3,500-seat “Massey Music Hall” on Shuter Street; the performance featured a 500-member chorus with an accompanying 70-member “Grand Festival Orchestra”.

“Happily, those days of unwarranted excess are largely behind us,” Dyck continues. “Nowadays, especially during the month of December – strange thing, that, given that Handel intended Messiah to be performed during the Easter season – it is possible to hear a great number of performances, some with very economical forces, others with large choirs and orchestras, albeit mostly displaying the transparency and agility we have come to expect.”

The year Dyck wrote that article for us, readers of The WholeNote had an astounding 32 separate productions of Messiah (44 performances in all) to choose from. This year’s list is modest by comparison, but no less diverse in terms of the range of forces that can be effectively brought to bear on this remarkable and remarkably durable work.

**OUR 2022 MESSIAH LIST**

See the concert listings for more details.

**Dec 9 7:30:** Elmer Iseler Singers. *Handel’s Messiah.* Elmer Iseler Singers; Lydia Adams, conductor. Soloists: Meredith Hall, soprano; Andrea Ludwig, mezzo-soprano; Owen McCausland, tenor; and Jorell Williams, bass. Guest choir: Viva Chamber Singers. Yorkminster Park Baptist Church, 1585 Yonge St.

**Dec 10 7:30:** Grand Philharmonic Choir. *Handel’s Messiah.* Grand Philharmonic Choir; Howard Dyck, conductor. Soloists: Megan Chartrand, soprano; Julie Bouliame, mezzo; Colin Ainsworth, tenor; Jesse Blumberg, baritone. Centre in the Square, 101 Queen St. N., Kitchener.

**Dec 11 7:30:** Toronto Beach Chorale. George Frideric Handel. *Messiah.* Nune An, soprano; Rachel Miller, mezzo; Mike Dodge, tenor; Matthew Cassils, bass; Chamber Orchestra & Chorus. Kingston Road United Church, 975 Kingston Rd.

**Dec 16 7:30:** Hamilton Philharmonic Orchestra/Bach Elgar Choir. *Handel’s Messiah.* Gemma New, conductor; Bach Elgar Choir. Soloists: Meredith Hall, soprano; Jennifer Enns Modolo, mezzo-soprano; Benjamin Butterfield, tenor; Giles Tomkins, bass. Central Presbyterian Church, 165 Charlton Ave. W., Hamilton. Also Dec 18 (2pm).

**Dec 16 7:30:** Tafelmusik. *Handel: Messiah.* Tafelmusik Baroque Orchestra & Chamber Choir; Ivars Taurins, conductor. Soloists: Karina Gauvin, soprano; Christopher Lowrey, countertenor; Valerio Contaldo, tenor; Brett Polegato, baritone. Koerner Hall, TELUS Centre, 273 Bloor St. W. Also Dec 17.

**Dec 17 7:30:** Guelph Chamber Choir. Messiah. Guelph Chamber Choir & Baroque Orchestra; Charlene Pauls, conductor. Soloists: Soprano: Sydney Baedke; Alto: Marion Newman; Tenor: Adam Luther; Bass: Dion Mazerolle. River Run Centre, 35 Woolwich St., Guelph.
Dec 17 8:00: Toronto Symphony Orchestra. Messiah, Toronto Mendelssohn Choir (Jean-Sébastien Vallée, Artistic Director); Gustavo Gimeno, conductor. Soloists: Lauren Fagan, soprano, Stephanie Wake-Edwards, mezzo-soprano, Michael Colvin, tenor, Elliot Madore, baritone. Roy Thomson Hall, 60 Simcoe St. Also Dec 18 (3pm), 19, 20, 21.

Not the Messiah

OTHER CHORAL CONCERTS

(See the listings for more details)

Dec 06 7:30: Toronto Mendelssohn Choir. Festival of Carols. Shireen Abu-Khader: “Carol of Toronto” (TMC commission); Traditional carols and works by Mendelssohn, Dove, Lauridsen. TMchoir, TM Singers, Isabelle Demers, organist; Jean-Sébastien Vallée, conductor. Yorkminster Park Baptist Church, 1585 Yonge St.

Dec 09 8:00: Rose Theatre. Choir! Choir! Choir! Epic 80s Singalong! Nobu Adilman and Daveed Goldman, creative directors. 1 Theatre Ln., Brampton.

Dec 10 2:00: Toronto Consort. Praetorius: Christmas Vespers. Toronto Consort with special guests. Trinity-St. Paul’s Centre, Jeanne Lamon Hall, 427 Bloor St. W. Also Dec 10 (2pm & 8pm).

Dec 10 3:00: Achill Choral Society. A Winter Day. Jenny Crober, guest director; Nancy Dettbarn, pianist; The Bells of Westminster, hand bells (Shirley Jemmett, director); Angela Dong, cello; Sean Derraugh, clarinet. Westminster United Church, 247 Broadway Ave., Orangeville.

Dec 10 3:00: Singing Out. The Holiday Party. Works by ABBA, Queen, Idina Menzel, and others. Metropolitan Community Church of Toronto, 115 Simpson Ave.


Dec 10 4:00: Pax Christi Chorale. Christmas Through the Ages. Works by Saint-Saëns, Rutter, Britten, Martin, and Hagenburg. Odin Quartet; Joshua Tamayo, organ & piano; Elaine Choi, conductor. Grace Church on-the-Hill, 300 Lonsdale Rd.


Dec 10 7:00: Univox Choir. Toast the Days. Sydney Guillaume: C’est beau la vie (Canadian premiere); and works by Whitacre, Lauridsen, and Leontovych. Malcolm Cody MacFarlane, conductor; Kevin Stoltz, piano. Christ Church Deer Park, 1570 Yonge St.

Dec 10 7:30: **Niagara Symphony Orchestra. Christmas Caravan with Sultans of String; Laura Secord Secondary School Chamber Choir; Bradley Thachuk, conductor. Partridge Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., St. Catharines.**

Dec 11 4:00: **Toronto Classical Singers. Joy and Jubilation, Bach: Christmas Oratorio BWV248. Elena Howard-Scott, soprano; Sandra Boyes, mezzo; Chris Fischer, tenor; Bruce Kelly, baritone; Toronto Classical Singers Players; Jurgen Petrenko, conductor. Christ Church Deer Park, 1570 Yonge St.**

Dec 12 7:00: **Coro San Marco. A Star Has Shone. Classical Christmas choral music. Joseph D. Carrier Art Gallery, 901 Lawrence Ave. W.**

Dec 14 7:30: **Toronto Welsh Male Voice Choir. Christmas Concert. Calvin Presbyterian Church, 26 Delisle Ave.**

Dec 16 8:00: **Exultate Chamber Singers. A Winter’s Night. All-Canadian concert. Mark Sirett: Silence, Frost & Snow; Emily Green: New Work (world premiere); and works by Gordon Lightfoot and Gordie Sampson. Calvin Presbyterian Church, 26 Delisle Ave.**

Dec 16 8:00: **Kitchener-Waterloo Symphony. Yuletide Spectacular. KW Mass Choir; Grand Philharmonic; Carousel Dance Company; Andrei Feher, conductor. Centre in the Square, 101 Queen St. N., Kitchener. Also Dec 17.**

Dec 17 1:30: **The Edison Singers. The First Nowell: Christmas Carols Through the Ages. Noel Edison, conductor. Court House Theatre, 26 Queen St., Niagara-on-the-Lake.**

Dec 17 3:00: **That Choir. That Choir Carols. Greg Pike, conductor. St. Andrew’s Presbyterian Church (Toronto), 73 Simcoe St. Also Dec 18.**

Dec 17 7:30: **Amadeus Choir of Greater Toronto. Let Us All Be Merry. Seasonal songs with opportunities for the audience to join in. Amadeus Choir of Greater Toronto; Emerging Canadian Voices; Alexis Baro, trumpet. Eglington St. George’s United Church, 35 Lytton Blvd.**


Dec 17 7:30: **VOCAtoronto. A Winter’s Eve. Seasonal selections, including works by Astor Piazzolla, Ola Gjeilo, and Sarah Quartel. Jenny Crober, conductor; Elizabeth Acker, piano; Sybil Shanahan, cello; Daniel Murphy, percussion; Jonno Lightstone, clarinet. Eastminster United Church, 310 Danforth Ave.**

Dec 17 8:00: **Voices Chamber Choir. Rejoice and Sing. Ron Ka Ming Cheung, conductor. St. Martin-in-the-Fields Anglican Church, 151 Glenlake Ave.**


**AND AS THE YEAR TURNS**, The WholeNote’s searchable-by-genre online event listings are updated weekly at thewholenote.com.

David Perlman can be reached at publisher@thewholenote.com
FALL ON YOUR KNEES finds theatrical form

JENNIFER PARR

"Ten years ago, I was inspired to adapt Fall on Your Knees as a piece of music-driven theatre," says director Alisa Palmer. On January 20 at the Bluma Appel Theatre in Toronto, that initial seed of inspiration will have its first public performance as a fully fledged two-part epic piece of theatre.

“History told with a thumping, complex narrative, a host of colourful characters and a great big bow to psychology” is how the Chicago Tribune described Fall on Your Knees, the multi-award winning 1996 novel by Canadian writer, playwright, and actor Anne-Marie Macdonald, that has been acclaimed around the world and translated into 23 languages.

The book has an epic sweep. Chronicling the history of three generations of the Piper family through the variously fated lives of the daughters of an Irish-immigrant self-trained piano tuner, Fall on Your Knees begins in Nova Scotia’s Cape Breton Island, with music in all its forms, from step dancing to folk music, interwoven through daily life. From its Cape Breton Celtic roots, the story’s action is propelled forward by the music of the sisters’ lives: the trench songs of WW1, Tin Pan Alley and on into the 1920s, exploring the emerging jazz scene of Harlem in New York when Kathleen goes to New York City in hopes of becoming a singer at the Metropolitan Opera.

Macdonald, herself, has said that the novel “began, in my mind, as a play. I ended up bringing the story to light as a novel but I’ve always cherished the vision of it as a three-dimensional experience for a live audience.” Hannah Moscovitch, who is writing the script and co-adapting the novel with director Palmer says: “We wanted our adaptation to be a work of art and not just render the book onto the stage. That meant we needed a rigorous collaboration between all the artists working on the adaptation to make the show a music-driven, image-driven and story-driven experience.”

Along with Palmer and Moscovitch, the team includes composer and music director Sean Mayes, a rising-star composer who works and teaches in Canada, the US and the UK. Known for his work on Broadway productions MJ (assistant conductor) and Hadestown (associate conductor), he was also, this fall, the music director and conductor of the world premiere of Mandela, a new musical about Nelson Mandela at the Young Vic Theatre in London, England.

As befits the story’s scale, the adaptation also has an epic sweep, with 24 named roles distributed among 13 actors, one of whom, vocalist Maryem Tollar, in

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addition to the role of Mrs. Mahmoud, the sisters’ maternal grandmother, also shares live musical duties with multi-instrumentalists Anna Atkinson and Spencer Murray.

So, what direction will the composer and adaptation team take with the music to drive the story? I am intrigued and looking forward to seeing (and hearing) what the team comes up with.

Produced in association with the National Arts Centre (Ottawa), Vita Brevis Arts (Toronto), Canadian Stage (Toronto), Neptune Theatre (Halifax) and the Grand Theatre (London), Fall on Your Knees will travel to Halifax, London and Ottawa immediately following its Toronto premiere. For more information, see canadianstage.com (Toronto run: January 20-February 4).

Wringing Out the Old Before Ringing in the New

The past six months have seen an exciting resurgence of theatre as live performance has returned, including superb large scale musical productions of Damn Yankees at the Shaw Festival, Cabaret at the Stratford Festival and & Juliet at the Princess of Wales Theatre (Mirvish Productions), as well as top-notch medium-scale music theatre such as Choir Boy at Canadian Stage, to smaller shows such as the Festival Players’ The Shape of Home and Golden Record at Soulpepper. There is a hunger from both sides – performers to perform and audiences to return to auditoria, whether wearing masks or not.

Now that the winter season is upon us holiday-themed productions are exploding across Ontario’s stages – a chance to squeeze every last drop of fun out of the old year before bidding it a relatively fond farewell.

Traditional Fare

Sign of hope: the beloved west-end Toronto Pia Bouman School for Ballet and Movement is at last able to go back to their usual Nutcracker performance location at Humberside Collegiate for a full-scale production – a worthy flag bearer for the contingent of Christmas Carols and Nutcrackers out there. Neither show wins the...
prize for most productions though: there are at least 12 productions of Elf: the Musical, both professional and amateur, across the province. Suddenly extra popular this year, Elf: the Musical is based on the film Elf, with music by Matthew Sklar and book by Thomas Meehan and Bob Martin (of Drowsy Chaperone fame). The Grand Theatre’s production of Elf: the Musical just lost a performance to multiple cases of COVID but we hope that this is just a blip and not a sign of things to come.

Two traditional seasonal offerings are on my must-see list this year: first, the stage version of Irving Berlin’s White Christmas at the Shaw Festival, helmed by the dynamic team of director Kate Hennig and choreographer Allison Plamondon who brought us last year’s Niagara-on-the-lake hit Holiday Inn. November 18-December 23. www.shawfest.ca.

I also don’t want to miss the always joyously anarchic panto from Ross Petty Productions, with its score of contemporary pop hits repurposed for fairy tale antics. An additional incentive is that Peter’s Final Flight is a final panto bow by the production company. All the usual elements will be there: the bright young juvenile leads, the smiling villain just asking to be booted (Ross Petty himself as Captain Hook – a role he has said is one of his favourites) and that strange British tradition of the “dame” always played by a man – in this case Dan Chameroy returning in skirts as another audience favourite, Plumbum. Matt Murray writes the script again, and all is directed and choreographed by Tracey Flye, with music direction by Bob Foster. December 2-January 7. https://www.rosspetty.com

A little more offbeat
I find myself also looking for more unusual holiday offerings and several have caught my eye:

Young People’s Theatre is presenting Snow White, in a revamped version exploring and not shying away from the problematic themes included in the original fairy tale but also promising fun and laughter and enjoyable singing and dancing by the alternating cast of two playing all 14 characters. November 21-January 7. https://www.youngpeoplestheatre.org

At Harbourfront, co-presented by Why Not Theatre, Moby Dick is coming into harbour in a production by the internationally acclaimed puppet theatre from France and Norway, Plexus Polaire, led by artistic director Yngvild Aspeli. The highly dramatic novel has been adapted into an even more highly dramatic stage production that features fabulous life size puppets, a stunning visual design and an underwater orchestra. December 13-16 https://harbourfrontcentre.com/event/moby-dick/

At the Royal Alexandra Theatre, on the more traditional side of feel-good musicals but without the holiday theme, is Fisherman’s Friends, the Musical. Based on the true story of a group of Cornish fishermen getting together to sing the traditional working songs they had sung for generations and being discovered by a fish-out-of-water music manager, the show tells the story of the group becoming chart-stopping sensations and ending up onstage at the Pyramid Stage at Glastonbury. Joyous performances of traditional Cornish folk tunes accompanied by traditional instruments are interwoven throughout. November 30-January 15. www.mirvish.com

Ringing In The New
Looking ahead into 2023, three previously postponed musical productions are finally getting the chance to open, and I am circling them on my calendar right now.

In April the remount under the umbrella of Crow’s Theatre of Yes Theatre’s hit Sudbury production of Sondheim’s Merrily We Roll Along will come at last to Toronto’s East End. Sondheim fans like myself will be thrilled to get the chance to see this increasingly popular Sondheim musical which was a notorious flop on Broadway when it first debuted in 1994. Inspired by the 1934 Kaufman and Hart play of the same name, Merrily famously tells in reverse order the story of three friends and their rise to fame at the expense of the friendship that made it all possible. Dora award-winner Mitchell Cushman directs and the score is filled with favourites such as We’ve Got A Good Thing Going. April 19-May 7. https://www.crowstheatre.com/whats-on/view-all/merrilywerollalong

In May, the Shaw Festival’s previously postponed production of Gypsy, starring Kate Hennig, will finally have the chance to open. The beloved musical, inspired by the memoirs of Gypsy Rose Lee, by Arthur Laurens (book), Jule Styne (music), and Stephen Sondheim (lyrics) is a wonderful vehicle for a singing actress. Famously first played by larger-than-life belter, Ethel Merman, Mama Rose has also been memorably played by Angela Lansbury, Tyne Daly, Bernadette Peters, and Patti LuPone among others. It is exciting to anticipate seeing the talented Kate Hennig’s take on this legendary character. May 10-October 7. https://www.shawfest.com/playbill/gypsy/

And finally, Kelly v. Kelly by Britta Johnson (music and lyrics) and Sara Farb (book) developed through the Musical Stage Company’s Crescendo Program, and repeatedly postponed thanks to COVID, will at last get its world premiere in May. Based on a real story from 1915, this exciting musical tells the story of a 19-year-old heiress who after getting romantically entangled with a tango dancer finds herself being sued in court by her mother for “incorrigibility.” I saw an early excerpt a few years ago presented by the now defunct Canadian Musical Theatre Project, and music, choreography and book were stunning, surprising and fun. May 26-June 18. Canadian Stage Berkeley Street. https://musicalstagecompany.com/shows/kelly-v-kelly

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.
KOERNER HALL
2022.23 Concert Season

Leif Ove Andsnes
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SATURDAY, FEBRUARY 4, 4:30PM
MAZZOLENI CONCERT HALL
FREE (TICKET REQUIRED)
The Phil and Eli Taylor Performance Academy for Young Artists presents concerts by the leading young classical musicians in Canada. Hear the stars of tomorrow!

Earl Lee conducts the Royal Conservatory Orchestra
FRIDAY, FEBRUARY 10, 8PM
KOERNER HALL
TICKETS START AT ONLY $25
Earl Lee is a renowned Korean Canadian cellist and conductor, currently Assistant Conductor of the Boston Symphony. He and the RCO will perform Stravinsky, Barber, and Schumann
Part of the Temerty Orchestral Program

Bach Collegium Japan, Masaaki Suzuki, conductor, with Roderick Williams, baritone
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One of the world’s most sought after baritones, Roderick Williams will perform Bach, Telemann, and more with Bach Collegium Japan
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KOERNER HALL
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Academy Chamber Orchestra
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FREE (TICKET REQUIRED)
String students from The Phil and Eli Taylor Performance Academy for Young Artists come together as the Academy Chamber Orchestra to perform a special concert

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Academy Chamber Orchestra
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MAZZOLENI CONCERT HALL
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January 1, 2023 will mark the return of what has become a favourite New Year’s tradition in Toronto and cities across North America – Attila Glatz Productions’ “Salute to Vienna” modelled on the wildly popular “Neujahrstagkonzert” (New Year’s Day Concert) given by the Vienna Philharmonic. The Vienna Philharmonic concert is broadcast throughout the world – operetta excerpts as well as the waltzes and polkas of the Johann Strauss family as the apotheosis of Viennese culture, speaking to a particular pre-World War I innocence, sentimentality and nostalgia that resonate particularly powerfully in troubled times.

Marion and Attila Glatz both grew up listening to these New Year’s Day concerts (on the radio, as tickets are impossible to get – Marion in Austria, Attila in Hungary) and together decided to create something similar in their new home of Canada. Beginning with a single concert in 1995, given at the George Weston Recital Hall to an audience of 1,000, it moved the following year to Roy Thomson Hall and then expanded to Vancouver, New York, West Palm Beach and Sarasota as well. By the millennium, it was being presented in 33 cities to 70,000 people.

I became associated with this venture early on, first as the orchestra librarian for the Toronto concert, then as the librarian for all the concerts, then even as second clarinettist in the Toronto orchestra. Currently I do all of that, plus communicating with the conductors, singers and dancers to develop the actual individual programs. What was Marion and Attila’s New Year’s tradition has become my tradition – but lasting each year from mid-September through late January. As you can imagine, the years have brought a lot of crazy and wonderful experiences. Here are a few of my favourites.
**Pride in the pages**

As an orchestra librarian, I take pride in preparing printed pages from which musicians can read in such a way that allows rehearsals to proceed as smoothly as possible. Just imagine the time wasted if the conductor has to tell their 54 orchestra members where to start or which repeats to take or not. And the chaos that can ensue if everyone isn’t working from the same map. The finest musicians playing excellent instruments will sound amiss if they’re not all in the same place in the music. All of these artist preferences must be confirmed in advance, and scores and parts marked accordingly before being sent to conductors and orchestras.

Technology has greatly enhanced the ease and accuracy with which I can accomplish this. Sending scans of vocal scores to singers and mp3 recordings to choreographers sure beats the “bad old days” of sending faxes and mailing CDs. But even so, there are countless ways for things to go wrong.

For one thing, every one of the pieces on our program is known by at least two, sometimes three different titles. Think *Die Fledermaus* or *The Bat*; *An der schönen blauen Donau* or *Blue Danube Waltzes*. Confusing as that can be, it gets worse when a conductor or singer refers to a song by the lyrics of the chorus instead of the verse: like “Mein lieber Schatz” or “Sag ja.” Vocal pieces sometimes exist in different keys; singers may have different preferences for starts, stops and sometimes, cuts. Waltzes and polkas are dance music and as such feature repeated sections to create symmetry in the dance movements. Numerous symbols are used to indicate these repetitions and save space on the page. Taken together, these pencilled-in symbols on a part constitute the “repeat scheme” or “road map” through a piece of music, but as with ordinary maps, they get used by most artists to devise their own route – to achieve their personal interpretation.

One piece in particular takes the prize for defying consistency. *Frühlingsstimmen* or *Voices of Spring* exists in two different versions – one for soprano and orchestra and one for orchestra only (which is sometimes used for dancing). I’ve been able to wrangle dancers into agreeing to a single common repeat scheme, but the sopranos are another matter. Of the 15 or so sopranos who have performed this work with us, no two have done it the same. I have about seven sets of parts with various markings which I continue to modify.

**Eraser shavings**

I can always tell if something went wrong or wasn’t clear, by the markings made by players in their parts. “XXXXX” or “YES!” or “NO!!” or long lines drawn from one place in the music to another are testimony to a player’s attempts to keep their place on the page, but these markings are seldom helpful to the next player. Each year our kitchen table gets taken over by eraser shavings as I spend quite a bit of time cleaning up and re-marking. I’ve taken to marking these structural indications in blue pencil (the erasable kind – just in case), which...
stands out better and distinguishes my markings from a player’s. So, experience has taught me ways to bring most aspects of music preparation under my control, but all that work will be for nothing if the printed music fails to reach its proper destination intact and on time – and that remains beyond my control.

Many a slip

Most of our conductors live in Europe and over half of the orchestras are in the US. It is key, when shipping across an international border, to declare the contents in a way that is clear to customs authorities. Should they question the contents or value of a package, they set it aside and may open it for confirmation – any of which will delay arrival. Declaring “Salute to Vienna” in the contents field does not work well; “Used Printed Sheet Music” usually does the trick. I have learned, to my cost, that the fine print contained in every courier company’s shipping agreements allows a one-day “delay due to customs” that supersedes the guaranteed date of delivery.

On shipping day, my kitchen is beset with up to 40 boxes destined for different parts of the world. Yes, I once got my address labels confused and sent a box intended for Miami to Sarasota. Fortunately I figured this out before also sending the Sarasota box to Miami and the contractor in Sarasota (now my BFF forever) was able to send the Miami box on to Miami – causing only a couple of days’ delay.

When more is less

1998 (for the New Year of 1999) was the first year that I prepared the music for all the orchestras. A lot of this music was new to me, but Attila had introduced me to the librarian of the Vienna Volksoper, a Mr. Kogler, who was enormously helpful. Still I had a lot of copies to make – 16 for each of our perennial encores, Blue Danube, Auld Lang Syne and Radetzky March for starters. Coincidentally I happened to be shopping for a new copy machine at the time and three competing companies were eager to foist trial machines on me. “Bring them on!” Very fortuitous, as it turned out. Except that when I ran all three at once, I blew the circuit breaker!

Sopranos – sick and surprising

In 2008 we’d finished our rehearsals in Toronto and even had a day off before the concert, but all this under a cloud of apprehension.

Our soprano was sick. She had sat in the hall for a rehearsal and was hoping to perform. We all had our fingers crossed, but on the morning of our day off, Attila, about to board a plane in Chicago, called me to say she couldn’t perform and could I help organize for another soprano. Good news: we found someone. Not so good news: she would require two different arias and one new duet. I gathered the new soprano, tenor and conductor with the new music for a rehearsal that went well, the orchestra would be seeing the new music for the first time in the concert. The conductor gave me a list of special markings to place in the parts – most of which I had. Some, however (the two new duets) were still in the hands of the players. I placed a sign at the RTCH artist entrance asking players to bring me their parts to mark and worked like crazy until about ten minutes before the start of the concert. After which I had to change into my concert dress, put together my clarinets and get on stage.

The soprano surprise came in 2014, when American soprano Rebecca Nelsen was due to come to Toronto. Our correspondence was going really well, but she had suggested a first aria with “a big trumpet cadenza,” which I did not see anywhere in the music I had. So I arranged a phone call with her – a call I’ll never forget. She explained that she would play the trumpet cadenza. Colourful content for these concerts is gold, so I readily agreed. Next we had to talk about her second aria, which seemed much more conventional – that is until she said, “... and I could do it with my twin sister, Michelle, if you want ...” (Are you kidding??) We’d love for Michelle to join us!

In the concert, Rebecca made her first half appearance in a beautiful, flowing white gown, smiling demurely to the applause. Then, with a loud chord from the orchestra, she whipped the trumpet out from behind her gown and played the cadenza – to sensational effect! Her second half aria, with a de rigueur costume change, was Schwipslied or Drinking Song from A Night in Venice, by Johann Strauss II. Rebecca sang the first verse acting a bit tipsy, and flirting with the conductor. Then, as the orchestra began an interlude, she alluringly exited stage right (as if to slip

Gary Corrin with the twin sopranos, Rebecca Nelsen on the left and Michelle Tarbox on the right (or was it the other way around??)

24 | December 2022 - January 2023

GARY CORRIN
into something more comfortable). The conductor, somewhat of a ham himself, started to follow her offstage when, from the opposite side of the stage, Michelle suddenly appeared, in identical costume, to sing the second verse. The unsuspecting audience went wild.

How I met my wife

The same year, in 2014, Marion and Attila hired the Canadian Opera Company chorus to join the usual four soloists and orchestra for “Bravissimo!” their New Year’s Eve opera gala. While warming up onstage for the orchestra rehearsal someone came to me to resolve a mixup with the space for the chorus rehearsal. I went to help, and while doing so, asked the singer who had approached me on stage to point out a colleague of hers, Ingrid Martin, whom I had never met, but with whom I shared a close friend. She replied that – actually – she was Ingrid Martin.

The chorus made such an impression that Attila and I immediately planned to have them back the following year – and I figured that Ingrid might be a good person to talk to about how to work out a few details. We agreed to meet for coffee – all business... then dinner. We were married two years later. In the years since, “Salute to Vienna” has become a part of Ingrid’s life as well – perhaps more than she bargained for. String bowings, eraser bits covering the table, a substantial music collection in the basement, and boxes all over the dining room as I write this. It wouldn’t be nearly as much fun without her.

Covid, Copies, and Cancellations

The pandemic of 2020 forced the cancellation of all “Salute to Vienna” concerts. We resumed in 2021, but with restrictions in some cities. One of these was that all players on stage were required to be distanced – so string players could no longer share a stand of music. I had to make twice as many string parts. And all that extra work was for nothing in two cities where the concerts were cancelled after all. Boring this job is not!

The “Salute to Vienna” New Year’s Concert returns to Roy Thomson Hall on January 1 in Toronto, and FirstOntario Concert Hall on January 2 in Hamilton. Tickets at salutetovienna.com.

Gary Corrin, second clarinet will be there.

After 30 years as the Toronto Symphony’s Principal Librarian, Gary Corrin retired in January 2022. He now enjoys beginning each day with a ‘To Do’ list that he might actually complete.

DEARLY
LIFE, LOVE, AND MARGARET ATWOOD

SUNDAY | FEB.12 | 3:00 PM

Jane Mallet Theatre

Measha Brueggergosman-Lee
Hannaford Smaller Band

Tickets: visit hssb.ca
Phone: 416.366.7723 OR 1.800.708.6754

DEARLY
LIFE, LOVE, AND MARGARET ATWOOD

SUNDAY | FEB.12 | 3:00 PM

Jane Mallet Theatre

Measha Brueggergosman-Lee
Hannaford Smaller Band

Tickets: visit hssb.ca
Phone: 416.366.7723 OR 1.800.708.6754
On a cold snowy night last November 19, I was happy to be in the warmth of the Music Gallery at 918 Bathurst Street, listening to the bright pulsating music of an inspiring collaboration between Toronto’s Evergreen Club Contemporary Gamelan and the Spindle Ensemble from Bristol, UK (a collaboration that arose from a chance meeting in Bali between Evergreen member Christopher Hull and Spindle member Harriet Riley, we had been informed). I was curious.

Chris Hull: Hull’s connection to gamelan music, he told me, began when he was an undergraduate percussion student at Wilfrid Laurier University. In 2013, the University of Waterloo hired ethnomusicologist Dr. Maisie Sum who subsequently began a gamelan ensemble. Encouraged by his father to check it out, and despite his initial hesitation, Hull found himself falling in love with the sound and the experience of playing a very different kind of percussion music. Eventually Sum’s husband, I Dewa Made Suparta – an internationally renowned Balinese performer and composer who co-founded one of...
The excitement of lights dimming, theme music filling the theatre in "surround sound," who can deny that feeling of exhilaration we've all enjoyed as we wait to watch our favourite actors come alive on the big screen? The Rose Orchestra welcomes you to re-live some of those moments as they present a collection of movie melodies sure to spark that excitement all over again.

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**FEBRUARY 11, 2023**
**7:30PM**

**THE MARC JORDAN SHOW**

**JAZZ @ LBP HOSTED BY JAYMZ BEE**

Join Performing Arts Brampton for another performance of Jazz @ LBP hosted by Jaymz Bee. This performance is an intimate one featuring Marc Jordan as he plays songs from all facets of his long career -- from the early Yatch Rock to jazz recorded with producer Lou Pomanti. Other familiar hits will feature songs from artists such as Joe Cocker, Cher, Bonnie Raitt, Amanda Marshall, Bette Midler, Josh Groban and more!

**FEBRUARY 14, 2023**
**8:00PM**
and it was at this point he became part of the ensemble. “It felt like getting called up to the big leagues to play with all my teachers,” he told me during our conversation. In 2020, the original members of ECCG began thinking about the future of the ensemble and the passing of the torch to a younger generation of players. Hull was approached as one person to be part of this transition team, a process that would take place over five years; one of the team’s tasks in this new role was to come up with their own project ideas.

The idea of collaborating with another ensemble came while Hull was driving home after a rewarding ECCG joint concert in Montreal with Sixtrum Percussion. “I was thinking how the best music is based on good interpersonal relationships,” Hull said. It was a proverbial lightbulb moment: Hull thought of Riley and the Spindle Ensemble. Hull was already a fan of their music; the fact that their album Inkling had made The Guardian’s list of ten best contemporary albums of 2021 made the idea even more enticing. The invitation was extended and grants were sought and received to make it all happen. Once Spindle arrived in Toronto, the two ensembles spent a week together, rehearsing essentially all new repertoire. Some pieces were already fully written, while others required collaborative workshopping. During their time together, they also recorded the repertoire for potential release in the future.

The concert began by featuring each of the two ensembles performing their own repertoire. The ECCG performed their arrangement of Samagaha by composer and suling master Burhan Sukarma, the group’s artist in residence in 1993. Samagaha features extensive solos for suling (played by Andrew Timar), and the kecapi (Sundanese zither) played by Bill Parsons. The Spindle Ensemble performed two of their pieces, from the Inkling album, that were created by the ensemble, which, in addition to Riley on marimba and vibraphone, features Daniel Inzani (piano), Caedra Lunniss (violin), and Jo Silverston (cello). The rest of the evening combined compositions by Andrew Timar, Daniel Inzani, Daniel Morphy (ECCG) and Harriet Riley.

From Riley’s perspective, the collaboration was “a fantastic opportunity, as both Spindle Ensemble and Evergreen are groups which take influence from a wide range of musical traditions and involve them in a contemporary classical context. Evergreen also has the improvisational capacity we have, as well as having an unusual combination of instruments.”

One of the overall impressions I had of these various compositions was how each composer played with the different sonorities of the two groups as well as the different tuning systems. One example of this occurred when similar material would be played by one group, followed by a repetition of the material in the other group. Overall, the music was lively, energetic and vibrant, bringing a youthful pulsation and spirited tone to the evening.
MAINLY CLUBS, MOSTLY JAZZ

A Toast to Amnesia as the Music Goes Live (Again)!

COLIN STORY

Still a relatively new venture, the QSYO had its debut performance at Yonge and Dundas Square in June 2022, as part of the Luminato Festival, featuring special guests Elizabeth and Beverly Glenn-Copeland. An ensemble of approximately 50 members, the QSYO is made up of 2SLGBTQ+, questioning and allied youth, aged 14–21, from across the GTA. The QSYO aims to give its members the opportunity to “further their musical training while actively engaging in 2SLGBTQ+ community building,” through mentorship, performance opportunities, and a collaborative approach to repertoire selection. Generally, repertoire consists of pop songs, old and new, with a 2SLGBTQ+ connection, from artists as stylistically diverse as Tracy Chapman, Billy Strayhorn and Frank Ocean, arranged specifically for the ensemble.

Anyone who has participated in typical audition-only youth ensembles – in high school, in student music festivals, or even in undergraduate music programs – will likely have had experience with the kinds of competitive, hierarchical proficiency-measuring contests that can lead, sooner or later, to feelings of insecurity and inadequacy. The QSYO’s approach, however – an approach based on self-love, connection and community-building – serves an important pedagogical purpose, as it allows young musicians of all backgrounds to experience a training program based in joy, rather than in competition with one another.

Queer Songbook Orchestra

Queer Songbook Orchestra: On December 20 at The Opera House, the Queer Songbook Orchestra is hosting its seventh Annual “Roasted Chestnuts” holiday show, which serves two important purposes. The first: to present a vision of the holidays focused on “chosen family,” “queer joy,” and “intergenerational connection,” in keeping with the QSO’s mission to “increase awareness and understanding through the scope of 2SLGBTQ+ experience, thereby fostering dialogue and nurturing deeper community.” The second: to raise funds for the Queer Songbook Youth Orchestra, the QSO’s recently formed youth-centred pop orchestra initiative.

In case you’ve forgotten, at the beginning of December of last year, as a tumultuous 2021 came to a close, the season was looking tentatively merry and bright: indoor gatherings were once again possible, venues seemed to have definitively reopened, and life was returning to, dare we say it, some semblance of normalcy. And then, of course, we were back in lockdown, first in the ten-people-or-fewer, please-don’t-sneeze-on-Santa version of mid-to-late December, and then, come January, in the full dress-shirt-and-sweatpants version.

A year later, and it seems that music as an industry is ready for the season. Holiday shows are proliferating at a rapid rate; Christmas music can be heard on the radio and on streaming-service playlists, from jazz musicians to pop acts to charmingly reedy youth choirs; the sound of sleigh bells lurks menacingly around every corner. Just as important, collective and communal live music-making are steadily on the rise again, offering a kind of comfort and joy too long absent.

Queer Songbook Orchestra

Queer Songbook Orchestra

MAINLY CLUBS, MOSTLY JAZZ continues on page 41
LIVE OR ONLINE

Tuesday December 6
- 1:30: Don Wright Faculty of Music. Choral Concert: Chorele & Western University Singers. Paul Davenport Theatre, Talbot College, Western University, 1515 Richmond St. N. London. 519-661-3767 or www.music.uwo.ca/events. Free.
- 1:30: Toronto Mendelssohn Choir. Festival of Carols. Shireen Abu-Khadar: Carol of Toronto (TMC commission); and Traditional Christmas Carols and works by Felix Men- delssohn, Jonathan Dave, Morten Lauridsen and others. Toronto Mendelssohn Choir; Toronto Mendelssohn Singers; Isabelle Demers, organist; Jean-Sébastien Vallée, conductor. Yorkminster Park Baptist Church, 1585 Yonge St. www.tmcchoir.org/event/festi- val-of-carols-2022 or 416-408-0208. $39.95-$89; $39.95-$80 (50+); $24.95 (VOXTix). Also Dec 7.
- 8:00: Don Wright Faculty of Music. Electro-acoustic Composers Concert. Studio 242, Music Building, Western University, 1515 Richmond St. N. London. 519-661-3767 or www.music.uwo.ca/events. Free.
- 8:00: Royal Conservatory of Music. 21C Music Festival & Music on Film Series: Kronos Quartet on Film: A Thousand Thoughts. A live documentary with the Kronos Quartet, written and directed by Sam Green and Joe Bini. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or www.rcmusic.ca/performance. $21-$85.
- 8:00: Toronto Symphony Orchestra. TSO Holiday Pops. Nikkii Renée Daniels, Paul Alexander Nolan, vocalists; Etobicoke School of the Arts Chorus, Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $62. Also Dec 7,8 & 9, 7:30pm.

Wednesday December 7
- 2:00: Toronto Symphony Orchestra. TSO Holiday Pops. Nikkii Renée Daniels, Paul Alexander Nolan, vocalists; Etobicoke School of the Arts Chorus, Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $47. Also Dec 8 & 9, 7:30pm, 8pm.
- 7:30: Don Wright Faculty of Music. Choral Concert: Les Choristes & St. Cecilia Singers. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N. London. 519-661-3767 or www.music.uwo.ca/events. Free.
- 7:30: Toronto Mendelssohn Choir. Festival of Carols. Shireen Abu-Khadar: Carol of Toronto (TMC commission); and Traditional Christmas Carols and works by Felix Men- delssohn, Jonathan Dave, Morten Lauridsen and others. Toronto Mendelssohn Choir; Toronto Mendelssohn Singers; Isabelle Demers, organist; Jean-Sébastien Vallée, conductor. Yorkminster Park Baptist Church, 1585 Yonge St. www.tmcchoir.org/event/festi- val-of-carols-2022 or 416-408-0208. $39.95-$89; $39.95-$80 (50+); $24.95 (VOXTix). Also Dec 6.
- 8:00: Massey Hall. The Andy Kim Christ- mas. With special guests: Broken Social Scene, Metrich, The Sadies, Molly Johnson, Ron Sexsmith, Dan Hill, Scott Helman, High Flyer. 178 Victoria St. 416-872-4255. From $49.
- 8:00: Toronto Symphony Orchestra. TSO Holiday Pops. Nikkii Renée Daniels, Paul Alexander Nolan, vocalists; Etobicoke School of the Arts Chorus, Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $62. Also Dec 6, 7, 7:30pm, 8pm.

Thursday December 8
- 12:00 noon: Canadian Opera Company. Instrumental Series: noon土壤way. Created by Olivia Shortt in collaboration with Can- adian duo Orbit (Aliyata Foon-Dancoes and Isidora Nojkovic) and British-Canadian sopra- nora Alexandra Smither. Richard Bradshaw Amphitheatre, Four Seasons Centre for the
Performing Arts, 145 Queen St. W. Free.


7:30: Don Wright Faculty of Music. Western University Symphony Orchestra: The engima I will not explain. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 561-967-5769 or www.music.uwo.ca/events. Free.

7:45: New Music Concerts. Digital Broadcast. James O’Callaghan: As In A Simile. New Music Concerts. $22.50; free; pre-concert talk, 8pm; broadcast. ONLINE.

8:00: Blythwood Winds. Blythwood Winds. Greg Harrison: technician/self; Philip Bingham; Elisha Liebzig; Liveable Cities; Cris Derksen: Five Buckos per Head. Blythwood Winds: Sarah Yun Sun Moon, flute; Elizabeth Eccleston, oboe; Anthony Thompson, clarinet; Kevin Harris, bassoon; Curtis Vander Hyden, horn, 916 Bathurst Centre for Culture, Arts, Media and Education, 916 Bathurst St. 807-355-8297. $20.

8:00: Royal Conservatory of Music. 21C Music Festival Series: Kronos Quartet - Music for Change. Reich: “Pendulum Music” (Canadian premiere); Traditional: Star-Spangled Banner (as performed by Jimi Hendrix; arr: Stephen Prutman & Kronos); Raghupati Raghava Raja Ram (arr: Kronos Quartet) (Canadian premiere); Becker: No More (Canadian premiere); Haskell: God Shall Have All Tears Away (arr: Jacob Garchik) (Ontario premiere). Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or www.rcmuc.com/performances. $21-$105.

8:00: Toronto Symphony Orchestra. 75O Holiday Pops. Nikkii Renee Daniels, Paul Alexander Nolan, vocalists; Ezzell School of the Arts Chorus, Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $62. Also Dec 6, 7, 12 & 8 pm.

7:00: Church of the Holy Trinity. The Christmas Story. A film screening. 19th Trinity Sq. www.thechristmasstory.ca or 416-598-421X301. Suggested donation: $10; $5(child). Film screening also on Dec 17. Also Dec 9(8pm), 10(8pm). Also available on Earlybirdlive.com on demand.

2:00: Toronto Symphony Orchestra. ELFM in Concert. John Deebny, conductor: Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $55. Also Dec 9(7:30pm), 10(7:30pm).

2:00: University of Toronto Faculty of Music. Music of Hope. Maria Dolynnycky. Works by Silvestrov, Kouchouk, Yashchenko, Bortkiewicz, Dremelova, and others. The Days. $25; $20(with a $5 donation); $20(under 12). A Silent Auction will also be hosted during intermission.

5:00: Hamilton Children’s Choir. Constantly Becoming. Komenc, Esplori, Esprimas, and Ilumini choirs. Faith United Church, 1778 Nash Rd. 519-661-3767. $15(sr); $10(st).

5:00: Pax Christi Chorale. Christmas Through The Ages. Works by Saint-Saëns, Britten, Martin, and Hagenburg. Dewi Thomas’ Overture to the Days. $12(ages 7-18); free(under 7). Also Dec 17(2pm), 23(7pm).

6:00: Hamilton Children’s Choir. Christmas Memories: With Macaroni Angels. Seasonal carols and songs. Meadowvale Theatre, 6315 Montevideo Rd., Mississauga, 647-549-4524. $25; $12(ages 7-18); free(under 7). Also Dec 9(7:30pm), 10(8pm).


7:00: Mississauga Chamber Singers. Christmas Memories: With Macaroni Angels. Seasonal carols and songs. Meadowvale Theatre, 6315 Montevideo Rd., Mississauga, 647-549-4524. $25; $12(ages 7-18); free(under 7).

7:00: Univox Choir. Toast the Days. Sydney Guillemand. C’est beau la vie (Canadian premiere); Eric Whitacre: Lux aurumque; Morten Lauridsen: O magnum mysterium; Mykola Leontyovych: Shchedryk (Carol of the Bells). Malcolm Cody MacFarlane, conductor; Kevin Stoltz, piano. Christ Church Deer Park, 1570 Yonge St. www.univoxchoir.com/toast-thedays. $25; $30(with a $5 donation); $20(under 12). A Silent Auction will also be hosted during intermission.


8:00: Toronto Consort. Praetorius: Christmas Vespers. Toronto Consort with special guests. Trinity-St. Paul’s Centre, Jeanne Lamon Hall, 427 Bloor St. W. www.torontoconsort.org or 416-964-8337. From $36. Also Dec 8(9pm), 10(8pm). Also available on Earlybirdlive.com on demand.

10:00: Xena Concerts/TOT Live. Sensory-Friendly Concert: OKAN! A family-friendly concert that embraces neurodiversity and difference performing classical music with imagery, accessibility and environment. Meridian Hall, 1 Front St. E. www.xenai concerts.com or 416-927-1555.

10:00: Church of the Holy Trinity. The Christmas Story. Words and music. 19th Trinity Sq. www.thechristmasstory.ca or 416-598-421X301. Suggested donation: $10; $5(child). Words and music also on Dec 17(2pm), 23(7pm).

10:30: Toronto Consort. Praetorius: Christmas Vespers. Toronto Consort with special guests. Trinity-St. Paul’s Centre, Jeanne Lamon Hall, 427 Bloor St. W. www.torontoconsort.org or 416-964-8337. From $36. Also Dec 8(9pm), 10(8pm). Also available on Earlybirdlive.com on demand.

12:00: Vancouver Symphony Orchestra. A Very Merry Christmas. Guest conductor, Oliver Duff; soloists: Michael Corbo, bass-baritone; Gary Dalgarno, tenor; Andrew Schramm, oboe; Brigid Klinck, harp. 549-4524. $25; $12(ages 7-18); free(under 7).


8:00: Acoustic Harvest. The Magpies. St. Paul’s United Church (Scarborough). 200 McIntosh St., Scarborough. www. acousticharvest.ca. @1-647-759-7564. $30(adv) or cash at door. CANCELLED.

8:00: Acoustic Harvest. The Pairs and Bass. St. Paul’s United Church (Scarborough). 200 McIntosh St., Scarborough. www. acousticharvest.ca. @1-647-759-7564. $30(adv) or cash at door. NOTE: Artist substitution due to cancellation of original artists.


8:00: Burlington Performing Arts Centre. Merry Motown: Christmas Special with the Legends of Motown. 440 Locust St., Burlington. www. burlingtonpac.ca/events/merry-motown-christmas-special or 416-689-2152. $60(Premium); $50(Regular).

8:00: Kitchener-Waterloo Symphony Youth Orchestra. A Christmas Spectacular. Sing-along carols for the whole family. Holiday favourites including Leroy Anderson’s Sleigh Ride. Burlington Performing Arts Centre, 440 Locust St., Burlington. 905-661-6000. $28; $16.

8:00: St. Peter’s Lutheran Church. Many Are the Wonders. Traditional and contemporarily sacred music, intermingled with favour. £20 Sing-along carols for the whole family. Holiday favourites including Leroy Anderson’s Sleigh Ride. Burlington Performing Arts Centre, 440 Locust St., Burlington. 905-661-6000. $28; $16.

8:00: Sean Jones. Holiday Soul. Soul-inspired renditions of timeless holiday classics. Sean Jones, singer & songwriter; Toronto Concert Orchestra; & Jennifer Brown, Globe & Mail award-winning soprano; Carl Stelnik; piano & organ; Henry Renglich, tenor; Jesse Blumberg, bassoon; Grand Philharmonic Choir; Howard Dyck, conductor. Centre in the Square, 101 Queen St. N., Kitchener. info@grandphilchoir.com www.grandphilchoir.com. $27-$51; $19(st/under-30); $9(adult). 76 Anglesey Blvd., Steinheuser, piano & organ; Henry Renglich, tenor; David Finneran, baritone; Carl Danis, mezzo; Kyle Orlando, trombone; Anastasia Kulkova, piano; Uri Meyer, conductor. MacMillan Theatre, Edward Johnson Build. Sing, 80 Queen’s Park. 416-408-0206. $30; $20(adv); $10(st/under-30). U of T students admitted free with a valid TCard, space permitting.
Day 1: December 13

12:00 noon: Canadian Opera Company Vocal Series: Winter Celebrations. Beloved songs, both sacred and secular, evoking both the cold of the natural world and the warmth of the winter holidays. Artists of the COC Ensemble Studio. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. Free.

12:00 noon: Trinity College, University of Toronto. Sacred Music in a Sacred Space. Trinity College Chapel, University of Toronto, 6 Hoskin Ave. 416-978-2922. Free.

12:00 noon: Massey Hall. Classic Albums: Queen. 170 Victoria St. 416-872-4255. From $45.

Day 14

12:00 noon: Roy Thomson Hall. Organ Concert. Sarah Swinden, organ. 80 Simcoe St. 416-872-4255. Free. Limit 4 tickets per person.


8:00: Massey Hall. Good Lovelies Christmas Concert. 176 Victoria St. 416-872-4255. From $39.

Day 16

12:00 noon: Epochoke Philharmonic Orchestra. Ho Ho Ho! EPO! Christmas favours and Mozart: Concerto for Flute, Harp, and Orchestra in C K299/297c. Etobicoke Collegiate Auditorium, 165 Avenue Rd. 416-971-9229 or www.epochoke.ca. $30; $25 (student); $15 (child).

8:00: Exultate Chamber Singers. A Winter’s Night. Powerful imagery of our iconic winter takes centre stage in this all-Canadian concert. Mark Sirett: Silence, Frost & Snow; Emily Green: New Work (world premiere); and works by Gordon Lightfoot and Gordie Sampson. Calvin Presbyterian Church, 598-4521 X301. Suggested donation: $10; $5 (child). From $62.

7:30: Toronto Beach Chorale. George Frederic Handel: Messiah. Nuna An, soprano; Rachel Miller, mezzo; Mike Dodge, tenor; Matthew Cassilis, baritone; Chamber Orchestra and Chorus. Kingston Road United Church, 975 Kingston Rd. www.eventbrite.ca/handl-messiah-at-christmas-tickets-44192986097. $30; $15 (youth).


7:30: Tafelmusik. Handel: Messiah. Karina Gauvin, soprano; Christopher Lowrey, countertenor; Valerie Contaldo, tenor; and Brett Polegato, baritone; Tafelmusik Baroque Orchestra & Chamber Choir; Ivars Taurins, conductor. Koerner Hall, TELUS Centre, 273 Bloor St, W. 1-833-964-6337. From $47. Also Dec 17.
LIVE OR ONLINE | Dec 6, 2022 to Feb 15, 2023

Holidays with Gemma New. Hamilton Children’s Choir; Hamilton Youth Philharmonic Orchestra; Gemma New, conductor: Boris Brett Great Hall, FirstOntario Concert Hall, 1 Summers Ln., Hamilton. 905-526-7756. $30-$80.

● 8:00: That Choir. That Choir Carols. Greg Pike, conductor. St. Andrew's Presbyterian Church (Toronto), 73 Simcoe St. 416-419-1756 or info@thatchoir.com or www.thatchoir.com. PWM. Also Dec 16(8pm).


● 7:30: Amadeus Choir of Greater Toronto. Let Us All Be Merry. New and favourite seasonal songs with opportunities for the audience to join in. Amadeus Choir of Greater Toronto; Emerging Canadian Voices; Alexis Baro, trumpet. Eglinton St. George’s United Church, 35 Lytton Blvd. info@amdeauschoir.com or 416-446-0182. $35; $30(sr); $10(pr). Dec 6(8pm).

● 7:30: Chorus York, Richmond Hill. Christmas Around the World. A program of international Christmas music. Chorus York; Jennifer Min-Young Lee, artistic director. Guests: The Bells of St. Matthew’s; Joan Farahmand, tombak’; Marzieh Rahimzadeh, Hani Niroo, vocals; Naghmeh Farahmand, mezzo; Michael Colvin, tenor; Elliot Madore, bass-baritone; Gustavo Gimeno, conductor. Roy Thomson Hall, 360 Queen St. W. 416-879-5566. From $41. Also Dec 16(8pm), 17(2:30 & 8pm).

● 7:30: Toronto Symphony Orchestra. Messiah. Handel: Messiah. Toronto Mendelssohn Choir; Lauren Fagan, soprano; Stephanie Wake-Edwards, mezzo; Michael Colvin, tenor; Elliot Madore, bass-baritone; Gustavo Gimeno, conductor. Roy Thomson Hall, 360 Queen St. W. 416-879-5566. From $41. Also Dec 16(8pm), 17(2:30 & 8pm).


● 7:30: Kitchener-Waterloo Symphony. A Jewish Boy’s Christmas. Howard Gladstone, conductor. Trafalgar Centre, 735 Bloor St. W. 416-598-3375. From $41. Also Dec 16(7:30pm), 17(8:30pm, 2:30pm).

● 8:00: Cathedral Bluffs Symphony Orchestra. Messiah. Handel: Messiah. Toronto Mendelssohn Choir; Gustavo Gimeno, conductor. Metropolitan United Church (Toronto), 73 Simcoe St. 416-419-1756. $29-$87. Also Dec 16, 17(8pm), 18(2:30 & 8pm).

December 17th
3:00 pm & 7:30 pm

Eglinton St. George’s United Toronto

www.amadeuschoir.com
thewholenote.com/just-ask

LET US ALL BE MERRY!

December 17th
3:00 pm & 7:30 pm

Eglinton St. George’s United Toronto

amadeuschoir

www.amadeuschoir.com
thewholenote.com/just-ask

Saturday December 17

● 9:00: Messiahs Around the World. church; choral ensembles will offering. 383 Huron St. 416-929-3232. Free.


Sunday December 18


● 2:30: Kitchener-Waterloo Symphony. A Winter’s Eve. An array of seasonal selections, including works by Astor Piazzolla, Ola Gjeilo, and Sarah Quartel, featuring her cycle A Winter Day. Jenny Crober, conductor; Elizabeth Ackerman, piano; Sibyl Shanahan, cello; Daniel Murphy, percussion; Jonno Lightstone, clarinet. Eastminster United Church, 310 Danforth Ave. www.vocachorus.ca. $30, $15.

● 8:00: Christmas at Metropolitan United Church (Toronto). A collection of Christmas carols and anthems. Metropolitan United Church (Toronto), 73 Simcoe St. 416-419-1756. Free.

Monday December 19

● 7:30: Knox Presbyterian Church. Longest Night Service. Hard times and the absence of loved ones can make the Christmas season a difficult one for many. A place where you others in a place of healing and peace while we worship, this service is open to all and is ideal for those who are hunting or needing to give a place of healing and peace while we worship, this service is open to all and is.

Also Nov 26 (1pm).
FerryTicketOnline/tickets2/index.jsp. PWYC.
Christmas Carols Through the Ages
Noel Edits
editions accepted.
www.sultanschristmascaravan.eventbrite.
kins, nyckelharpa. Kingston Road United
guitar; Marito Marques, drums; Saskia Tom-
bourne.field@gmail.com. Purchase ferry
Anne Bourne
www.organixconcerts.ca. Freewill offering
Dawes, Organ
E. www.metunited.ca/drawnear. Free. Reli-
sichord and guitar, synthesizer, turntables
Masterpiece with inspirations from differ-
ent genres to create a feast of musical styles
for curious listeners. Genres range from clas-
ical to jazz, improv, hip-hop and soul with a
cast of vocal soloists, electric organ, harp-
sichord and guitar, synthesizer, turntables
and hypnotic dance. 345 Carlaw Ave.
www. tickets.crowstheatre.com. From $28. Also
Dec 24(30); 7:30pm).
Friday December 23
7:00: Church of the Holy Trinity. The
Christmas Story. Words and music. 19 Trinity
Sq. www.thechristmasstory.ca or 416-
598-4522 X301. Suggested donation: $10; $5(child). Words and music also on
Dec 10(2pm), 17(2pm).
7:30: Crow’s Theatre. Soundstreams: Elec-
tric Messiah. Re-images Handel’s great
masterpiece with inspirations from differ-
ett genres to create a feast of musical styles
for curious listeners. Genres range from clas-
cial to jazz, improv, hip-hop and soul with a
cast of vocal soloists, electric organ, harp-
sichord and guitar, synthesizer, turntables
and hypnotic dance. 345 Carlaw Ave. www. tickets.crowstheatre.com. From $28. Also
Dec 24(7:30pm), 24(1:30 & 7:30pm).
7:00: Soundstreams: Elec-
tric Messiah. Re-images Handel’s great
masterpiece with inspirations from differ-
ent genres to create a feast of musical styles
for curious listeners. Genres range from clas-
cial to jazz, improv, hip-hop and soul with a
cast of vocal soloists, electric organ, harp-
sichord and guitar, synthesizer, turntables
and hypnotic dance. 345 Carlaw Ave. www. tickets.crowstheatre.com. From $28. Also
Dec 23(7:30pm), 24(1:30 & 7:30pm).
8:00: Hugh’s Room Live. Suzie Vinnick.
3030 Dundas West, 3030 Dundas St. W.
60 Simcoe St. 416-598-3375. From $41. Also
Dec 17, 18(3pm), 20.
Tuesday December 20
7:30: Orpheus Choir of Toronto. Finding
Our Way: Time for Cheer. Carols and seasonal
songs. Orpheus Choir of Toronto; Gabriella Sundar Singh, narrator. Eastminster United
Church, 310 Danforth Ave. 416-530-4428. $45; $35(st); $20(at door).
8:00: Toronto Symphony Orchestra. Mes-
siah. Handel Messiah. Toronto Mendelssohn
Choir; Lauren Fagan, soprano; Stephanie
Wake-Edwards, mezzo; Michael Colvin,
tenor; Elliot Madore, bass-baritone; Gus-
tavo Gimeno, conductor. Roy Thomson Hall,
60 Simcoe St. 416-598-3375. From $41. Also
Dec 17, 18(3pm), 20.
Thursday December 22
7:30: Crow’s Theatre. Soundstreams: Elec-
tric Messiah. Re-images Handel’s great masterpiece with inspirations from different
genres to create a feast of musical styles for curious listeners. Genres range from classical to jazz, improv, hip-hop and soul with a cast of vocal soloists, electric organ, harpsichord and guitar, synthesizer, turntables and hypnotic dance. 345 Carlaw Ave. www.tickets.crowstheatre.com. From $28. Also Dec 24(7:30pm).
Saturday December 24
1:30: Crow’s Theatre. Soundstreams: Electric Messiah. Re-imagines Handel’s great masterpiece with inspirations from different genres to create a feast of musical styles for curious listeners. Genres range from classical to jazz, improv, hip-hop and soul with a cast of vocal soloists, electric organ, harpsichord and guitar, synthesizer, turntables and hypnotic dance. 345 Carlaw Ave. www.tickets.crowstheatre.com. From $28. Also Dec 24(7:30pm).
5:30: Music at Met. Christmas at Metropol-
itan: Family Christmas Eve. Contemporary service with music & activities. Metropolitan
United Church (Toronto), 56 Queen St. E. www.metunited.ca/drawnear. Free. Religious
service.
11:00: Music at Met. Christmas at Metropol-
Sunday December 25
11:00am: Music at Met. Christmas at Metropolitan: A Folk Tale Christmas. A cozy service with storytelling and music.

dec 20th, 2022 - 7:30 pm
GIFT OF CHRISTMAS
Eastminster United Church
Dec 20th, 2022 - 7:30 pm
Conducted by Robert Cooper
With Gabriella Sundar Singh
(Kim’s Convenience)

Tickets at orpheuschoirtoronto.com

Expect something different

December 6, 2022 - February 15, 2023
35

2022-11-30 3:31:18 PM
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2803_Back_Master.indd 35

LIVE OR ONLINE | Dec 6, 2022 to Feb 15, 2023

Thomson Hall, 60 Simcoe St. www.salutetovienna.com. From $75. Also Jan 2(Toronto).

Monday January 2


Saturday January 7

● 7:30: Li Delun Music Foundation. New Year’s Concert 2023. God Save The King; J. Strauss II. Voices of Spring Waltz; Rachmaninoff: Mvmt III from Piano Concerto No.3; Tang poetry recitation; Glinka/Valse-Fantaisie; Dvorak: Mvmt IV from Symphony No.9; and other works. Toronto Festival Orchestra; Linhan Cui, conductor; JJ Jun Li Bui, piano; Dashan, Tang Dynasty poetry recitation; Andrew Eland, card performance; Kemin Zhang, host. George Weston Recital Hall, Meridian Arts Centre, 5040 Yonge St. 416-281-8768 or www.ticketmaster.ca or info@lidelun.org.

Sunday January 8

● 5:00: St. Thomas’s Anglican Church. Evening with Ephiphany Carols. Grayston Ives: Magnificat and Nunc Dimitiss (Edington Service); Peter Cornelius (arr. Atkins): The Three Kings; Vaughan Williams: The Blessed Son of God; Philip Stopford: Lully, Lully, Lulay; William Mathias: A Babe Is Born All of a May. Choir of St. Thomas’s Church; Elizabeth Anderson, director; David Simon, organ. 383 Huron St. 416-979-2323. Freewill offering.

Also livestreamed at www.stthomson.on.ca. Religious service. LIVE & LIVESTREAM.

Tuesday January 10


● 7:30: Kitchener-Waterloo Symphony. Glee 1. Trevor Wagler, conductor; Steve Lehmann, music director; Amanda Kind, KW Glee Artistic Director. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 1-888-745-4711. $37.50.

Wednesday January 11


Friday January 13

● 12:30: Don Wright Faculty of Music. Fridays at 12:30 Concert Series: Visions of l’Amén. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free. LIVE & LIVESTREAM.

● 7:00: Stratford Summer Music. Side-by-Side: Winter Bach. C. P. E. Bach: Cello Concerto in a; J. S. Bach: Orchestral Suite No.3 in A; and other works by J. S. Bach and C. P. E. Bach. Joseph Johnson, cello; Nicola Pari, choreographer; Dances from Jörgen Dance; Members of the Toronto Symphony Orchestra; Students from the University of Toronto’s Faculty of Music. Avondale United Church, 12:00 noon. Stratford. www.ticketscene.ca/events/428283/. $10.

● 8:00: Don Wright Faculty of Music. The Light of East Ensemble. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free. LIVE & LIVESTREAM.

Saturday January 14

● 12:00 noon: Don Wright Faculty of Music. Mannsai Quartet. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free. LIVE & LIVESTREAM.

● 7:30: Massey Hall. Abbamania With Night Fever. 170 Victoria St. 416-872-4255. From $55.

● 8:00: Toronto Symphony Orchestra. Mozart Requiem. Mozart: Masonic Funeral Music K.477; Von Bingen: O virtus Sapiensiae; Beethoven: Grosse Fuge; Allegri: Misereire mei, Deus; Mozart: Requiem K.626. Toronto Mendelssohn Choir; Michael Francis, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $35. Also Jan 12, 14, 15(3pm); George Weston Recital Hall.

Sunday January 15

● 2:00: Chamber Music Hamilton. The Ying Quartet. Art Gallery of Hamilton, 123 King St. W., Hamilton. chambermusichamilton@gmail.com or 905-627-1627 or at the door. $35. Free admission to the Art Gallery of Hamilton.

● 3:00: Don Wright Faculty of Music. Faculty Concert Series: Morning Music for Brass. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free. LIVE & LIVESTREAM.


● 7:30: Toronto Symphony Orchestra. Mozart Requiem. Mozart: Masonic Funeral Music K.477; Von Bingen: O virtus Sapiensiae; Beethoven: Grosse Fuge; Allegri: Misereire mei, Deus; Mozart: Requiem K.626. Toronto Mendelssohn Choir; Michael Francis, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $35. Also Jan 12, 14, 15(3pm); George Weston Recital Hall.

Tuesday January 17


● 8:00: Don Wright Faculty of Music. Messiah. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free. LIVE & LIVESTREAM.

Wednesday January 18


● 7:30: Don Wright Faculty of Music. Canadian Chamber Choir With Western University Singers. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free. LIVE & LIVESTREAM.

Thursday January 19

● 12:10: University of Toronto Faculty of Music. Thursday at Noon: Quartet for the End of Time. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-387-3750. Free. LIVE & LIVESTREAM.

● 8:00: Don Wright Faculty of Music. Fred Pattison Piano Award 2022 Winner’s Recital. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free. LIVE & LIVESTREAM.

● 8:00: Flato Markham Theatre. The Mas- ters. 171 Town Centre Blvd., Markham. www.flatomarkhamtheatre.ca or 905-305-7469 or boxoffice@markham.ca. $60-$85.

Friday January 20

● 12:30: Don Wright Faculty of Music. Fridays at 12:30 Concert Series: Tafelmusik Revelations. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.


● 7:30: Toronto Symphony Orchestra. Sheku Kanneh-Mason Plays Elgar. Vaughan Wills- liams: Fantasia on a Theme by Thomas Tallis; Kwame Kwei-Armah’s A Letter to a Young Woman. Sheku Kanneh-Mason, cello; Peter Oundjian, conductor: Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $35. Also Jan 12(8pm). 8:00: Don Wright Faculty of Music. Fred Pattison Piano Award Competition: Final.
Round. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.

8:00: Rose Theatre. This is Brampton: Drivein, 1 Theatre Ln., Brampton. 905-874-2900 or www.thetheatre.ca. $15.

8:00: Royal Conservatory of Music. 21C Music Festival: 21C Cinq e Singt. Temerty Theatre, Telus Centre, 273 Bloor St. W. 416-408-0208. $21.

Saturday January 21

5:00: Royal Conservatory of Music. 21C Music Festival: 21C Cinq e Singt. Temerty Theatre, Telus Centre, 273 Bloor St. W. 416-408-0208. $21.

5:00: Guitar Society of Toronto. Daniella Rossi. St. Andrew's Presbyterian Church, 73 Simcoe St. www.guitarsocto.org. Admission: $35-45 ($15 door); Door: $40; $35 ($15). $30(e). $20(e).

7:30: Opera by Request. Ivahnova. Music by Sir Arthur Sullivan. Libretto by Julian Sturgis. Oliver Dawson, tenor (Ivanhoe); Dane Friessen, soprano (Rowena); Sharon Tikyan, soprano (Rebecca); Dylan Wright, bass (King Richard); Michael Robert-Broder, baritone (Knight Templar); and other soloists. William Shookoff, piano & music director. College St. United Church, 452 College St. 416-455-2365. $20.


8:00: Kitchener-Waterloo Symphony. Classical Time Machine. Rameau: Suite from Les Boréades; Tchaikovsky: Variations on a Rococo Theme; Adès: Three Studies from Couperin; Mozart: Symphony No.38 in D “Prague.” Cameron Crozman, cello; Nuno Coelho, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 1-888-745-4711. $29-$67. Also Jan 17(2pm). $30.

8:00: Niagara Symphony Orchestra. Gil- bert Conducts Dvorák. Fung Pizzicato; Vasks: Violta Concerto; Dvorák: Symphony No.8. Marin Thibault, viola; Dina Gilbert, guest conductor. Partridge Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., St. Catharines. 905-687-4993. 1650 ($39 arts) with valid ID. $15(student-university or college with valid ID); $15(youth 18 and under with valid ID).

11:00: University of Toronto Faculty of Music. Opera Student Composer Collective Presents: Disobedience. MacMillan Theatre, Edward Johnson Building, 80 Queen’s Park. 416-978-3750. Free. LIVE & LIVESTREAM.

8:00: Don Wright Faculty of Music. Early Music Studio with Telefonsk. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.

8:00: Royal Conservatory of Music. 21C Music Festival: Jan Gussin and Stewart Goodyear – New Works. Koerner Hall, TELUS Centre, 275 Bloor St. W. 416-408-0208. $21.

8:00: New Music Concerts. Digital Broadcast. Bekah Simms: subsune. New Music Concert’s YouTube page. Free. 7:45pm: pre-concert talk; 8pm: broadcast. ONLINE.

Tuesday January 24


12:00: University of Toronto Faculty of Music. Tuesday Noon Series: Let All the World…Sing! Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-978-3750. Free.

Tuesday January 25

8:00: Esprit Orchestra. Taiko Live! Colin McPhee: Tabahub-tabahun, for two pianos and orchestra; James O’Callaghan: Overbound, concerto for cello, electronics and orchestra (world premiere); Maki Ishii: Mono-Prism for taiko drummers and orchestra; Cameron Crozman, James O’Callaghan, electronics; Nagata Shachu, taiko drumming ensemble; Alex Pauk, conductor. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or www.esporchestra.com or info@esporchestra.com. $27-$65. 7:15pm: pre-concert chat with Alexina Louie.


January Thursday 26


7:00: Don Wright Faculty of Music. Jazz Ensemble Concert. Wolf Performance Hall, 251 Dundas St. S., London. 519-661-3767 or www.music.uwo.ca/events. Free.

8:00: Rose Theatre. The Original Walr. Luke Tianler, lead Vocals/guitar; Omar Lopez, bass guitar; Howard Smith, drums; Noël Aken, keyboards/organ. 1 Theatre Ln., Brampton. 905-874-2800 or www.theroses- tehr derive.ca. $25-$90.


Friday January 27

12:30: Don Wright Faculty of Music. Fridays at 230 Concert Series. Denis Jiron, trombone. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free. LIVE & LIVESTREAM.

7:30: Canadian Opera Company. The Marriage of Figaro. Music by W.A. Mozart. Luca Pisaroni, baritone (Figaro); Louise Alder, soprano (Susanna); Janni, Johanni van Dorsman, countess; Gordon Bin, bass-baritone (Count); Emily Fons, mezzo (Cherubino); and other Canadian Opera Company Orches- tra & Chorus. Hickey Bicket, conductor; Claus Guth, director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231 or 1-800-250-4833. Also Jan 28(2pm), Feb 2, 10, 12(2pm), 16, 18, 20, 22(3pm). At 7:30pm unless otherwise noted.

Saturday January 28


8:00: Toronto Consort. Winter Revels. Works by Orlando di Lasso, Playford, and Ravenscroft. Toronto Consort. Trinity-St. Paul’s Centre, Jeanne Laman Hall, 427 Bloor St. W. www.torontoconsort.org or 416-964-6335. From $30. Also Jan 30. Also available on EarlyMusicTV on demand.


Sunday January 29

• 2:00: Canadian Opera Company. The Marriage of Figaro. See Jan 27. Also Feb 2, 4, 10, 12(2pm), 16, 18(4:30pm). At 7:30pm unless otherwise noted.


• 3:00: Royal Conservatory of Music. 21C Music Festival: Unruly Sun. Koerner Hall, 60 Simcoe St. 416-598-3375.

• 3:00: Toronto Symphony Orchestra. Shostakovich 5 + Crow Plays Brahms. Ciel d'hiver; Brahms: Violin Concerto; Shostakovich: Symphony No. 5. Jonathan Crow, violin; Tarmo Peltokoski, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $35. Also Jan 28(8pm).

• 7:30: University of Toronto Faculty of Music. University of Toronto New Music Festival (UTNMF): Songwriting Concert. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-978-3750. Free.

Monday January 30

• 7:00: Royal Conservatory of Music. Music Mix: Maple Blues Awards. Koerner Hall, 60 Simcoe St. 416-598-3750. Free.

Tuesday January 31


Wednesday February 1

• 7:30: University of Toronto Faculty of Music. University of Toronto New Music Festival (UTNMF): Karen Kieser Prize Concert. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-978-3750. Free.

• 8:00: Royal Conservatory of Music. Chicago Symphony Orchestra; Riccardo Muti, conductor. Beethoven: Symphony No.9 in D Major Op.125; Shostakovich: String Quartet No.8 in c; Shostakovich: Symphony No.8 in C Op.110; Beethoven: String quartet No.13 in d Min.

Thursday February 2

• 12:00 noon: Trinity College, University of Toronto. Music from Japan. Hibiki Duo. Trinity College Chapel, University of Toronto, 6 Hoskin Ave. 416-978-2522. Free.

• 12:10: University of Toronto Faculty of Music. University of Toronto New Music Festival (UTNMF) and Thursdays at Noon: Rob MacDonald, Guitar. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-978-3750. Free.

• 7:30: Canadian Opera Company. The Marriage of Figaro. See Jan 27. Also Jan 29, Feb 4, 10, 12(2pm), 16, 18(4:30pm). At 7:30pm unless otherwise noted.

• 7:30: University of Toronto Faculty of Music. University of Toronto New Music Festival (UTNMF): Chamber Music by Kevin Lau. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-978-3750. Free.

Friday February 3

• 8:00: Rose Theatre. Jann Arden. 905-874-2800 or www.theroesteadetheatre.ca. $15-$75.


• 8:00: Music Toronto. Borealis Quartet. Imant Raminsh: String Quartet No.3; Shostakovich: String Quartet No.8 in c Op.110;
  7:30: Canadian Opera Company. The Marriage of Figaro. See Jan 27. Also Feb 2, 10, 12, 17, 19(12:30pm), 24. At 7:30pm unless otherwise noted.
  8:00: Massey Hall. Choir! Choir! Choir! 178 Victoria St. 416-672-4255. $30.

Sunday February 5
  2:00: Canadian Opera Company. Salome. Music by Richard Strauss. See Feb 3. Also Feb 9, 11, 17, 19(2pm), 24. At 7:30pm unless otherwise noted.
  2:30: University of Toronto Faculty of Music. University of Toronto New Music Festival (UTMNF). UI T: Jazz Students. Faculty & Guests. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-978-3750. Free.

Monday February 6
  8:00: Don Wright Faculty of Music. In Concert. Sanya Eng, harp & Ryan Scott, percussion. With the Kuster Building, Music Building, Western University, 1151 Richardson St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.

Tuesday February 7
  12:00: University of Toronto Faculty of Music. Tuesday Noon Series Presents: Vocalis II - Longing and Belonging. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-978-3750. Free.
  8:00: Roy Thomson Hall. Anne-Sophie Mutter and Mutter Virtuosi. 60 Simcoe St. 416-872-4255. From $68.

Wednesday February 8

Thursday February 9
  7:30: Canadian Opera Company. Salome. See Feb 3. Also Feb 11, 17, 19(2pm), 24. At 7:30pm unless otherwise noted.
  8:00: Rose Theatre. Freedom Cabaret. 1 Theatre Ln., Brampton. 905-674-2600 or www.therothesatre.ca. $15-$25.

Friday February 10
  12:30: Don Wright Faculty of Music. Fridays at 12:30 Concert Series: The Elego Trio. Von Kuster Hall, Music Building, Western University, 1151 Richardson St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.
  10:00: Don Wright Faculty of Music. Faculty Concert Series: Schoenberg’s Pierrot Lunaire. Von Kuster Hall, Music Building, Western University, 1151 Richardson St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free. Pre-concert talk at 5pm. FREE & LIVESTREAM.

Saturday February 11
  5:00: Don Wright Faculty of Music. Symphonic Band Concert: Modern Signatures. Paul Davenport Theatre, Taltot College, Western University, 1151 Richardson St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.
  7:30: Canadian Opera Company. Salome. See Feb 3. Also Feb 17, 19(2pm), 24. At 7:30pm unless otherwise noted.
  7:00: Hamilton Philharmonic Orchestra. Come Together: NPO Performs The Beatles. Darcy Hepner, guest conductor. FirstOntario
**LIVE OR ONLINE** Dec 6, 2022 to Feb 15, 2023

Concert Hall, 1 Sumners Ln., Hamilton. 905-526-7756. $20-$80.

- **7:30**: Niagara Symphony Orchestra. In The Mood! Zoltan Kalman, clarinet; Jeffrey Pollock, guest conductor. Partridge Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., St. Catharines. 905-867-4983. 888: $60(sr); $39(arts worker with valid ID); $15(student-university or college with valid ID); $15(youth-18 and under with valid ID). Also Feb 12(2:30pm).

- **7:30**: Rose Theatre. The Rose Orchestra: Magic of the Movies. 1 Theatre Ln., Brampton. 905-874-2800 or www.therothesatre.ca. $15-$34.

- **8:00**: Rose Theatre. The Magic of Christmas. 1 Theatre Ln., Brampton. 905-874-2800 or www.therothesatre.ca. $15-$34.

- **8:00**: Toronto Symphony Orchestra. "Disey". Songs for Murdered Sisters. Asainged-k: New Work (NACO Comission); Heggie/ text by Atwood: Songs for Murdered Sisters (NACO Co-commission); Brahms: Symphony No.4. Joshua Hopkins, baritone; National Arts Centre Orchestra, guest orchestra; Alexander Shelley, conductor. Roy Thomson Hall, 80 Simcoe St. 416-596-3375. From $55.

**Sunday February 12**


- **6:00**: Toronto Symphony Orchestra. "Disey". Songs for Murdered Sisters. Asainged-k: New Work (NACO Comission); Heggie/ text by Atwood: Songs for Murdered Sisters (NACO Co-commission); Brahms: Symphony No.4. Joshua Hopkins, baritone; National Arts Centre Orchestra, guest orchestra; Alexander Shelley, conductor. Roy Thomson Hall, 80 Simcoe St. 416-596-3375. From $55.


- **2:00**: Canadian Opera Company. The Marriage of Figaro. See Jan 27. Also Feb 16, 18(4:30pm). At 7:30pm unless otherwise noted.

- **2:00**: Don Wright Faculty of Music. Opera at Western: Scenes Gala With Early Music. Opera at Western, 79 Richmond St. N., London. 519-688-8376 or www.mooredcnzc.ca. From $20.


- **3:00**: Tanner Consort. The Masterpieces of John Taylor. George Taylor School of Music, Western University, 1151 Richmond St. N., London. 519-688-8376 or www.mooredcnzc.ca. Freewill offering ($20 suggested).

- **7:30**: Don Wright Faculty of Music. Choral Concert: Les Choristes & Cecilia Singers. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-688-8376 or www.music.uwo.ca/events. Free.

**Tuesday February 14**


- **12:10**: University of Toronto Faculty of Music. Tuesday Noon Series: “In meinem Lie- ben, in meinem Lied”. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-878-3750. Free.

**Wednesday February 15**

- **12:30**: ORGANIX Concerts. Imre Olah; Organ. Our Lady of Sorrows Catholic Church, 3055 Bloor St. W. 416-571-3680 or www.organixconcerts.ca. Freewill offering ($20 suggested).

- **7:30**: Don Wright Faculty of Music. Choral Concert: Les Choristes & Cecilia Singers. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-688-8376 or www.music.uwo.ca/events. Free.
mainly clubs, mostly jazz

continued from page 29: A Toast to Amnesia

At The Rex, a few more holiday treats. First, December 14 through 17, the Dan Weiss trio takes the stage, with Jacob Sacks and Thomas Morgan. Weiss – a virtuosic, searching drummer, equally at home on drum kit, tabla, and as a composer, for his own bandleader projects – has been a mainstay at The Rex throughout the years. This trio has been working together for more than 20 years, and is touring in support of their newest album, Dedication.

Appearing towards the end of the month – and just before the start of 2023, shocking though that may be to those of us who still think of last year as 2019 – JabFung takes the stage on December 28, 29 and 30. The ongoing collaborative ensemble led by Toronto bassist Julian Anderson-Bowes and Toronto-born, LA-based drummer Anthony Fung, JabFung always brings a slightly different band to the Rex to play athletic, high-energy modern jazz. This year, Anderson-Bowes and Fung are joined by New York pianist Isaac Wilson and Toronto’s own Luis Deniz, appearing on alto saxophone.

Jazz Bistro: For those looking for unabashedly holiday-themed shows, Jazz Bistro has more than a few in the two weeks leading up to Christmas, including Sam Broverman’s “A Jew/ish Boy’s Christmas,” on December 18, and Jake Wilkinson’s Bebop Christmas, on December 20. On December 15 and 16, watch Trinidadian-born, Toronto-based saxophonist Jesse Ryan perform holiday classics and music from Trinidad and Tobago and Venezuela, with trumpeter Andrew McAnish, vocalist Eliana Cuevas, pianist Ewen Farncombe, guitarist Andrew Marzotto, bassist Julian Anderson-Bowes, and drummer Amhed Mitchel.

In the new year, there is much to look forward to. In Waterloo, The Jazz Room’s ongoing Women in Jazz Series, sponsored by Diva International (the Canadian manufacturer of the much-celebrated Diva Cup), brings a stellar list of musicians to the stage. On January 14, alto saxophonist Allison Au brings her Juno Award-winning quartet to the club, with pianist Todd Pentney, bassist Jon Maharaj, and drummer Ernesto Cervini. On February 4, catch singer Sammy Jackson – another recent Juno Award winner – who will be there with her band, playing her own originals and reimagined covers, in her unique stylistic mix of pop, jazz and R&B. And, on February 10, Waterloo-based guitarist and vocalist Joni NehRita appears, performing a jazz-influenced mix of pop and funk, with lyrics that explore themes of social consciousness and inner reflection.

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

Mainly Clubs

3030 Dundas West
3030 Dundas St. W. 416-769-5736
3030dundaswest.com
A large, airy space that plays host to concerts, events, and more, 3030 Dundas is home to a wide variety of music and a top-notch Trinidadian-Canadian food menu.

Burdock
1184 Bloor St. W. 416-546-4033
burdockto.com
A sleek music hall with exceptional sound and ambience, featuring a draft list of house-made brews.

BSMT 254
254 Landsdowne Ave. 416-801-6325
bsmt254.com
A cozy music venue with an underground vibe, BSMT 254 has a wide variety of shows, from jazz to hip-hop to DJ nights.

Cameron House
408 Queen St. W. 416-703-0811
thecameron.com
An intimate, bohemian bar with ceiling murals & nightly performances from local roots acts on 2 stages.

Capone’s Cocktail Lounge
1573 Bloor St. W. 416-534-7911
caponestoronto.com
A self-described perfect marriage of an intimate cocktail den and comfortable neighbourhood bar, with live music Wednesday through Sunday.

Castro’s Lounge
2116 Queen St. E. 416-699-8272
castrolounge.com
Featuring an ever-changing selection of specialty beers, Castro’s hosts a variety of local live music acts, including bluegrass, jazz, rockabilly, and alt-country.

C’est What
67 Front St. E. 416-867-9499
cestwhat.com
A haven for those who appreciate real cask ale, draught beer from local Ontario breweries, and live music.

Drom Taberna
458 Queen St. W. 647-748-2099
dromtaberna.com
A heartfelt homage to the lands that stretch from the Baltic to the Balkans to the Black Sea, with a wide variety of music.

Emmet Ray, The
924 College St. 416-792-4497
thecameron.com
A whisky bar with a great food menu, an ever-changing draft list, and live jazz, funk, folk and more in the back room.

Grossman’s Tavern
379 Spadina Ave. 416-977-7000
grossmantavern.com
One of the city’s longest-running live music venues, and Toronto’s self-described “Home of the Blues.”

Hirut Cafe and Restaurant
2050 Danforth Ave. 416-551-7560
hirut.ca
A major destination for delicious and nutritious Ethiopian cuisine, with monthly jazz residencies and jam sessions.

Home Smith Bar – See Old Mill, The
Hugh’s Room
296 Broadview Ave. 416-533-5483
hughsrroom.com
A dedicated listening room with an intimate performing space, great acoustics, and an attentive audience.

Jazz Bistro, The
251 Victoria St. 416-563-5299
jazzbistro.ca
In an historic location, Jazz Bistro features great food, a stellar wine list, and world-class jazz musicians in airy club environs.

Jazz Room, The
Located in the Huether Hotel, 59 King St. N., Waterloo. 226-476-1565
kwjazzroom.com
A welcoming music venue dedicated to the best in jazz music presentations, and home to the Grand River Jazz Society, which presents regular series throughout the year.

Lula Lounge
1585 Dundas St. W. 416-588-0307
lula.ca
Toronto’s mecca for salsa, jazz, afro-Cuban, and world music, with Latin dance classes and excellent food and drinks.

Manhattans Pizza Bistro & Music Club
951 Gordon St., Guelph 519-767-2440
manhattans.ca
An independently owned neighbourhood restaurant boasting a unique dining experience that features live music almost every night of the week.

Mezzetta Restaurant
681 St. Clair Ave. W. 416-656-5687
mezzettaarestaurant.com
With a cozy atmosphere and a menu of Middle-Eastern cuisine, Mezzetta hosts music on Wednesday evenings.

Monarch Tavern
12 Clinton St. 416-531-5833
themonarchtaverns.com
With a café/cocktail bar on the main floor and a pub with microbrews upstairs, Monarch Tavern regularly hosts indie, rock, and other musical genres on its stage.

Live music is an ever-changing scene! Please consult venue websites and social media to confirm their artist roster and schedules, seating / booking policies, any other pertinent information to make your visit fun, safe, and enjoyable.
MAINLY CLUBS

Old Mill, The
21 Old Mill Rd. 416-236-2641
oldmilltoronto.com
The Home Smith Bar:
With a stone-lined room and deep, plush seating, the Home Smith Bar provides elevated pub food and cocktails along with straight-ahead live jazz.

Oud and the Fuzz, The
21 Kensington Ave. 467-283-9136
theoudandthefuzz.com
An Armenian bar and live music venue, The Oud and the Fuzz features an excellent menu of Armenian food, inventive cocktails, and a rotating cast of top-notch musicians.

Pamenar Café
268 Augusta Ave. 416-840-0501
http://cafepamenar.com
Café by day, bar by night, Pamenar serves some of the best coffee and cocktails in the city, with a rotating cast of musicians playing both recurring gigs and one-off shows.

Pilot Tavern, The
22 Cumberland Ave. 416-923-5716
thepilot.ca
With over 75 years around Yonge and Bloor, the Pilot is a multi-level bar that hosts live jazz on Saturday afternoons.

Poetry Jazz Café
1078 Queen St West.
poetryjazzcafe.com
1078 Queen St West.
A sexy, clubby space, Poetry hosts live jazz, poetryjazzcafe.com
1078 Queen St West.
on Saturday afternoons.
The Home Smith Bar:
With over 75 years around Yonge and Bloor, the Pilot is a multi-level bar that hosts live jazz on Saturday afternoons.

Rev, La
2840 Dundas St. W. 416-766-0746
https://laire.ca
La Rev offers their guests an authentic taste of comida casera (Mexican home-style-cooking), and a welcoming performance space featuring some of Toronto’s most talented musicians.

Rex Hotel Jazz & Blues Bar, The
104 Queen St. W. 416-598-2475
therec.ca
With over 60 shows per month of Canadian and international groups, The Rex is Toronto’s longest-running jazz club, with full bar and kitchen menu.

Sauce on Danforth
1376 Danforth Ave. 467-748-1376
sauceondanforth.com
With Victorian lighting, cocktails, and an extensive tap and bottle list, Sauce on Danforth has live music Tuesday through Saturday (and sometimes Sunday).

The Senator Winebar
249 Victoria St 416-564-7517
thesenator.ca
An intimate, upscale French-inspired bistro with live music serving hearty, delicious comfort food alongside a curated selection of wine and cocktails.

Smokeshow BBQ and Brew
744 Mt. Pleasant Rd 416-901-7469
smokeshowandbrew.com
A laid-back venue with an emphasis on barbecue and beer, Smokeshow hosts cover artists and original music Thursday through Sunday, with Bachata lessons on Tuesdays and Kara
doke on Wednesdays.

Tranzac
292 Brunswick Ave. 416-923-8373
tranzac.org
A community arts venue dedicated to supporting, presenting, and promoting creative and cultural activity in Toronto, with live shows in multiple rooms every day of the week.

For the past 16 months a fine selection of 8:30 pm shows at The Rex Jazz & Blues Bar have been proudly supported by Friends of the Ken Page Memorial Trust.

KPMT
Ken Page Memorial Trust

DECEMBER’S LINE-UP

Sat. Dec 3 Rich Brown’s Rinse - The Algorithm Quartet: Rich, bass; Luis Deniz, sax; Jeremy Ledbetter, keyboard, Janu Issac, drums
Wed. Dec 7 Pat LaBarbera Quartet - Pat on sax; Brian Dickinson, piano; Neil Swainson, bass; Terry Clarke, drums
Sun. Dec 18 Jacob’s Cattle Quintet: Roy Patterson, guitar; Aline Homzy, violin; Burke Carroll, pedal steel; Andrew Downing, bass; Adam Fielding, drums
Wed Dec 21 Lorne Lofsky Quartet: Lorne on guitar; Rob Pilch, guitar; Neil Swainson, bass; Barry Romberg, drums.
On Dec 31, 2022 the Ken Page Memorial Trust will wrap up its affairs after 24 remarkable years filled with wonderful memories. With warmest wishes for a happy, festive month ahead, we thank you - as always - for your support of the music.

LIVE REHEARSAL OPPORTUNITIES

● Jan 22 2:00: CAMMAC Toronto Region. Carl Orff’s Carmina Burana. Reading for singers and instrumentalists. Rafael Luz, conductor. Christ Church Deer Park, 1570 Yonge St. 416-781-4745 or www.cammac.ca/toronto. $15; $10 (members).
● The Choralairs. Welcoming singers in all voice parts as they resume in-person rehearsals (with masks & Covid safety protocols) on Tuesdays. Rehearsals are 7pm -8:45pm at Edithvale C.C. 131 Finch Ave W. Toronto. Please contact Elaine at 905-731-8416 or choralairs@gmail.com to let us know if you are coming. Check out our website at: www.chooralairschoir.com.
● Etobicoke Community Concert Band. Full rehearsals every Wednesday night at 7:30pm. 309 Horner Ave. Open to all who are looking for a great band to join. Text Rob Hunter at 416-878-1730.
● North Toronto Community Band. Openings for drums, clarinets, trumpets, trombones, French horns. Rehearsals held at Willowdale Presbyterian Church 38 Elerannie Ave. (just north of Mel Lastman Square). Monday evenings 7:30-9:30 pm. Contact rnband@gmail.com.

Mastersclasses

● Feb 07 9:30am: Don Wright Faculty of Music. Guest Artists Masterclass: Sanya Eng, Harry & Ryan Scott, Percussion. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or choralairs@gmail.com. Free.

Ongoing Events

● Mix 669. Beyond the B-side: Open Mic at The Mix 669. Adam Goldberg, host. 669 College St. 416-598-2475 or www.cammac.ca/toronto.
● The Rex Lofsky Quartet: Lorne on guitar; Rob Pilch, guitar; Neil Swainson, bass; Barry Romberg, drums.

If you can read this, thank a music teacher. (Skip the hug.)

MosePianoForAll.com

St. 647-909-2109. $5 cover. Weekly on Wed at 7pm.

Online Events

● Capella Regalis Men & Boys Choir. A Chorister’s Christmas - Online Video Broadcast. Directed by Nick Hailey. With the Maritime Brass Quintet and Paul Hailey, organ. Recorded live in All Saints Cathedral, Halifax, this year’s concert program features a new slate of carols both iconic and fresh, ranging from the 12th-century female composer Hildegard of Bingen to 21st-century arrangements of classic carols. The online broadcast is a ticketed event (pay what you can with a suggested range of $10 - $25). Click https://www.eventbrite.ca/e/a-choristers-christmas-2022-online-broadcast-capella-regalis-ticket-46498965557 to purchase your viewing access. Available Dec 23 at 4pm to Dec 31 at 11pm. All times are Atlantic Standard Time.

OnLine Groups

● Recollect: A unique musical online meeting group made up of people affected by memory challenges caused by illness (such as dementia) or brain injury (stroke, PTSD, etc.) and their care partners. Participation is free with pre-registration. Email info@recollect.ca for meeting times, information and registration.

A vacation for your dog!  Barker Avenue Boarding in East York

call or text 416-574-5250

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Economical and visible! Promote your services & products to our musically engaged readers, in print and on-line.

classad@thewholenote.com
23rd annual directory of MUSIC MAKERS

Welcome to the third, cumulative printing of our 23rd annual “Blue Pages” index of music presenters and arts services providers. The organizations listed below (with a bit of “ teaser” infel) have opted in via their WholeNote membership. New additions since the last print index are highlighted in red; and a number of participants accidentally omitted from the last index are in blue. Full profiles can be found online at thewholernote.com - hover over our “Who’s Who” tab, then click on “2022-23 Presenter Profiles” to see the details of what’s coming up this season. Profiles will remain online for the year, and we’ll be adding more as they come in, so check back often. For information on WholeNote membership and how to join the Blue Pages, email members@thewholernote.com

Wishing you all a happy musical season!

Aga Khan Museum
“Experience the magic of performance at the Aga Khan Museum as local and global artists connect cultures through the power of the arts.”

Alliance Française Toronto
“Alliance Francaise Toronto is dedicated to the Greater Toronto Area Community and committed to promoting and presenting cultural events that highlight the diversity of Francophone Culture, such as concerts, exhibitions, lectures or cinema.”

Amici Chamber Ensemble
“Amici Chamber Ensemble celebrates 35 years as one of Canada’s most distinguished chamber music ensembles. Artistic Directors clarinetist Joaquin Valdepellas, cellist David Hetherington and pianist Serouj Kradjian invite some of the finest musicians to join them in innovative and eclectic programing, celebrating friendship through music.”

Annie Sengers of Toronto
“Now in its 43rd season, The Annex Singers is a spirited, auditioned, 65-voice choir with an eclectic repertoire spanning seven centuries.”

Art of Time Ensemble
“Exploring the relationship between classical music in its many forms 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.”

Azrieli Music Prizes
“The Azrieli Music Prizes: Discovering, creating, performing and celebrating excellence in music composition.”

Barrie Concert Band
“Over the years, the Barrie Concert Band has participated in various city events, presenting regular winter and summer concerts, and providing music at local churches and seniors’ homes. The band performs an average of 8 concerts per year and is available for special functions.”

Canadian Opera Company
“The Canadian Opera Company is the largest producer of opera in Canada.”

Canadian Sinfonietta
“The Canadian Sinfonietta (CS) performs both as a larger orchestra and in smaller ensembles, with a mission to attract new concert goers through a balance of traditional and new works. Programs often feature multi-cultural music, non-western instruments, and diverse Canadian artists.”

canadiansinfonietta.com

Cathedral Bluffs Symphony Orchestra
“Cathedral Bluffs Symphony Orchestra has been bringing to Greater Toronto audiences some of the greatest musical masterpieces, and new Canadian compositions, since 1986. Our 2022/23 season, under the baton of Maestro Martin MacDonald, promises six evenings of exceptional orchestral music.”
cathedralbluffs.com

Church of St. Mary Magdalene Gallery Choir
“Every Sunday an award winning choir of volunteers sings music from the early Renaissance to the most recent Canadian composers.”

stmarymagdalene.ca

Confluence Concerts
“An act or process of merging”: “Confluence produces joyous, daring and thought-provoking events within a warm atmosphere of intimacy and discovery. Artistic Associates Larry Beckwith, Marion Newman, Andrew Downing, Patricia O’Callaghan and Suba Sankaran curate a wide variety of collaborative programs.”

confluenceconcerts.ca

COSA Canada: The Centre for Opera Studies & Appreciation
“We excite the music in everyone - the story-singers on stage, and the story-catchers in the audience! Join in our house concerts, premieres, productions, artist spotlights and opera pops!”
cosacanada.org

Counterpoint Community Orchestra
“Counterpoint’s 38th season features 3 new works plus Schumann, Dvorak, Mozart and more.”

cccorchestra.ca

DaCapo Chamber Choir
“We aim to foster an appreciative community of listeners, but more importantly we intend our performances to serve a humanizing and sensitizing function—to foster a truly civil community characterized by appreciation, acceptance, and celebration.”
dacapochamberchoir.ca

Dan Wright Faculty of Music at Western University
“In our 2022/23 season, we are proud to welcome you in person to experience the incredible diversity of musical styles and genres our students, faculty and guest artists have to offer.”
music.uwo.ca

Edison Singers
“The Edison Singers is a fully professional chamber choir. This upcoming season is literally our second new beginning. We can’t wait to see you at a performance this season.”
theedisonsingers.com

Elmer Iseler Singers
“Elmer Iseler Singers is a 20-voice Toronto-based professional chamber choir directed by Lydia Adams. Founded by the late Dr. Elmer Iseler in 1979, EIS is known for tonal beauty and interpretive range.”
elmeriselersingers.com

Ensemble Vivant
“Chamber music at its evocative best!”

ensemblevivant.com

Esprit Orchestra
“Founded in 1983 by Music Director and Conductor Alex Pauk, Esprit Orchestra’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.”
espritorchestra.ca

Etobicoke Centennial Choir
“After a joyous return to live performance in May 2022, Etobicoke Centennial Choir looks forward with great anticipation and hope to a full season of live choral music!”
etobcokecentennialchoir.ca

Etobicoke Community Concert Band
“Great music ... right in your own backyard!”
eccb.ca

Etobicoke Philharmonic Orchestra
“Pridding itself on being an affordable, accessible and welcoming concert experience, the Etobicoke Philharmonic Orchestra (EPO) has been celebrating symphonic music in Etobicoke for over 80 years.”
eporchestra.ca

Exultate Chamber Singers
“Founded in 1981, Exultate Chamber Singers is an award-winning adult mixed voice chamber choir of richly varied ages and cultural backgrounds. Together they form a passionate, committed ensemble with a wide-ranging repertoire.”
exulatethe.net

Flute Street
“Flute Street is comprised entirely of flutes, from the tiny twelve inch piccolo through to the very rare twelve foot double contrabass flute.”

flutestreet.ca
Glionna Mansell Corporation

“Glionna Mansell presents excellence in organ installations and concert presentations. Whether MOSAIC Canadian Vocal Ensemble, Allen Organs or ORGANIX CONCERTS, the effort is always focused on producing excellence and unique musical experiences.”
glionnamansell.com

Greater Toronto Philharmonic Orchestra

“Now in its 15th season, the GTPO has become a unique organization built upon a collaborative artistic model, a trusted partner for other arts groups and a showcase opportunity for young talented musicians.”
gtpo.ca

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.”
hssb.ca

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.”
quensu.ca/theisabel

Jubilate Singers

“The Jubilate Singers is a Toronto-based SATB community choir performing multicultural music under the direction of Isabel Bernaus; an auditioned choir plus a Choral Development program.”
jubilatesingers.ca

Kindred Spirits Orchestra

“The Kindred Spirits Orchestra (KSO) is a critically acclaimed auditioned civic orchestra performing at the Flato Markham Theatre, the Richmond Hill Centre for the Performing Arts, and the CBC Glenn Gould Studio in Toronto.”
KSOOrchestra.ca

Koerner Hall at 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).
rcmusic.com/performance

Lawrence Park Community Church

“We have many choral concerts and partner with artists in the community to present evenings of creativity with unique ideas that can shine a light on a situation, expand the discussions or just simply entertain.”
lawrenceparkchurch.org

Li Delun Music Foundation

“The Li Delun Music Foundation was established in 2002 in Toronto as a non-profit organization dedicated to promoting cultural exchange between the East and the West through musical events and promoting classical music.”
lidelun.org

Metropolitan United Church

“An affirming and welcoming community. Metropolitan United is a home to great sacred music in the heart of Toronto.”
metunited.org

Mississauga Chamber Singers

“The Mississauga Chamber Singers bring clarity and intimacy to great choral masterpieces.”
mcsingers.ca

Mississauga Festival Choir

“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.”
mfchoir.com

Mississauga Symphony Orchestra

“With a combination of 100 community musicians and professional section leads, the Mississauga Symphony Orchestra (MSO) has earned the reputation as the best hybrid orchestra in Canada.”
mississaugasymphony.ca

Moordale Concerts

“Great music for all.”
moordaleconcerts.com

Music at St. Andrew’s

“Music at St. Andrew’s presents great music at affordable prices!”
standrewstoronto.org

Music Gallery

“The Music Gallery has been Toronto’s Centre for Creative Music since 1976.”
musicgallery.org

Music in the Afternoon

(Women’s Musical Club of Toronto)

“Through its “Music in the Afternoon” concert series, the WMCT presents chamber music concerts featuring musicians on the threshold of international recognition, as well as established artists and ensembles.”
wmt.on.ca

Music TORONTO

“We invite you to join us for our main series and for the Small Ensembles Celebration, chamber music concerts traditional and ground-breaking.”
music-toronto.com

Nathaniel Dett Chorale

“The Nathaniel Dett Chorale is Canada’s premier performer of Afrocentric composers and a touchstone for the education of audiences and communities regarding the spectrum of Afrocentric choral music.”
nathanielddettchorale.org

New Music Concerts

“At New Music Concerts we inspire our listeners with extraordinary performances of the world’s most adventurous music. NMC is a leader in curating, performing, and promoting innovative, cutting-edge music by Canadian and international composers.”
newmusicconcerts.com

Nine Sparrows Arts Foundation

“...dedicated to bringing the best in inspirational arts programming.”
9sparrowarts.org

Nocturnes in the City

“Czech community centre presents Nocturnes in the City’s 23rd season.”
nocturnesintheecity.ca

Off Centre Music Salon

“Art is how we decorate space, music is how we decorate time.” -Jean-Michel Basquiat. “Join us for our 28th season as we present unique, innovative "salon-style" concerts.”
offcentremusic.com

Orchestra Toronto

“Michael Newnham conducts five thrilling performances by musicians from your community making music for the love of it.”
orchestratoronto.ca

Oriana Women’s Choir

“Oriana explores the possibilities in choral music for upper voices. We foster the creation of Canadian choral music, regularly commissioning works from Canadian composers for upper voices.”
orianachoir.com

Orpheus Choir of Toronto

“The season features the poetry of Leonard Cohen; music honouring Canada’s indigenous peoples; narrators Gabriella Sundar Singh and Amaka Umeh; an exploration of music and mental health in Allan Bevan’s Perfectly Mad.”
orpheuschoirtoronto.com

Pax Christi Chorale

“Pax Christi Chorale, under the artistic direction of Elaine Choi, champions great choral music and performs a wide range of repertoire. Join us for four concerts over the 2022-2023 season.”
paxchristichorale.org

Performing Arts Brampton

“Performing Arts Brampton builds an inspiring community that reflects Brampton’s spirit and diversity. Comprised of four incredible venues - The Rose Brampton, LBP Brampton, Cyril Clark Brampton and Garden Square Brampton.”
therosebrampton.ca

Peterborough Singers

“A challenging choir in Peterborough for adults and youth.”
peterboroughsingers.com

Rezonance Baroque Ensemble

“Inspired by history and informed by the present, Rezonance leads audiences through the discovery of under-appreciated and unusual works, and new ways of hearing the classics.”
rezonanceensemble.com

Royal Canadian College of Organists, Toronto

(Info not available at time of publication)
rcco.ca/toronto

9sparrowarts.org
Salute to Vienna
“Energetic, light-hearted, and full of romance, Salute to Vienna’s New Year’s Concert is a celebration of music, beauty, and the limitless possibilities each New Year brings.”
salutetovienne.com

Scarborough Philharmonic Orchestra
“Now in our 43rd season, the Scarborough Philharmonic Orchestra offers Downtown Sound. Uptown.”
spo.ca

Show One Productions
“Bringing back one of the most original soloists on today’s concert stage.”
shouoneproductions.ca

SINE NOMINE Ensemble for Medieval Music
“SINE NOMINE offers vocal and instrumental music from medieval courts and churches to provide insight into the fascinating artistic and intellectual culture of the Middle Ages.”
pims.ca/article/sine-nomine

SoundCrowd
“SoundCrowd - Toronto’s first large-scale contemporary a cappella ensemble making harmony through harmony since 2016.”
soundcrowd.ca

Soundstreams
“Visit Soundstreams.ca for tickets and full program details for our exciting concert line up for our 40th Anniversary Season!”
soundstreams.ca

Southern Ontario Lyric Opera (SOLO)
“Southern Ontario Lyric Opera (SOLO) seeks to advance the public’s appreciation and enjoyment of the arts by providing high-quality performances of classical operatic works, for diverse audiences of all ages.”
southernontariolyricopera.com

St. Michael’s Choir School
“St. Michael’s Choir School is unique in offering both an enriched academic program, including extended French instruction, integrated with a lively ministry of sacred music.”
smcs.on.ca

St. Olave’s Anglican Church
“St. Olave’s celebrates the Anglican choral tradition Sunday mornings at 10:30am, and presents occasional Evensongs and other musical events.”
stolaves.ca

St. Thomas’s Anglican Church
“Sacred music excellence just steps from U of T’s St. George Campus.”
stthomas.on.ca

Tafelmusik
“Tafelmusik is an orchestra, choir, and experience that celebrates beauty through music of the past. Founded on the pillars of passion, learning, and artistic excellence, Tafelmusik brings new energy to baroque music and beyond.”
tafelmusik.org

Tapestry Opera
“Tapestry Opera is an award-winning Toronto-based company that is dedicated to creating, developing and performing original Canadian opera.”
tapestryopera.com

Tapestry Opera Chorale
“Currently in its 15th season, That Choir is one of Toronto’s most exciting a cappella ensembles, combining high-calibre performance with storytelling through choral music.”
thatchori.com

Toronto Beach Chorale
“Toronto Beach Chorale is a concert choir located in the Beach area of Toronto, led by Mervin W. Fick, artistic director. Performance season includes 3-4 concerts and other community events.”
torontobeachchorale.ca

Toronto Chamber Choir
“We live and breathe Early Music and love to share it with others.”
torontochamberchoir.ca

Toronto Children’s Chorus
“Entering its 45th season, the Toronto Children’s Chorus is recognized worldwide as a leading choral organization for children and youth. We are committed to offering exceptional, inclusive choral music education.”
torontochildrenschorus.com

Toronto Classical Singers
“With its exuberant approach, TCS celebrates the choral tradition with the complex sonority of a large choir with professional orchestra.”
torontoclassicalsingers.ca

Toronto Consort
“Founded in 1972, The Toronto Consort is internationally celebrated for its excellence in the performance of Medieval, Renaissance, and Early Baroque music.”
torontoconsort.org

Toronto Mendelssohn Choir
“The Toronto Mendelssohn Choir boldly returns with exciting new works, inspiring new faces, and a fresh new look!”
tmchoir.org

Toronto Operetta Theatre
“TOT will return to the St. Lawrence Centre stage with a new season of musical entertainment from the wide world of Operetta and Music Theatre.”
torontooperetta.com

Toronto Symphony Orchestra
“One of Canada’s most respected arts organizations, the Toronto Symphony Orchestra (TSO) plays a vital role in the city’s dynamic cultural life. The TSO is celebrating its 100th anniversary season in 2022/23.”
tso.ca

Trio Arkel
“Trio Arkel, now in its 10th season, is composed of Marie Berard, violinist; Rémi Pelletier, violist, and Winona Zelenka, cellist, who collaborate with guest artists to present fascinating programs of chamber music for their Toronto audience.”
trioarkel.ca

University of Toronto Faculty of Music
“The University of Toronto Faculty of Music is thrilled to present a wide range of performances, lectures, colloquia and more, as part of our annual season of events.”
music.utoronto.ca

Upper Canada Choristers
“The Upper Canada Choristers is a SATB community choir in Toronto with a history of collaboration with choirs and professional guest artists. UCC is committed to excellence and diversity.”
uppercanadachoristers.org

Vesnikva Choir
“Vesnikva Choir looks forward to returning to in-person performances with a 3-concert season featuring Ukrainian classical, contemporary, sacred and traditional folk music.”
vesnikva.com

VIVA Singers Toronto
“VIVA Singers embrace the motto “Every Voice Matters.”
vivayouthsingers.com

VOCA Chorus of Toronto
“A dynamic, auditioned ensemble under the leadership of artistic director Jenny Grober, VOCA performs a broad range of repertoire in collaboration with a variety of superb guest artists. Our seasons feature concerts, cabaret fundraisers, community performances and workshops.”
vocachorus.ca

Voicebox: Opera in Concert
“Voicebox-OJO’s tradition continues in the coming season with astonishing works by the very young Mozart, Luigi Cherubini, and Joseph Bologne.”
operainconcert.com

Westben Centre for Connection & Creativity Through Music
“Westben - Music in Nature”
westben.ca

Wychwood Clarinet Choir
“Five varieties of clarinets playing in harmony. What could be more beautiful?”
wychwoodclarinetchoir.ca

Xenia Concerts Inc.
“Xenia Concerts works with the neurodiversity and disability communities to produce and present exceptional performing arts experiences for children, families, and any others who face systemic barriers to inclusion.”
xeniaconcerts.com

Yorkminster Park Baptist Church
“Yorkminster Park is synonymous with magnificent music. Whether it’s the choir accompanied by the majestic Casavant organ or the congregation lifting their voices in hymns of praise, vocal and instrumental expressions of faith are integral to the Yorkminster Park experience.”
yorkminsterpark.com

ARTS SERVICES

Agence Station Bleue
“...one of the most important arts agencies in Canada, in classical, jazz and global music.”
stationbleue.com/en

Linda Litwack Publicity
“Arts publicist Linda Litwack is a long-practiced matchmaker between artists and the media.”
linkedin.com/in/linda-litwack-15371320

Rebecca Davis Public Relations
“I...provides publicity, media and communications services to musicians, arts organisations and record labels, specialising in classical music and opera.”
rebeccadavispr.com
You may have read Max Christie’s article “John Beckwith Musician” two issues ago (The WholeNote Volume 28/1) about the launch of Beckwith’s latest book Music Annals: Research and Critical Writings by a Canada Composer 1973-2014, and Christie’s sequel “Meanwhile back at Chalmers House” in the following issue. The evening of the launch at the Canadian Music Centre included a live performance by SHHH!! Ensemble and provided my first exposure to this duo from Ottawa: Zac Pulak (percussion) and Edana Higham (piano). Dedicated to performing and commissioning new works, their debut CD Meanwhile has recently been released by Analekta (AN 2 9139 analekta.com/en). Comprising works by five mid-career Canadian composers including Monica Pearce (whose leather was also included on that composer’s portrait disc: Textile Fantasies reviewed in this column last month), Jocelyn Morlock, Kelly-Marie Murphy, Micheline Roi and John Gordon Armstrong, plus one relative newcomer on the scene, Iranian-Canadian Noora Nakhaie, and the current grand old man of Canadian music, Beckwith himself. All of the works were written for the pair, with the exception of Murphy’s Dr. Blue’s Incredible Bone-Shaking Drill Engine which was Pulak’s first commission back in 2016 “fresh out of school and out of my depth.” Murphy, who had never written for solo percussion, eagerly took on the project and created a dynamic and almost relentless work for unpitched drums with only a brief respite in metal and bell sounds. This is followed by Roi’s Grieving the Doubts of Angels, a motoric, minimal and mostly melodic work which ends dramatically with a pounding pulse.

A highlight for me is Nakhaie’s Echoes of the Past, inspired by Sister Language, a moving book by Martha and Christine Baillie. This testament to the triumphs and struggles experienced by a family dealing with profound mental illness and to the bond between siblings is meant to the triumphs and struggles experienced by a family dealing with profound mental illness and to the bond between siblings is sensitively interpreted by the composer. Meanwhile concludes with the title piece, the duo’s first commission, a 2018 work for marimba and piano (both inside and out) by Beckwith in which the then 91-year-old shows no signs of compromise in his approach. There are echoes of earlier works – Keyboard Practice comes to mind – yet we are left with the impression that the composer is looking forward as echoes of earlier works – such as back. Forward is definitely the direction of SHHH!! Ensemble and we’re glad to be along for the ride.

Kelly-Marie Murphy reappears on the next disc, de mille feux (a million lights) featuring the Andara Quartet (leaf music LMz62 leaf-music.ca). Murphy’s Dark Energy was commissioned by the Banff Centre and the CBC as the required work in the 2007 Banff International String Quartet Competition, won that year by Australia’s Tinalley String Quartet although the prize for best performance of the Canadian commission was awarded to the Koryo String Quartet (USA). The Andara Quartet would not be formed until seven years later when the members met at the Conservatoire de musique de Montréal. They have subsequently gone on to residencies at the Banff Centre, the Ottawa Chamberfest and the University of Montreal. The quartet’s debut disc opens with Benjamin Britten’s all too rarely heard String Quartet No.1 with its angelic opening high-string chorale over pizzicato cello before transitioning into a caccia-like Allegro vivo. The extended Andante calmo third movement eventually leads to a playful finale in which the strings seem to be playing tag. This is contrasted with Samuel Barber’s gorgeous Molto Adagio extracted from his String Quartet in B Minor Op.11. Of course we are familiar with this “Adagio for Strings” in its standalone string orchestra and a cappella choral versions, but I must admit to have mixed feelings about having it cherry-picked in the context of a string quartet recording. Generous as the disc’s 65-minute duration is, there was ample space available to have included the quartet’s outer movements as well (less than ten minutes between them), but that is a minor quibble. Murphy’s single-movement work is next up, opening forebodingly, as many of her works do, before changing mood abruptly to a rhythmic and roiling second half featuring abrasive chordal passages and Doppler-like effects. The final work, producer James K. Wright’s String Quartet No.1 “Ellen at Scattergood” is in four somewhat anachronistic movements. It could have been written a century ago, but is none the worse for that. A pastoral depiction of life at the cottage of a couple of friends, it was commissioned by the husband as a gift for wife Ellen.

This maiden voyage for the Andara Quartet with its warm and convincing performances bodes well for their future, and for chamber music in this country. I also note that the triennial Banff Competition is still going strong 30 years after its inauguration – the first prize winner in 2022 was the Isidore Quartet (USA) and the Canadian Competition Prize went to Quatuor Agate (France). This year’s required work was by Dinuk Wijeratne and it’s great to realize that all nine of the competing quartets from around the world have taken that new Canadian work into their repertoires. Even more exciting is when a young quartet like the Andara takes on an earlier competition’s work and gives it new life as they have done with Dark Energy.

Blue and Green Music features two string quartets by American composer Victoria Bond performed by the Cassatt String Quartet along with the song cycle From an Antique Land and the standalone song Art and Science, both featuring baritone Michael Kelly with Bradley Moore, piano (Albany Music TROY1905 albanyrec-ords.com). The title work takes its inspiration from a painting of the same name by Georgia O’Keeffe, in the words of the composer an “abstract study in motion, color and form, with the interplay of those two colors that dance with each other in graceful, sensuous patterns.” The four movements endeavour to represent that interplay, and to these ears succeed gracefully and gleefully in the final movement Dancing Colors. Art and Science takes its text from a letter which Albert Einstein wrote to the editor of a German magazine that the composer says “even though it was written as a letter, the organization of thoughts was startling. There was such logic […] and such a sense of form that it was as though Einstein had composed a poem…” More traditionally, From an Antique Land does use poetry, with Recuerdo and On Hearing a Symphony of Beethoven by Edna St. Vincent Millay bookending...
Symphonies of Wind Instruments for a pipe organ. The liner notes also liken the piece to Stravinsky’s out the wall of sound, the density of which can at times be mistaken Wolfe’s post-minimalist style. The addition of bass flute to the mix fills played by one flutist, has a familiarity, especially in the context of the consistency of sound from part to part as a result of them all being family rather than Reich’s piccolos, C and alto flutes, and especially of flutes, in this case involving all the regular members of the flute that Wolfe’s work is derivative of that classic, but that the orchestra multi-tracked recording some four decades ago I don’t mean to say for flute and tape or 11 flutes, which I first heard in Ransom Wilson’s has made this flute choir her own and Grim rises to the occasion for 12 flutes (2021) reminiscent of Steve Reich’s Syrinx and more Horsch arrangements of works by Stravinsky. Traditional material includes Simple Gifts and the Irish tunes She Moved Through the Fair and Londonderry Air. Like Grim with flutes, Horsch plays all the members of the recorder family and although I don’t see a bass there, she is pictured with five different instruments in the extensive booklet. At home in seemingly all forms of music, including such unexpected treats as improvisations on traditional Senegalese songs (with kora master Bao Sissoko) and one of contemporary composer Isang Yun’s demanding unaccompanied works, Horsch is definitely a young artist to watch.

The final disc I will mention is the EP Water Hollows Stone, a compelling work for two pianos by American composer Alex Weiser (Bright Shiny Things BSTC-0176 bright-shiny.ninja), which takes its title from a quotation by Ovid that the composer saw inscribed in Latin on the wall of a subway station in NYC. Performed by Hocket (pianists Sarah Gibson and Thomas Kotcheff) the three movements are Waves, a quietly roiling texture from which “phrase, melody and harmony” eventually emerge, Cascade, a series of rising and falling arpeggios based on “a misquotation” of one of

David Sanford is represented by two jazz inspired works, Klatka Still from 2007, and Offertory (2021), the first a homage to trumpeters Tony Klatka and Tomasz Stanko, and the second inspired by the extended improvisations of John Coltrane and Dave Liebman. The disc also includes solo works by Alvin Singleton and Allison Loggins-Hull – this latter a haunting work that meditates on the devastation wreaked by hurricane Maria, social, political and racial turmoil in the United States, and the Syrian civil war – and Wish Sonatine by Valerie Coleman, a dramatic work that conveys brutality and resistance and which incorporates djembe rhythms symbolizing enslaved Africans. Grim proves herself not only consistent but fluent in all the diverse idioms and the result is a very satisfying disc.

If Jennifer Grim’s CD can be considered diverse within the context of contemporary composition, Origins, featuring rising super-star recorder virtuoso Lucie Horsch, takes musical diversity to a whole ‘nother level (Decca 485 3192 luciehorsch.com). Most of the works are arrangements, opening with Coltrane’s classic Ornithology followed by Piazzolla’s Libertango. The accompaniments vary, ranging from orchestra and chamber ensemble to bandoneon, guitar, kora and, in Horsch’s own arrangement of Bartòk’s Romanian Folk Dances Sz.56, cimbalom (Dani Luca). There is an effective interpretation of Debussy’s solo flute masterpiece Syrinx and more Horsch arrangements of works by Stravinsky.

After 20 years working alongside Robert Aitken you might be forgiven for thinking I’d have heard enough flute music to last a lifetime and indeed there are times when I have said that a little flute goes a long way. That sentiment notwithstanding I encountered a lovely disc this month that put the lie to that. Through Broken Time features Jennifer Grim in contemporary works for solo and multiple flutes, some with piano accompaniment provided by Michael Sheppard (New Focus Recordings FCR346 newfocusrecordin-gs.com). I had put the disc on while cataloguing recent arrivals without paying undo attention until the bird-like sounds and Latin rhythms of Tania León’s Alma leapt out at me. I had just finished listening to Victoria Bond’s disc, and it was as if I were back in the jungle dreamed of by the caged bird mentioned above.

I suppose it was inevitable that I would find Julia Wolfe’s Oxygen for 12 flutes (2021) reminiscent of Steve Reich’s Vermont Counterpoint for flute and tape or 11 flutes, which I first heard in Ransom Wilson’s multi-tracked recording some four decades ago I don’t mean to say that Wolfe’s work is derivative of that classic, but that the orchestra of flutes, in this case involving all the regular members of the flute family rather than Reich’s piccolos, C and alto flutes, and especially the consistency of sound from part to part as a result of them all being played by one flutist, has a familiarity, especially in the context of Wolfe’s post-minimalist style. The addition of bass flute to the mix fills out the wall of sound, the density of which can at times be mistaken for a pipe organ. The liner notes also liken the piece to Stravinsky’s Symphonies of Wind Instruments but whatever the forebears, Wolfe has made this flute choir her own and Grim rises to the occasion in spades.

What we’re listening to this month: thewholenote.com/listening
I began this article with a mention of John Beckett’s Music Annals and I’d like to turn now to another book that documents an important moment in the cultural annals of Quebec. When Paul-Emile Borduas published his manifesto Refus Global in 1948 it was a harbinger of Quebec’s Quiet Revolution and the changes that would come in the following decades. The 16 signatories included artists, dancers and actors who were associated with the Automatist movement, previously known as the Montreal Surrealists. Among them was the writer Claude Gauvreau (1925-1971) whose arcane and often invented language used “[s]craps of known abstract words, shaped into a bold unconscious jumble.”

Toronto’s One Little Goat theatre company, in association with Nouvelles Éditions de Feu-Antonin, has just published the libretto of Gauvreau’s 1949 opera Le vampire et la nymphomane/The Vampire and the Nymphomaniac in a bilingual edition brilliantly translated by Automatiste scholar Ray Ellenwood (onelittlegoat.org/publications). Although Gauvreau originally planned to work with Pierre Mercure on the opera, that composer withdrew from the project and it was never realized during Gauvreau’s lifetime. The absolutist libretto – “A new concrete reality where music and meaning meet” – makes for difficult comprehension – “Gauvreau is marshalling his creative powers to explode the profundities of human consciousness...” – but simply put, in the words of the translator, it is “[a] love story. Star-crossed lovers kept apart by the forces of patriarchy: church, husband, police, psychiatry.”

“Gauvreau’s opera opens the possibility of a renewed push towards the purely sonic dimension of language.” In his own words “This work is vocal, purely auditory. […] It’s an opera exclusively for the purely sonic dimension of language.” In his own words “This work is vocal, purely auditory. […] It’s an opera exclusively for the purely sonic dimension of language.”

A new CD of music by Johannes Brahms and Clara Schumann presents a quite outstanding performance of the Brahms Double Concerto for Violin and Cello in A Minor Op.102 featuring violinist Anne-Sophie Mutter and cellist Pablo Ferrández in a live January 2022 Prague concert recording with the Czech Philharmonic under Manfred Honeck. It’s paired with a studio recording of Clara Schumann’s Piano Trio in G Minor Op.17, where Lambert Orkis is the pianist (Sony Classical 1965874,11022 sonyclassical.com/news/news-details/anne-sophie-mutter-and-pablo-ferrandez-1). Mutter’s playing in the Brahms is a revelation, her tone, phrasing and dynamics in the opening movement in particular all contributing to one of the most beautiful renditions I’ve heard. Ferrández, who incidentally plays two Stradivarius cellos on the disc is an equal partner throughout. Orkis adds his own special talents to a captivating performance of the Schumann trio to round out a superb CD. Concert note: Anne-Sophie Mutter and the Mutter Virtuosi perform on Tuesday, February 7 at Roy Thomson Hall.

Pianist Yuja Wang is joined by cellist Gautier Capuçon and clarinettist Andreas Ottensamer on a CD of Works by Sergei Rachmaninoff & Johannes Brahms (Deutsche Grammophon 486 2388 deutschegrammophon.com/en/artists/yujawang). Wang and Capuçon have been playing together since the 2013 Verbier Festival, and Rachmaninoff’s Cello Sonata in G Minor Op.19 was part of that debut recital. The quality of their playing and ensemble work here is of the highest order.

There are two works by Brahms. Capuçon brings a warm, deep tone...
to the Cello Sonata in E Minor Op.38, with Wang’s empathetic accompaniment a real joy. Ottensamer, the principal clarinet with the Berlin Philharmonic joins for the Clarinet Trio in A Minor Op.114 – not as frequently heard as the Clarinet Quintet Op.115, perhaps, but a real gem.

The Vivaldi Edition, the ongoing project to record some 450 works by Vivaldi in the Biblioteca Nazionale in Turin, reaches its 69th volume with Vivaldi Concerti per violino X ‘Intorno a Pisendel’, with Julien Chauvin as soloist and director of Le Concert de la Loge (Naive OP 7546 bfan.link/vivaldi-concerti-per-violino-x-intorno-a-pisendel)

The six works here are all linked to the virtuoso violinist Johann Georg Pisendel (1687-1755), a major figure at the Dresden court who met Vivaldi in Venice on a court visit in 1716-17 and became a friend and pupil. Pisendel copied many of Vivaldi’s works and also received several dedicated manuscripts.

Three of the concertos – RV237 in D Minor, RV314 in G Major and RV340 in A Major – are from dedicated manuscripts, and three – RV225 in D Major, RV226 in D Major and RV369 in B-flat Major – are from Pisendel’s hand-written copies. All are three-movement works with Allegro outer movements and Largo or Andante middle movements.

Chauvin is outstanding, his bright, clear tone, faultless intonation and virtuosic agility perfectly backed by the resonance and effective dynamics of the orchestra, all beautifully recorded. And yes, a lot sounds like The Four Seasons, but there’s a continual freshness to the music that makes each concerto a real delight.

In 1997 violinist Rachel Barton Pine recorded four Violin Concertos by Black Composers of the 18th and 19th Centuries with conductor Daniel Hege and the Chicago Youth Symphony Orchestra’s Encore Chamber Orchestra. To mark the 25th anniversary of its release Cedille has reissued three of the original recordings on Violin Concertos by Black Composers Through the Centuries (Cedille CDR 9000 214 cedillerecords.org).

Included are the Violin Concerto in A Major Op.5 No.2 (c.1775) by Joseph Bologne, Chevalier de Saint-Georges, the Violin Concerto in F-sharp Minor (1864) by George Enescu’s teacher José White Lafitté (1836-1918) and the 1899 Romance in G Major by Samuel Coleridge-Taylor, whose violin concerto wouldn’t fit on the original album. The original fourth work has been replaced by a new recording of Florence Price’s 1952 Violin Concerto No.2, with Jonathan Heyward conducting the Royal National Scottish Orchestra.

Price’s music has been getting a great deal of attention recently. The concerto here is a rather uneven single-movement work with a truly lovely recurring hymn-tune melody but contrasting material that occasionally approaches the banal. Her orchestration can seem somewhat amateurish at times, probably more reflective of a personal sound and style than any lack of craft. Performances throughout are top notch.

The UK-based Jubilee Quartet is in superb form on Schubert String Quartets, with outstanding performances of quartets from each end of the composer’s career (Rubicon Classics RCD1082 rubiconclassics.com).

The String Quartet in E-flat Major D87 was written when Schubert was only 16, but was already his tenth quartet. It’s light and joyful, with an all-to-be-expected song-like quality, beautifully captured here.

The String Quartet in G Major D887 from 1826, Schubert’s 15th and final quartet is a large-scale, groundbreaking masterpiece, the equal of the late Beethoven quartets. Words used in the booklet notes to describe its extreme emotions include dramatic, violent, painful, menacing, introverted and innocent. There’s a terrific range of dynamics and of touch and sensitivity in a quite remarkable performance of a quite remarkable work.

A warm, crystal-clear recorded sound captures every nuance.

Another really impressive quartet disc is Reflections, on which the Dudok Quartet Amsterdam presents works by Dmitri Shostakovich and Grażyna Bacewicz, two composers who often masked their true feelings in their music (Rubicon Classics RCD1099 rubiconclassics.com).

Shostakovich’s String Quartet No.5 in B-flat Major, Op.92 was written in 1952, four years after the composer’s second denunciation in the infamous 1948 2ndanov decree; it’s given a deeply perceptive and emotional reading here. Five of his 24 Preludes Op.34 for piano from 1933 are heard in really effective arrangements for string quartet.

The String Quartet No.4 by Polish composer Grażyna Bacewicz was written in 1951, with the booklet notes suggesting the influence of the oppression of the Polish people by the Soviet regime in the late 1940s;

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

BEETHOVEN : Intégrales de Sonates et Variations pour violoncelle et piano
Yegor Dyachkov, Jean Saulnier
A cornerstone of the repertoire, this complete set of Sonatas and Variations is unique within Beethoven’s oeuvre and covers the composer’s three creative periods

Maestrino Mozart
Marie-Ève Munger, Les Boréades de Montréal
Quebec soprano Marie-Ève Munger revisits the little-known yet surprisingly rich repertoire of young Mozart

A Woman’s Voice
Alice Ho
“A Woman’s Voice” is an album written for female voices and piano and seeks to explore the female spirit and it’s role throughout history.

Spectrum
Mark Abel
Celebrated singers Isabel Bayrakdarian, Hila Piltmann and Kindra Scharich join a crack group of players in presenting Abel’s emotive and powerful collection.
its frequent folk music references, however, made it acceptable to the authorities. It’s another deeply felt reading of a very strong work.

There’s another CD of the Telemann: Fantasias for Solo Violin, this time by the outstanding Alina Ibragimova (Hyperion CDA68384 hyperion-records.co.uk/a. asp?ia=A1677).

The 12 short works, described here as amply justifying the high repute in which Telemann was held, are deceptively easy-looking on the printed page, but don’t be fooled. The 1968 Bärenreiter edition stated that they were intended “for the amateur or the instrumental student” but also noted that “the double-stopping and chordal work can naturally only be tackled by a competent player.” Well, there’s an Understatement of the Year winner for you.

The 12 Fantasias, in 11 different keys, display a variety of different moods, never deeply emotional but never facile or shallow either; even the shortest sections – some only a few bars in length – display taste and craft.

Always in complete technical control, Ibragimova simply dances through them, seemingly enjoying every minute to the fullest.

L’Aurore is the first solo album by German violinist Carolin Widmann for the ECM New Series label ECM 2709 ecmrecords.com/catalogue 16.77480(53).

Hildegard von Bingen’s Spiritus sanctus vivificans opens the CD and also reappears later in a slightly different take. George Enescu’s brilliant Fantaisie concertante from 1932, which should surely be better known, is followed by the Three Miniatures from 2002 by George Benjamin (b.1960) and a really striking performance of Yasye’s Sonate No.5 in G Major Op.27.

A contemplative performance of Bach’s Partita No.2 In D Minor BWV1004 ends an excellent disc. Nothing is rushed, and Widmann is never too strict rhythmically, the intelligent use of slight stresses and stretched phrasing injecting life into every movement.

Violinist Emmanuele Baldini and violist Claudio Cruz are the performers on Mozart and Pleyel Duos for Violin and Viola (Azul Music AMDA1781 azulmusic.com.br).

The two Mozart pieces, both of three movements, are the Duos for Violin & Viola in G Major K423 and in B-flat Major K424. The work by Pleyel, a student of Haydn and a direct contemporary of Mozart (he was born a year later but outlived Mozart by 40 years) is his Three Grand Duets for Violin and Viola Op.69 Nos.1-3. The first two duets have two movements and the third three.

There’s nothing earth-shattering here, just some beautifully competent music given stylish and sympathetic performances by two excellent players.

Driftwood is the second album released by the Calgary-based guitarist Ben Lahring, with six of the 11 tracks his own compositions (Alliance Entertainment 198004147064 benlahring.com).

Liona Boyd’s really nice Lullaby for My Love opens the disc, with short pieces by William Beauvais, Seymour Bernstein, Graeme Koehne and a Miguel Llobet arrangement of a traditional Catalan melody balancing the original Lahring compositions – the three-movement Firstborn of the Dead, Over the Pacific, Fair Winds and Following Seas and the title track.

There’s clean playing with lovely tone and colour in an attractive and fairly low-key program that doesn’t vary much in style, sound or mood.

Finally, two updates on previously-reviewed Beethoven series:

My May review of the digital release of the first volume of the complete music for cello and piano by the Montreal-based duo of cellist Yegor Dyachkov and pianist Jean Saulnier noted that a 3CD physical set was to be released in October, and it’s here: Beethoven Intégrale des Sonates et variations pour violoncelle et piano (ATMA Classique ACD2 2431 atmaclassique.com/en).

I previously described the playing as “intelligent and beautifully nuanced, promising great things for the works still to be released,” and the complete set more than fulfills that promise. Outstanding playing and a superb recorded sound quality make this set hard to equal, let alone surpass.

The Dover Quartet completes its set of Beethoven Complete String Quartets with Volume 3 The Late Quartets (Cedille CDR 90000 215 cedillerecords.org).


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NEW CD

Charles Richard-Hamelin and Andrew Wan

Andrew Wan and Charles Richard-Hamelin continue to deepen their musical partnership, building on their award-winning Beethoven sonatas (DUNO 2022) with the complete violin sonatas of Robert Schumann.

– Presto Music
**Concert note:** British Baritone Roderick Williams is featured in Bach’s “Ich habe genug” Cantata for Bass Solo BWV82 as part of the Power Corp. of Canada Vocal Concerts series featuring the Bach Collegium Japan under Masaaki Suzuki’s direction on February 5 (3pm) at Koerner Hall, TELUS Centre, 273 Bloor St. W.

**Maestrino Mozart – Airs d’opera d’un jeune genie**

Marie-Eva Munger; Les Boreades de Montreal

ATMA ACD2 2815 (atmaclassique.com/en)

**Concert note:** Remember in 1990 the famous Three Tenors concert from Rome? An historic occasion that suddenly turned the world’s attention towards opera, especially the tenor voice, the star of just about every opera. Since then there were countless open air concerts with audiences in the thousands cheering wildly in many countries. I just watched one from Sweden, the star being Jonathan Tetelman a rising new tenor. He sang that wonderful love duet from Verdi’s Un Ballo In Maschera with joy and passionate abandon, a beautifully shaded voice with tenderness and power in all registers.

Tetelman is an American of Chilean origin. Interestingly he was a disc jockey in New York before he found his voice and now, after rigorous training, is a dedicated versatile artist in great demand. This is his debut album including rarely heard works of Mozart’s early arias, often considered only please Mozart enthusiasts, it is worthy of both discovery and further performances.

**Arias**

Jonathan Tetelman; Orquesta Filarmónica de Gran Canaria; Karel Mark Chichon


**What we’re listening to this month:**

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**Vocal**

Bach – Bass Cantatas BWV56; 82; 158

Peter Kooy; La Chapelle Royale; Philippe Herreweghe

 Harmonia Mundi HMM931365 (store.harmoniamundi.com)

> 2023 is the 300th anniversary of Bach’s move to Leipzig and the beginning of his astonishing creative 27-year tenure at the Thomaskirche.

This reissue of the 1991 recording of solo bass cantatas is a reminder of the depth of devotion Bach had to the exegesis of Biblical text through music. The three cantatas included are the masterpiece Ich habe genug (BWV 82, written in 1727 for the Feast of the Purification of Mary), the lesser-known Ich will den Kreuzstab gerne tragen (BWV 56, written in 1726) and the Easter cantata Der Friede sei mit dir (BWV 158, possibly written as late as 1733), which survives in fragmentary form.

The Dutch bass Peter Kooy has had a distinguished career and is mostly known as a brilliant interpreter of the works of Bach, primarily with La Chapelle Royale and Bach Collegium Japan. He teaches at the Royal Conservatory of The Hague.

This recording features Kooy at the height of his powers, paying utmost attention to text and negotiating the vocal lines of Bach with superb artistry. The voice is front and centre at times, but often retreats to weave in and about the instrumental lines to create gorgeously transparent textures and colours in intimate partnership with the ensemble. It’s lovely to hear Monica Hugget’s soaring obbligato violin lines and Herreweghe’s choir makes brief and effective appearances in Cantatas 56 and 158.

Larry Beckwith

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**No Choice but Love: Songs of the LGBTQ+ Community**

Eric Ferring

No Choice but Love: Songs of the LGBTQ+ Community (thewholenote.com)

A beautiful collection of LGBTQIA+ stories, featuring revelatory performances of songs by Poulenc and Britten, as well as leading voices of today.

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**SCHUBERT: The Wanderer**

Mathieu Gaudet

The seventh volume in Mathieu Gaudet’s wonderful collection of the great Austrian composer Franz Schubert.

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**Trumpet Concertos**

Paul Merkelo

Featuring Canadian-Ukrainian trumpet soloist Paul Merkelo performing virtuosic concertos by Arutiunian & Weinberg, plus a new arrangement of Shostakovich's Trumpet Concerto No. 1.
This would include Verdi and his followers, Ponchielli, Giordano and Cilea, the Italian Romanticism of Massenet and Bizet as mentioned above. The journey ends suitably with the famous Di quella pira from Il Trovatore with a glorious high C at the end, every tenor’s dream.

János Gardonyi

The Joan Beckow Legacy Project
Various Artists
Independent (joanbeckowlegacy.com)

The Joan Beckow Legacy Project commemorates the musical works of composer Joan Beckow who passed away at 88 in January 2021. The album was conceived and musically directed by one of Beckow’s close and long-time friends, Wendy Bross Stuart and her daughter Jessica Stuart. With the composer’s blessing, Bross Stuart, also a pianist on the album, and Jessica Stuart, both a vocalist and producer for the project, recorded and orchestrated 22 of Beckow’s songs.

Born in Chicago, Beckow was a prolific composer, pianist and singer. She relocated to Canada in her 30s, where she worked with many theatres as a composer and music director. Beckow’s compositions have been performed on stage countless times, but this posthumous album marks the first time her music was professionally recorded. Her legacy includes both liturgical and musical theatre works, and the double disc is divided as such: one focusing on materials more closely related to musical theatre and the other on classical and spiritual songs which include several pieces set to text from the Jewish liturgy.

The Joan Beckow Legacy Project is a premium offering. Both discs are carefully crafted, from the chosen repertoire and the orchestration to the order of presentation and the combination of singers and instrumentalists. Beckow’s considerable gifts as a composer and lyricist are revealed via numerous songs on the album, notably The Woman I’ll Be, Dwelling Places, Oseh Shalom, A Christmas Wish, Once There Was a Tailor and On the Other Side of Nowhere.

More information on The Joan Beckow Legacy Project, which includes a 25-minute documentary, can be found on the project’s website.

Sophie Bisson

Alice Ping Yee Ho – A Woman’s Voice
Jialiang Zhu; Vania Chan; Katy Clark; Maeva Palmer; Ariadne Lih; Alex Hetherington; Tong Wang; Andrew Ascenzo
Leaf Music LM254 (leafmusic.ca)

One of the most acclaimed composers writing in Canada today, Hong Kong-born Alice Ping Yee Ho continues to write in many musical genres, and her compositions for voice, known for stretching the skills of the most accomplished singers, are complex and colourful. Having enjoyed her Venom of Love Ballet in 2020, Ho’s recent work A Woman’s Voice – Songs and Duets for Voice and Piano is a beautiful and timely addition to the repertoire of contemporary vocal works. Based on texts including ancient Chinese poems from the Tang Dynasty, a war poem by English poet Charlotte Mews, as well as Ho’s collaborations with seven Canadian writers from across the country, the 18 songs are a very full listen.

Reflecting the multicultural fabric of Canadian women, Ho writes in multi-lingual lyrics of English, French and Mandarin reflecting a wide variety of historical styles, using an all-Canadian cast of pianist/vocalist Jialiang Zhu and singers Vania Chan, Katy Clark, Maeva Palmer, Ariadne Lih and Alex Hetherington, with support from pianist Tong Wang and cellist Andrew Ascenzo. Celebrating the “female spirit,” this album enjoys a concert feel, highlighting the varied relationships between women, with song titles ranging from Self-abandonment and Chit-Chat Café to The Madness of Queen Charlotte. A Woman’s Voice is exquisitely delivered, ripe with history and humour.

Cheryl Ockrant

Mark Abel – Spectrum
Hila Pliitmann; Isabel Baayrarkadian; Various Artists
Delos DE 3592 (delosmusic.com)

An ambitious production, Abel’s Spectrum is a four-track release featuring arrangements of seasonal favourites. Mysterium shines a spotlight on two of America’s finest performers, violinist Anne Akiko Meyers and the Los Angeles Master Chorale, in works by J.S. Bach and Morten Lauridsen.

The first three tracks are arrangements of choral and instrumental works from Bach’s church cantatas: Jesu, Joy of Man’s Desiring, Sheep May Safely Graze and Wachet Auf. These are not faithful transcriptions of the original works, but rather adaptations that allow both the choir and soloist to be front and centre, which can occasionally come across as rather heavy-handed when compared to the relative simplicity of Bach’s original material.

The highlight of this release is undoubtedly Lauridsen’s O Magnum Mysterium, in a new arrangement by Lauridsen himself. Recorded in Walt Disney Concert Hall, this version incorporates Meyers through a soaring and lyrical descant which, when combined with the Master Chorale, provides a robust and voluminous sound that accentuates the depth of Lauridsen’s writing.

Although a smaller-scale release than most, these 18 minutes of music are full of beauty and affect. From Advent choralises to manger side musings, Mysterium is both a delightful

Raul da Gama

Mysterium
Anne Akiko Meyers; Los Angeles Master Chorale; Grant Gershon
Avie AV2585 (avie-records.com/releases/ mysterium-anne-akiko-meyers)

The album was in January 2021. Ho’s recent work A Woman’s Voice – Songs and Duets for Voice and Piano is a beautiful and timely addition to the repertoire of contemporary vocal works. Based on texts including ancient Chinese poems from the Tang Dynasty, a war poem by English poet Charlotte Mews, as well as Ho’s collaborations with seven Canadian writers from across the country, the 18 songs are a very full listen.

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Cheryl Ockrant

Mark Abel – Spectrum
Hila Pliitmann; Isabel Baayrarkadian; Various Artists
Delos DE 3592 (delosmusic.com)

Even before you begin to listen to Mark Abel’s Spectrum – a generously packaged double disc of vocal works – you know you’re in for a rare treat. Not only do we meet Isabel Baayrarkadian, a haunting soprano singing emotionally in praise of three women artists we might never have known if Abel had not set their lives to song, but we find ourselves in the thrall of the Jewish heroine Esther, whose strength and cunning prevented the extermination of a fifth-century Jewish community by Haman, the powerful vizier of the Persian King Xerxes.

As if modern Lieder on disc one and the operetta Tuvo Scenes from The Book of Esther aren’t enough, Abel also puts his considerable compositional prowess to work on instrumental music performed with immense integrity and authority by Trio Barclay, and other strings, horn and woodwinds, musicians of the highest order, on each of the two discs.

Spectrum is spotlighted by Bayrdakarian and pianist Carol Rosenberger who celebrate the lives of Anne Wiazemsky (1947–2017), Pina Pellicer (1934–1964) and Larissa Sheptiko (1938–1979), three icons of modern film on Trois Femmes du Cinema. Abel’s work tells of their courage in holding their own against the power of patriarchal misogyny in the film industry. Meanwhile, soprano Hila Pliitmann and mezzo-soprano Kindra Scharich glorify the story of Queen Esther. Scharich returns to partner pianist Jeffrey LaDeur in the soul-stirring song cycle 1966 to close out the absolutely unimpeachable Spectrum of music by Abel.

Raul da Gama

Mysterium
Anne Akiko Meyers; Los Angeles Master Chorale; Grant Gershon
Avie AV2585 (avie-records.com/releases/ mysterium-anne-akiko-meyers)
way to begin ushering in the season and a fine introduction to Meyers, the Los Angeles Master Chorale and conductor Grant Gershon.

**Matthew Whitfield**

Concert note: The Univox Choir concert *Toast the Days* includes the original all-choral version of Morten Lauridsen’s *O magnum mysterium*, December 10 (7pm) at Christ Church Deer Park, 1570 Yonge St.

**Uģis Prauliņš – L’homme Armé**

**Ars Antiqua Riga; Péteris Vaickovskis; Jānis Peļše**

LMIC SKANI 142 (skani.lv)

One of the most frequently quoted melodies in Renaissance history, *L’homme armé* is a secular song from the Late Middle Ages used in over 40 separate settings of the Ordinary of the Mass. Two masses by Josquin, as well as compositions by Pierre de la Rue, Guillaume Du Fay, Palestrina and other luminaries of the time, have ensured that *L’homme armé* continues to be remembered and recognized by audiences and aficionados even today.

Rather than simply being an artifact from the past, composers still use this melody in their works, as demonstrated in Ars Antiqua Riga’s recent release of Uģis Prauliņš’ *L’homme armé*, a time-bending journey through plainchant, Renaissance-style polyphony and modernism. Instead of trying to simply reimagine the historical sounds and styles of previous composers, Prauliņš integrates this immediately recognizable tune into his own inimitable style, incorporating organ, sackbut and electronic instruments to great effect.

To say that Prauliņš’ *L’homme armé* is a revelation is an understatement, especially when one considers that this work is structured around the Ordinary of the Mass. Unlike Renaissance settings which were restrained by the required inclusion of certain movements, Prauliņš expands the standard structure of the Mass, incorporating additional texts to overcome both the dramatic and temporal limitations of the traditional form.

While much of Prauliņš’ music is “atmospheric,” the aural impact of *L’homme armé* is stunningly indescribable, and there is not enough space in this review to include a suitable number of superlatives. Ars Antiqua Riga and its director Péteris Vaickovskis give an extraordinary performance; a treasure for all who appreciate choral music executed at the highest level.

**Matthew Whitfield**

**Anthony Davis – X: The Life and Times of Malcolm X**

**Davóne Tynes; Whitney Morrison; Boston Modern Orchestra Project**

**BMOP Sound (bmop.org/audio-recordings/anthony-davis-x-life-and-times-malcolm-x)**

The story of *X: The Life and Times of Malcolm X* is eerily similar to the life of its lead protagonist. Before he became “Malcolm X” he was a controversial figure who preached racism and violence, until he embraced the civil rights movement after his pilgrimage to Mecca. Largely a forgotten American, Malcolm X reclaimed some of the spotlight when he collaborated with Alex Haley on his autobiography. This brings us to the history of *X: The Life and Times of Malcolm X* – the opera, which was premiered at the American Music Theatre Festival in September 1986.

Did Terence Blanchard’s *Fire Shut Up In My Bones* performed by the Metropolitan Opera provide the much-needed breakthrough for Christopher Davis’ story and Thulani Davis’ libretto after lying dormant for 36 years? Possibly, but it also certainly took a particularly finely wrought score by pianist/composer, Anthony Davis, writing his eighth opera, to celebrate *X: The Life and Times of Malcolm X* again, entirely justifying the Pulitzer Prize for Music that he earned in 2020.

Davis’ score is a mighty one; its heft is brilliantly carried by the Boston Modern Orchestra Project (BMOP) under the baton of Gil Rose who makes full use of dark symphonic sounds to enhance a grim and tragically atmospheric performance. Kenneth Griffith brings uncommon skill in marshalling the chorus for the epic narrative.

The transformation of a frightened Malcolm Little who comes to terms with his father’s death in the recitative *Reverend Little is Dead* from Act I Scene 1 through Malcolm’s Aria, “You want the story, but you don’t want to know” in Act I Scene 3, another recitative *We Are a Nation* in Act II Scene 4, Betty’s aria *When a Man is Lost* in Act III Scene 2, to the tragic denouement in the *Audubon Ballroom*, The achingly pure soprano of Whitney Morrison is stoic and utterly convincing as Betty Shabazz, and best of all, Davóne Tines’ velvet-toned bass-baritone brings power and nobility to the role of Malcolm X.

BMOP’s 2022 revival of *X: The Life and Times of Malcolm X* is to be followed by productions of Opera Omaha, Seattle Opera, Lyric Opera of Chicago and the Metropolitan Opera (to be presented in 2023-24 season), marking it as one of the most significant American operas of the 20th century.

**Raul da Gama**

**Music in Exile, Vol. 6: Chamber Works by Alberto Hemsí**

**ARC Ensemble**

Part of the acclaimed “Music in Exile” series, this is the first commercial recording devoted to the music of marginalized Sephardic composer Alberto Hemsí.

**Subtractions**

**Greg Stuart**

Subtractions, featuring solo works by Sarah Hennies and Michael Pisaro-Liu that reframe virtuosity, inviting vulnerability and dialogue into the context of brilliant performative display.

**Hommage à Kurtág**

**Movses Pogossian**

This album features Kurtág’s Signs, Games, and Messages for Solo Violin, a sixteen movement masterpiece of subtlety, brevity, and densely packed expressive meaning.

**Earth: Music for Solo Piano by Stephen Barber**

**Eric Huebner**

Barber’s collection of character pieces reflect his unique career, straddling the worlds of popular music, film scoring, and contemporary classical composition.

What we’re listening to this month: thewholenote.com/listening
No Choice but Love – Songs of the LGBTQ+ Community
Eric Ferring; Madeline Slettedahl
Lexicon Classics LC2206 (lexiconclassics.com/catalogue)

In this rather breathtaking, two-disc recording, noted American tenor Eric Ferring – in a made-in-the-stars collaboration with pianist Madeline Slettedahl – has created a significant piece of work that highlights many diverse LGBTQIA voices and perspectives. Included in the project is the world premiere of composer Ben Moore’s Love Remained (in a new arrangement for tenor voice) and his commissioned title work, No Choice But Love. Ferring has expressed “As members of this community, Madeline and I wanted to pay homage to the beautiful, difficult history of the LGBT+ community within the classical world… we, as artists must use our gifts to be catalysts for change.” The talented producers of this artful collection are Gillian Riesen and Rebecca Folsom.

Also included in the recording are illuminating and eclectic works by Manuel de Falla, Jake Heggie, Francis Poulenc, Ethel Smyth, Jennifer Higdon, Willie Alexander III, Mari Esabel Valverde, Benjamin Britten and Ricky Ian Gordon. First up is Moore’s four-movement work, Love Remained. Ferring and Slettedahl shine here, expressing Moore’s message of hope and eventual acceptance through the transformative and healing qualities of the body through voice. With Ode, Nini explores a wide collection of style, harmonic range and influences. Creating a work of almost entirely multi-tracked acoustic voice, Nini’s sound poems imagine landscapes of tonal and textural shifts that develop and melt beneath your feet, creating experiences with resonances and vibrations of both the body and the surrounding landscape, extending her voice to expressions of breath, growls and stratospheric lyricism. At times modal and melodic and at other times mining the depths of microsounds, each of the six tracks is constructed of compositional and improvised collages. An album well suited to those who are interested in listening experiences over melodic content, Ode is a work of vocal prowess from this sonic artist.

Immensity Of Departure Duo
New Focus Recordings FCR329 (newfocusrecordings.com)

Checkily tagging itself “a high-low duo” the virtuoso Departure Duo is an unlikely combo. Boston-based soprano Nina Guo and double bassist Edward Kass are committed to commissioning, performing and touring repertoire composed for their unusual combination, music that explores the full range of styles and sounds they can produce. They frequently collaborate with sonic artists to create new music, including three of the works on Immensity Of by younger generation American composers Katherine Balch, John Aylward and Emily Praetorius.

Balch’s Phrases dramatically grapples with meaning, gesture and sound, while Aylward mines the poetry of Rilke for inspiration in Tiergarten (Zoo). The time-stretching

Immensity Of by Praetorius is quite different from anything else here, featuring delicate, long glissandi for both voice and bass. Its beautiful lonely spaciousness is relieved only by soft whistling, birdsong, mouth clicks and knocking bass pizzicati.

Kurtág’s Einige Sätze aus den Sudelbüchern Georg Christoph Lichtenbergs forms the album’s centerpiece. Drawing from 18th-century German polymath Lichtenberg’s collection of often humorous aphorisms, the composer selected texts to form the lyrical and aesthetic backbone of his collection of 18 succinct individual sections, a veritable song cycle.

Kurtág’s pleasure in the texts’ wry humour is evident in Die Kuh (The Cow) and in several other places. In Die Kartoffeln (The Potatoes) for example, he appears to depict root vegetables in storage in atonal first-species counterpoint. Surely that’s a first! Departure Duo’s masterful performance makes a strong case for this 21-minute work, as well as for their high-low partnership.
well-written essay on the provenance of these fascinating pieces and personal reflections on the 30-year musical partnership of these two brilliant musicians. Larry Beckwith

Beethoven – The Five Piano Concertos Haochen Zhang; Philadelphia Orchestra; Nathalie Stutzmann BIS BIS-2581 SACD (bis.se/performers/nathalie-stutzmann)

Having taken the classical piano world by storm when he first burst upon the scene in 2009 as the youngest pianist to ever receive a gold medal at the Van Cliburn International Piano Competition, Haochen Zhang, now 32 with three releases under his belt, offers a fine follow-up recording here to his earlier Tchaikovsky and Prokofiev piano concertos. Once again recording for Naxos, Zhang performs Beethoven alongside the well-regarded Philadelphia Orchestra, the city in which the Chinese-born Zhang is currently based, under the direction of guest conductor Nathalie Stutzmann.

For any pianist, even one as accomplished as Zhang, to take on a complete program (spanning three discs) of Beethoven’s five piano concertos is yeoman’s work indeed. First there is the work of performing the pieces themselves (the study, nuance, technical challenge, among literally thousands of additional artistic decisions), plus the “work” of situating oneself into the canon of Beethoven interpreters (of which there are many and they are great), adding one’s name and vision onto the ever-growing corpus of versions and canonic contributions.

Nicholas Cook, writing in Music: A Very Short Introduction coins the phrase: “The Beethoven Effect” referring principally to the fact that Beethoven, freed from the obligation of compositional servitude to a church, a noble patron, or a feudal landlord was perhaps the first true musical “artist,” (differing here from trades or crafts person) who enjoyed a kind of self-awareness of his own greatness that not only traversed geography but the “boundaries of time and space.” Beethoven’s music was, as Cook suggests, “for the ages,” and, although difficult to know for certain, Beethoven knew it. Unlike Bach, who would use his own handwritten etudes as parchment paper to wrap lunches while taking a break from his teaching obligations at St. Thomas Church in Leipzig, Beethoven did not view his music so ephemerally. As a result, offers Cook, composing after Beethoven was an exercise in hearing his historical and giant footsteps from behind.

With such grandiosity of intent and purpose came the grand compositional gestures that we now associate as hallmarks of Beethoven specifically, and the Romantic era more generally. And it is in these expansive signifiers, hugely encompassing of human emotion and offering a kind of borderless freedom that tests the limits of any performer brave enough to tackle his repertoire, that Zhang excels. Where, for example, a less competent interpreter would use virtuosity as a proxy for expressiveness, Zhang’s performance here sounds as if there is another dimension in play where we do not just hear, as Hans Von Bulow established, the pianist abdicating one’s agency so audiences hear only the composer and not the performer, but rather a satisfying fusion that is equal parts Beethoven and Zhang.

Lastly, when we look at classical music history through the eyes of today, we often see an artificial bifurcation between composers and performers/improvisers. But Beethoven, in addition to being a composer, was apparently an extremely fine pianist, and, like the aforementioned Bach, improviser. And it is here as well where we hear Zhang contributing to the continuum of the pianist Beethoven, wrestling with, accepting and ultimately transcending this music with this fine recording that is sure to add much lustre to his impressive but still developing legacy.

Andrew Scott

Schubert – Vol.7 The Wanderer Mathieu Gaudet Analekta AN28929 (analekta.com/en)

Has it really been more than three years since Quebec-born pianist and emergency room physician Mathieu Gaudet completed his ambitious series of 12 recitals presenting the complete piano sonatas of Franz Schubert which launched the equally ambitious project by Analekta to tailor them into a 12CD collection? Since then, Gaudet has proven without a doubt that he is among the foremost interpreters of Schubert’s piano repertoire, and this seventh addition to the collection is indeed further evidence. Titled The Wanderer, it features the sonatas D157 and D784, and, appropriately, the renowned Wanderer Fantasy D760.

Dating from 1815, the Sonata in E Major D157 was Schubert’s first essay in the form, while the Sonata D784 was completed five years later. As expected, Gaudet’s performance in both is a delight, demonstrating a particularly beautiful tone combined with an impeccable technique.

The famed Wanderer Fantasy from 1823 is reputed to be one of Schubert’s most difficult compositions, not only technically but also in nuance. While it comprises four movements, each one transitions into the next instead of ending with a definitive cadence, and each starts with a variation of the opening phrase of his lied Der Wanderer D898. The piece conveys a vast array of moods, but Gaudet draws them all together into a cohesive whole and the piece – like the disc itself – flows with...
incredible spontaneity. Altogether this is an exemplary addition to this ongoing project and we can look forward to the remaining five in the series.

Richard Haskell

**Brahms – Variations and other works**

Boris Berman

*Le Palais des Degustateurs* PDD027 (lepalaisdesdegustateurs.com)

> Within jazz music's history, perhaps particularly so during the bebop era of the mid-1940s, fly-by-night record companies would pop up to record the progenitors of this musical form (Charlie Parker, Thelonious Monk, Kenny Clarke, Dodo Marmarosa) as their sounds, largely heard in after-hours New York-based jam sessions, escaped notice or attention by the so-called “majors” of the time. Tall on ambition and moxie, but short on finances, these companies ( Dial, Savoy, Riverside) wanted to record original music that had a patina of familiarity (harmony, chord changes) without paying the royalties necessitated by copyright laws in order to release music not in the public domain. Enter the contrafact; new melodies written over the chord changes and form of pre-existing compositions.

Well, like almost everything else in life, there is a historically earlier iteration of this idea, this time coming from Western Art Music, the variation. As the inimitable liner notes to this fine recording by the talented and articulate pianist Boris Berman expound, variation “provided a predictable template, an unobtrusive campus, upon which musicians could demonstrate their craft.”

Contained on this interesting and imminently listenable recording by Berman are variations or arrangements by Johannes Brahms that delight and bring new perspective to the works of this master. Recorded on a gorgeous Steinway piano with fine sonic capture from the Couvent des Jacobin in Beaune, France, this compelling 2022 recording by a leading Brahms interpreter, pedagogue and prolific pianist is a welcome addition to the discographies of both Berman and Brahms.

Andrew Scott

**Bruckner – Symphony No.9**

Budapest Festival Orchestra; Ivan Fischer

Channel Classics CCSSA42822 (outhere-music.com/en/labels/channel-classics)

> There is a wonderful, dramatic moment in Verdi’s opera *Attila*. In the sixth century *Attila’s* hordes were devastating Italy but just before reaching Rome *Attila* has a dream warning him to “Stop! Go no further, you are entering God’s territory.” Indeed, *Attila* was never able to conquer Rome. This is how I felt listening to the heavenly last movement of Bruckner’s *Symphony No. 9 in D Minor*. The music is so beautiful, so otherworldly, that it is approaching heaven and Bruckner had to stop, no further to go. As we know Bruckner was never able to complete this work.

Ivan Fischer, by now a world-famous Hungarian conductor, has a tremendous respect for this work but wanted to reach age 70 before attempting to conduct it. And it was worth the wait. The Budapest Festival Orchestra, that he created with the late great pianist Zoltán Kocsis and is now rated one of the top ten of the world, is in top form and so is the recording.

At the beginning there is a mysterious, even frightening, hushed intensity, daring harmonies and gorgeous sonorities as we reach the climaxes in the first movement. This is followed by Bruckner’s trademark Scherzo of relentless foot stomping as if giants were dancing (reminding us of Wagner’s *Das Rheingold*) but the joviality ends with a deadly grimace in D minor. The final Adagio begins with a surprisingly poignant leap of a minor ninth and the Wagner tubas play a prominent role, but the ending is a farewell, a quiet renunciation, and tranquillity now pervades in a major key that ends the symphony.

Janos Gardonyi

**William Walton – The Complete Facades**

Narrators Hila Plitmann and Kevin Deas; Virginia Arts Festival Chamber Orchestra; JoAnn Falletta

Naxos 8.574278 (naxos.com/Search/KeywordSearchResults/?q=8.574378)

> It’s difficult to forget a first love, whether another person, or in this case a recording of a modern curiosity. *Facade, an Entertainment*, is composed of poems by Edith Sitwell recited to (*over? against?*) popular song and dance stylings by an extremely young (18!) William Walton. Those originally entertained were doubtless the bloom of British intelligentsia, as white and privileged a crowd as ever was. Façade’s texts are sometimes problematic; they could never be written today, or hopefully, never published. There’s boshes of racism and sexism, which might have been palatable to an Edwardian audience. There’s also stark satire of the British upper crust, and some good old sexiness as well.

These are virtuosic mouthfuls of dance rhythms along with rapid patter through surprising and sometimes awkward syllables. On my old (sadly stolen) recording, Peter Pears shared recitation duties alongside Dame Edith herself; here Hila Plitmann outdoes Sitwell. I appreciate her various affected accents. She carries off the humour and snark of the poems while maintaining verbal balance. Kevin Deas brings a rich, deep baritone to his assignments, and a certain dignity to *The Man from a Far Country* (“Though I am black and not comely...”).

The most poignant and personal poem of the first suite is *By the Lake*. Sitwell’s own melancholic version sets a standard for heartfelt sorrow describing a past love affair; it sits apart from the more satiric aspects of the work. Although only responsible for the introductory and final stanzas, Fred Child’s sing-song mannerisms jar, as does his half-hearted wave at a brogue in the Scotch Rhapsody. A bland American accent and aimless melodification just don’t (pun alert) sit well with me. Score two for trained vocalists, zero for radio hosts.

Led by JoAnn Falletta, the performances among the band are admirable. Walton had a great sense of the dance hall, and the small ensemble evokes many other such groupings of the era. Balances are handled well, and the pacing is pretty good too. Included are two addenda to the original suite, which was written in 1922, but not published until 1931.

Max Christie
Jewish heritage, plus varied Middle Eastern traditions. *Méditation (in Armenian Style), Op.16* for cello and piano was published in 1931. For nearly seven minutes the cello chants dolefully over hammer-dulcimer-like piano tinkles. Also for cello and piano, Hemsi’s three-movement, ten-minute *Greek Nuptial Dances, Op.37bis* (1956) honours, respectively, the jolly mother-in-law, wistful bride and comical godfather, staggering drunkenly.

The nine-minute *Three Ancient Airs, Op.30* (c.1945) are settings for string quartet of three of the 60 songs in Hemsi’s *Coplas Sefardies*. *Ballata* evokes a sultry dance, *Canzone* a plaintive serenade, *Rondo* a children’s game song. These melodies, accompanied by guitar-like plucks, reflect Sephardic Jews’ enduring ties to Spain, their homeland before being expelled in 1492.

Sephardic and Hebraic melodic tropes imbue the three-movement, 19-minute *Pilpúl Sonata, Op.27* (1942) for violin and piano, light-hearted depictions of scholars engaged (1942) for violin and piano, light-hearted depictions of scholars engaged like piano tinkles. Hemsi avoided overt ethnic references in his 18-minute *Quintet, Op.28* (c.1943) for viola and string quartet. Here, three dance-like movements frame a tender *Berceuse*.

Once again, Toronto’s splendid ARC Ensemble (Artists of the Royal Conservatory) has redeemed a deserving composer from oblivion. The nine-minute *Ballata* evokes a sultry dance, *Canzone* a plaintive serenade, *Rondo* a children’s game song. These melodies, accompanied by guitar-like plucks, reflect Sephardic Jews’ enduring ties to Spain, their homeland before being expelled in 1492.

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symphonic, jazz/rock, Persian, world, improvisational and contemporary inspired composing makes this music for all ages.

Bluetooth

Bekah Simms - Bestiaries Various Artists Centrediscs CMCCD 30022 (centrediscs.ca)

Canadian composer Bekah Simms is no stranger to the concert stage having been the recipient of over 30 composition awards, but her latest work Bestiaries takes us into a new realm of height and depth. This album comprises three chamber works, and highlights Simms' fine orchestral colouring, as well as exacting leadership from Brian Current’s Cryptid Ensemble and Véronique Lacroix’s Ensemble Contemporain de Montréal, the former being created for the express purpose of this album.

At times feeling chaotic, the work never loses a finely crafted sensibility of every note being exactly where the composer wants it to be.

The opening of Foreverdark has us awakening in what could be described as a subway tunnel and very quickly drags us through underwater culverts and dark machinery. Led by amplified cello, this is stunning work from Toronto’s Amahi Arulanandam, with whom Simms enjoys a close relationship. This is an incredibly exciting piece I would love to see performed live.

From Void is a chilling and aggressive piece, after which we welcome Bestiary I-II, a cinematic journey broadcasting a depth and width of oceanic proportions. We are floating over landscapes of rock, darkly shrouded shipwrecks and elegant sea creatures. Simms pulls us in, taking us along on her deep dives into her personal Neverworld like a school of fish following in her journey to the oceanic underworld, led by the brilliant waves of vocal elasticity from Charlotte Mundy’s beckoning Siren call and pulling us up for air with bird calls and what Simms describes as her “sonic ecosystem.”

Simms crafts a tapestry of strict essentials that are tensile without being harsh, like finely knit silk crochets transforming to steel mesh. Is there such a description as densely translucent? This would be it.

Cheryl Ockrant

Yang Chen – longing for _ Various Artists Independent (peopleplacesrecords. bandcamp.com)

Longing for _ is, at its core, a beautiful story about possibilities of friendships, creative collaborations and music in between, in a world affected by pandemic restrictions. This album by Toronto-based percussionist Yang Chen threads a delicate line between pushing boundaries and maintaining a state of serenity throughout. Each of the eight compositions is done in collaboration with a different artist and is a testament to a creativity generated through friendship. As a result, the album is a curious mixture of musical styles and individual personalities – here we have elements of electronic, experimental, modern composition, pop, R&B and free improvisation. Worth noting is that all compositions are accompanied by a video, a visual representation of textures and narratives we hear.

Chen is innovative and experimental in their approach and gently unapologetic about their ideas. They masterfully employ an array of percussion instruments on this album, the most innovative being using a bicycle to create sounds, textures and movement (Stephanie Orlando’s crank/set) . The energy ranges from grungy and provocative (Andrew Noseworthy’s All Good Pieces Have Two Things) to a contemplative solo vibraphone triptych (Charles Lukvat’s rest/stop). With violinists/composers Yaz Lancaster and Connie Li, Chen explores dreamy and psychedelic worlds, respectively, in EUPHORIC and Nighttime reunenews toward more friendship, more love, like snowfall. I want to sing with you. Sara Constant’s silt and Jason Doell’s through intimate, swims, are big textural adventures. The surprising switch comes in the form of Sarian Sankoh’s till the dam breaks, an R&B track with warm vocals and gentle steel pan.

This is an adventurous, probing, charming debut album.

Ivana Popovic

John Luther Adams – Sila: the breath of the world JACK Quartet; The Crossing Cantaloupe Music (cantaloupemusic.com/ albums/sila-breath-of-world)

When Schoenberg abandoned the chromatic Wagnerian tonality of Verklärte Nacht one critic described his work as sounding as though "someone had smeared the score of Tristan whilst the ink was still wet." Debussy took an evolutionary approach to this 12-tone system, gradually dissolving traditional scales and harmony in a beguiling, evocative sound world.

The Inuit of Canada’s Arctic have known about this seamless harmonic experience long before Schoenberg and Debussy; and honestly, long before John Luther Adams. But Adams appears to have found a way to re-invent the concept like no one else, except, perhaps the Inuit.

Sila: The Breath of the World is Adams’ monumental re-creation of that breath of the world in the concert hall. It is recreated in a continuous score “written” as it were, when the breath that comes from the very air around us is profoundly transformed by dozens of percussionists, woodwinds, brass, strings and the inimitable voices of The Crossing complemented by the JACK Quartet. Adams’ Sila begins with the rolling thunder of percussion imitating the rumbling of the earth awakening, its breath a singular inhalation of the teeming humanity who inhabit it. Voices and instruments join the majestic harmonics of the low B flat and wend their way into what seems like a single note encompassing all 12-tones seamlessly; music morphing into a prolonged inhalation and exhalation of Sila: The Breath of the World, before falling into silence. Art imitating the single note of life’s breath.

Raul da Gama

As We Are Julian Velasco; Winston Choi Cedille CDR 90000 213 (cedillerecords.org)

As We Are is a saxophonist, collaborative artist and educator raised in Los Angeles and now based in Chicago; Winston Choi is a pianist with a huge list of performances around the world who grew up in Toronto. As We Are features Velasco on alto, tenor and soprano saxophones in a series of dramatic and engaging works.

Come As You Are was written by Stephen
Richard Danielpour – 12 Etudes for Piano
Stefano Greco
Naxos 8.559922 (naxos.com/Search/Keyw ordSearchResults/?q=8.559922)

Outside of certain musical circles, Richard Danielpour may not exactly be a household name, but the credentials of this 66-year-old American composer are impressive indeed. Born in New York of Iranian-Jewish descent, he studied at Oberlin, the New England Conservatory and ultimately, the Juilliard School. Since 1997, he has been on the faculty of the University of California at Los Angeles. Like many composers of his generation, Danielpour began writing in a serial style, but later adapted a more accessible “quasi-tonal” idiom. Among his enormous output are a number of pieces for solo piano including a set of 12 Etudes, the Piano Fantasy and two transcriptions from an opera currently in progress, all of which are premiered on this Naxos CD by the Italian-born pianist Stefano Greco.

The Etudes are miniature gems (each never more than six minutes in length) and what strikes the listener most immediately is the appealing range of contrasting moods – from the perpetuum mobile of the first, the stridency of the fifth (do I hear echoes of Prokofiev?) and the languor of the sixth and ninth. Throughout, Greco demonstrates full command of this unfamiliar repertoire.

The Piano Fantasy is based on the final chorus of Bach’s St. Matthew Passion and is a true fantasy with its abruptly contrasting tempos and dynamics. The piece demands considerable virtuosity at times, but again, Greco meets the challenges with formidable technique.

Rounding out the program are the Lullaby and Song Without Words which show yet another side of Danielpour’s compositional style. Gentle and unassuming, these short pieces provide a fitting conclusion. Kudos to both Naxos and Greco for bringing to light some music that definitely warrants greater investigation.

Richard Haskell

Subtractions
Greg Stuart
New Focus Recordings FCR348 (newfocusrecordings.com)

American percussionist Greg Stuart’s practice embraces improvisation, electronics and the classical experimental music tradition. At the same time he actively hucks conventional solo percussionism by cultivating an anti-virtuoso performance mission, a stance related to his focal dystonia which limits his motor function in one hand.

This seeming limitation has, however, served as a springboard, inspiring Stuart to explore alternative soloist paths, specifically in developing meaningful collaborations with several composers.

Subtractions reflects Stuart’s personalized mastery of the contemporary percussion idiom in works by composers Pisaro-Liu (side by side) and Sarah Hennies (Border Loss). The album highlights a particular sonic focus: the magnification of intimate sounds through layered recording. Electronic sounds and field recordings also make appearances.

Hennies’ 22-minute Border Loss explores irregular percussive textures, granular, swarm-like sounds and slowly shifting arrays of timbral categories. Sometimes the music evokes the crackling of a fire. Other times high-pitched bells and wind chimes add pitch elements, though waves of sonic continuity are always the focus here.

Pisaro-Liu’s side by side is in two parts, the first scored for bass drum and cymbals, the second for vibraphone and glockenspiel. There is a kind of aural alchemy at work here. Part I is characterized by the sounds coaxed from the skin of the bass drum and a deliciously slow crescendo on a rolled cymbal, morphing into rich near-orchestral static textures. To this listener, Part II’s apheric melodic phrases on the two sustaining metallophones conjure a peacefully contemplative atmosphere. It’s a welcome respite during these challenging early days of winter.

Andrew Timar

Stephen Barber – Earth
Eric Huebner
New Focus Recordings FCR340 (newfocusrecordings.com)

Stephen Barber is a composer who splits his time between New York City and Austin, Texas. He composes music for TV and film and has extensive roots in pop music, but he is also a serious composer of art music and this disc is a collection of 13 of his short character
Hugi Gudmundsson – Windbells
Ashíldur Haraldsdóttir; Hildigunnur Einarsdóttir; Reykjavík Chamber Orchestra
Sono Luminus DSL-92259 (sonoluminous.com)

This collection of chamber music by Hugi Gudmundsson takes its name from a quintet he wrote in 2005 for the World Expo in Japan. Scored for bass flute, bass clarinet, cello, guitar, piano and electronics, it is typical of the music on this disc: thoughtfully constructed, concise pieces for unusual combinations of instruments. Gudmundsson is one of Iceland’s leading composers and the excellent performers here are all members of the Reykjavík Chamber Orchestra. You might expect music from Iceland to be introspective, complex, a bit dark, perhaps, but with a certain Nordic affinity for clean lines. Gudmundsson’s music has all of this, with some surprises, of course.

Lax (2009-2011) is for solo flute with a pre-recorded accompanying track all based on flute sounds; Ashíldur Haraldsdóttir’s performance is expert and convincing. The opening track on the disc, Arrow of Time from the 2019 quartet Entropy for flute, clarinet, cello and piano, is unusual for its quickness and for its repetitive, minimalist-style chords. One of the most delightful surprises occurs in Foreign, the last movement of Equilibrium IV: Windbells where there is some tangy and very satisfying microtonal interplay between guitar and piano.

Some of the most effective writing comes in a cycle of five songs for mezzo and chamber group, sung with a liquid expressivity by Hildigunnur Einarsdóttir. The cycle is based on Old Norse verses from Hávamál, and Gudmundsson achieves a suitably organic, primitive atmosphere. I particularly enjoyed the oboe solo by Julia Hantschel in the second song and the last song’s use of drones and timbral trills.

Fraser Jackson

I, A.M.
Olivia De Prato
New World Records (newworldrecords.org)

This insightful new release by Austro-Italian violinist extraordinare Olivia De Prato probes a never-ending question of connection between motherhood and art. The answer comes in the form of six compositions for violin, electronics and other varied instruments, written by women dedicated to both motherhood and art. Contrary to some traditional views, these women artists show not only that motherhood is an ultimate creative experience but also that it is the experience that cultivates creativity in other areas of life.

The music on this album is avant-garde, piercing and inspiring. This is the world of ideas bypassing linear melodies in favour of textural gestures and landscapes. Just like motherhood, this music stretches the sonic boundaries and continuously underlines the element of unpredictability and beauty in chaos. De Prato is superb as performer and collaborator, delving deeply into what is possible in the realms of extended violin technique and conceptual sounds.

While Katherine Young’s Mycorrhiza builds an innovative music vocabulary using natural sounds such as heartbeat and breathing juxtaposed with bold elements of extended violin technique, Ha-Yang Kim’s May You Dream of rainbows in magical lands brings in the non-rhythmic layers of long violin tones using a just intonation system called Centaur. Pamela Stickney’s Autumnal Song, which starts in a searching a cappella, the winds meeting the voice at the second stanza.

Hymns is followed by an extraordinary piece by Socolofsky on the latter half of the disc. The players accompany a series of personal stories, fragmented and overlaid at first, each detailing in their own voices what it has meant to them (all citizens of Detroit) to open and manage their private businesses. The title – so much more – describes how each has come to feel about their experience, and the context becomes clearer as the five sections unfold. Ultimately not so very much a musical as a textual work, the accompaniment bridging the stories alternately delicate and forceful, although the fourth of five tracks is an instrumental interlude where lyrical lines are stitched through with rapidly repeated notes. As it ends, with the words of the title spoken over gentle chords, one realizes this is also a set of prayers.

Max Christie

Hymns for Private Use
Akropolis Reed Quintet; Shara Nova
Bright Shiny Things BSTC-0180 (brightshiny.ninja)

The Akropolis Reed Quintet are at it again. What a terrific ensemble, and what a distinctive blend. Like Ghost Light (reviewed April 2021) this disc responds to the group’s home town, Detroit, in a musical offering giving back to their community.

The material consists of two works, one by celebrated American Nico Muhly and one by Annika Socolofsky. Muhly’s Hymns for Private Use comprises five settings of devotional texts from the 14th century through the 19th. Soprano Shara Nova is a sixth reed in the mix, so well do she and the instrumentalists blend. The texts are haunting, especially when one considers the span of ages through which poets and mystics have addressed verses to an imagined or real creator. Two overtly Christian texts, Virga Rosa Virginum and Sleep address Mary and Jesus respectively. The Holy Spirit, written by Anne Steele (who used the pseudonym Theodosia) in the 18th century is interposed between them. The final two texts (An Autumnal Song and Hark the Vesper Hymn is Stealing) were taken from an American songbook for schoolkids. Muhly gives these two quite a dark treatment, the cycle ends by sowing more doubt than faith. But the performances along this descent are beautiful, especially An Autumnal Song, which starts in a searching a cappella, the winds meeting the voice at the second stanza.

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Max Christie
Christopher Tyler Nickel – Sonatas and Chamber Music for Oboe & Oboe d’amore
Mary Lynch VanderKolk; Various Artists
Avie AV2558 (avie-records.com/releases)

► Featuring the talents of oboist Mary Lynch VanderKolk, the new album Christopher Tyler Nickel: Sonatas and Chamber Music for Oboe and Oboe d’amore masterfully explores the full range and lyrical aspects of the oboe while spiritedly challenging its technical capabilities.

Opening with the Oboe Sonata specifically composed for VanderKolk, Nickel’s own familiarity with the oboe is clearly demonstrated as he insightfully captures the strengths of the player – creating beautifully sweeping lines that showcase VanderKolk’s colourful and lyrical capabilities as she artfully navigates the dynamic and rhythmic passages in a way that only the most consummate performer could.

Imagining the pensive sadness of the lone instrument at twilight is what one may experience as they listen to Nickel’s second piece of this collection, the Oboe d’amore Sonata. Perhaps seemingly absurd or contradictory… the tenebrous quality of the oboe d’amore truly shines in this technically challenging and yet melancholically dazzling achievement.

The narrative in the third instalment of Nickel’s delightful and most recent exploit can be summed up in one simple word… virtuosic. The Suite for Unaccompanied Oboe, features contrasting movements that explore mixed articulations, luscious technical flourishes and dramatic leaps over the full range of the instrument. VanderKolk’s interpretation and execution of this work make it absolutely breathtaking.

The album concludes with the Quartet for Oboe d’amore for the namesake instrument and string quartet in a uniquely distinctive composition drawing the listener in with the dark, melancholic timbre of the double-reed instrument traditionally only heard in Baroque music, making this piece the first of its kind and a true testament to this Canadian composer’s proclivity for the oboe family and ability to fashion narrowly defined aspects of both music and the instrument into a broader phenomenon.

Melissa Scott

Weinberg – Symphonies 3 & 7; Flute Concerto No.1
Marie-Christine Lupancic; City of Birmingham SO; Deutsche Kammerphilharmonie Bremen; Mirga Gražinytė-Tyla
Deutsche Grammophon 486 2403 (deutschegrammophon.com/en/catalogue/products/weinberg-symphonies-nos-3-7-grazinyte-tyla-12783)

► Mieczysław Weinberg initially composed his 34-minute Symphony No.3 for Large Orchestra, Op.45 in 1949-1950, a time when fearful Soviet composers were compelled to write “optimistic,” folk-flavoured music. In 1959, under a milder regime, he extensively reworked it. The Allegro opens lyrically, quoting a Belorussian folk song; turmoil erupts, serenity returns, but the movement ends with dark, ominous chords. The Allegro giocoso ebulliently quotes a folk song from Weinberg’s native Poland. The ensuing Adagio moves from contemplation to high tragedy. Tumultuous fanfares announce the Allegro vivace. Clearly influenced by Weinberg’s friend and mentor Shostakovich, it’s a bitterly sardonic mock celebration, filled with motorized dissonances, ending the symphony.

Mirga Gražinytė-Tyla conducts the City of Birmingham Symphony Orchestra in this symphony and the 16-minute Flute Concerto No.1, Op.75 (1961). In the opening Allegro molto, Marie-Christine Lupancic, the orchestra’s principal flute, plays cheerful chirpings over the string orchestra’s repeated pulsations. The Largo is a lonely, melancholic song. The Allegro commodo is strangely indecisive, with Lupancic’s flute meandering over plucked strings, ending abruptly.

Gražinytė-Tyla leads the Deutsche Kammerphilharmonie Dresden in Weinberg’s darkly mysterious, 31-minute Symphony No.7, Op.81 (1964) for strings and harpsichord. Its five connected movements begin eerily, quiet and slow, gradually growing in volume and intensity (Adagio sostenuto), followed by restless, driving discords (Allegro), wandering “night music” (Andante), agonized cries (Adagio sostenuto), sinister skittering, savage barrages and, finally, a return to the opening spookiness (Allegro). It’s haunted, haunting music.

Michael Schulman

Soweto Kinch – White Juju
London Symphony Orchestra; Lee Reynolds
LSO Live (lso.co.uk)

► Perhaps one day there will be a genre of pandemic music studied and discussed like Baroque, bebop etc. This genre could include music composed during the lockdown when live concerts mostly stopped and White Juju would be a substantive contribution. Soweto Kinch is an award-winning alto saxophonist and composer who played several concerts in smaller centres in England at the end of the first lockdown. Walking along empty streets he noticed the “imperial emblems, flags and statues” that tended to go unnoticed during busier times. These experiences led to the creation of White Juju, which pairs his jazz quartet with the London Symphony Orchestra to create a magic carpet ride of hip-hop, rap, jazz, dance hall music, classical influences and lounge music, all while expounding on themes of colonialism, racism and class struggles. For example, Dawn begins with some sparkling and impressionistic flutes moving into strings and oboe presenting a Peer Gynt Sunrise vibe, then some soft horns and the rhythm section develops a jazzy hip-hop beat. After some gorgeous instrumental sections Kinch begins rapping over top (“the world looks different when it’s put into reverse”) and then embarks on a hip-influenced saxophone solo. The 16 sections of this live performance contain many surprises and White Juju combines humour with beauty while offering original political insight.

Ted Parkinson

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Nothing in the Air
Bass-ic Improvisations Show
Off Individual’s Skills as Unaccompanied Soloists

KEN WAXMAN

Rodney Dangerfield in most musical configurations, the double bass doesn’t get much respect since its workhorse qualities are used for accompaniment rather than upfront. That changed in the 20th century, especially in jazz, and then more prominently in improvised music. Innovators such as the UK’s Barry Guy, France’s Joëlle Léandre and American Barre Phillips all recorded notable solo bass discs in the 1970s and 1980s and since then many others bassists have tried their hand(s) at the challenge. What follows are a few recent examples.

Concentrating on the bow, Sweden’s Johan Berthling, known for his Fire! trio with Mats Gustafsson, scratches and slices pitches and thumps from his instrument’s strings and wood on Björnhorn (Thanatosis Productions THT 12 thanatosis.org). Often sul tasto and frequently spiccato, his strained low pitches and scrappy mid-string forays frequently work up to near bagpipe-like tremolos. As on Björnhorn III, resolution is usually projected with stentorian drones. His clenched hand-on-bass-neck techniques concentrate most billowing buzzes into a solid mass, yet on Björnhorn V he sparkles high-pitched colours to lighten the narrative. While the presto and staccato friction projected by his bow work sometimes suggests the strings are a millisecond away from literally bursting into flames, his one turn to pizzicato thumps out wide spatial suggestions. Furthermore when he assays Charlie Haden’s balladic For Turiya, his buoyant vibrations show he’s also capable of melodic storytelling.

If there are so many notes and tones in Berthling’s solos to almost make them feel cramped then Swiss bassist Daniel Studer takes the opposite approach on Fetzen Fliegen (Wide Ear Records WER 064 widearrecords.ch). Recorded from various points in an anechoic chamber, Studer, who besides working with many groups, teaches improvisation at Bern University, uses this spatial situation to layer his sounds with as many extended silences as pressurized string trembles and swells. Making a virtue out of slowness, hard string thumps, clanking arco variations and the scraping friction which introduces the final two variations of four are magnified even more to contrast with the silent interludes. But the session is more than singular arco slices or frog-against-string accents. Cumulative friction at the end of Fetzen Fliegen 2 is so thick that jet plane engine noises are suggested before the tone thins to bow strokes. With col legno slides, Studer at junctures also creates responsive echoes between that technique and throbstringing string plinks. Managing to nearly replicate recorder-like whistles with spindly strings and drum-like rumbles, his brief pivots into metallic discord only add to the expositions. Emphasizing sound shards among the quiet, Studer offers a unique definition of all that a double bass can do at a slow, anything but easygoing, pace.

For a complete change of pace though, there’s Mind Mirrors (MMusic mikedownes.com) by veteran Toronto bassist Mike Downes. Perhaps it’s because he’s Canadian, the multiple JUNO Award winner has created 11 solos, which are tasteful and somewhat gentle, but without ever letting go of the underlaying beat. Still, who else but a Canuck would title the folksy, but powerful variations on one track Campfire Waltz? He’s also the only bassist here to play a standard, I Fall in Love Too Easily. Yet he’s crafty enough to avoid familiarity by offering up balanced variations on it before subtly revealing the melody. Crucially though, Downes is adventurous enough to mate field recordings of crackling thunder with the dynamic modifications from the triple stopping and reflecting tones of a Yamaha SLB200 hollow-body electric bass on Thunder. He sticks to the regular double bass on the other tracks, showing his arco and pizzicato skills. In fact on Morning Sun Ringing he alternates plucking slippery vibrations from the instrument’s strings and wooden body, while at the same time creating a warm connection with measured arco triple stops. Some pieces are foot tappers, as he modulates up and down the strings with rumbling bow work. Elsewhere he preserves the rhythm impetus on a track like Alone or Together with lighter strokes that take on flamenco colourations and darker ones which suggest Charles Mingus-like soulfulness.

Someone who evolved from playing electric bass in rock bands to creative music with the likes of Carlos Zingaro is Portuguese bassist Hernâni Faustino. His work is characterized by a deep dark tone which he displays throughout Twelve Bass Tunes ( Phonogram Unit PU 5 CD phonogramunit.com). While the percussiveness and power he lays out link him to jazz stylists like Mingus and Ray Brown, his upper register echoes and col legno vibrations and recoils show that he’s firmly attuned to 21st-century improv. In fact, the first sound on Sequência, the CD’s opening track, is a buried bomb-shelter thick strum. But soon powerful string pulls give way to an agile up-and-down theme projected with guillotine-sharp slices before returning to squeaky friction. This orthodox-offbeat dichotomy plays out during most of the other 11 bagatelles with some tracks as melodious as if they were being vocalized by an operatic basso and others dedicated to string experiments. While rapping along the string set on a track like Tríptico da Virgem de Lamego for instance, Faustino extends his multiphonic expression with thrusts that sound as if he’s also digging into the instrument’s wooden body. He can also double and triple string stop at the same time as he speeds up the exposition as on Co’ Os Olhos deepening and darkening them as it evolves. At lento and adagio tempos he can outline the timbre of each string as he touches it as on Pertença do Gato Grande, yet subtly elevate to reverberating andante lines before the conclusion. Even a rare move to arco playing on Serra das Meadas mates expressive melancholy with torqued
**JAZZ AND IMPROVISED**

**the way it is... is the way it was...**  
**Barry Romberg’s Random Access Trio**  
**Independent (barry-romberg.com)**

> In his brief and somewhat self-deprecating album notes Barry Romberg says he “lost (his) mojo for creative recording pursuits” – something that lasted nine long years.

However, listening to the music of *The way it is... Is the way it was* by Barry Romberg’s Random Access Trio it is hard to think that anything was really lost. Romberg’s sense of propulsion and of time is – if anything – more effervescent and masterful than ever.

Using two harmonic instruments – the keyboard(s) played by Ewen Farncombe and guitar by Sam Dickinson – Romberg creates the effect of firing on multiple musical cylinders. Those cylinders do not necessarily equate to one – each for pianist and guitarist with the rest for Romberg. While it is true that it appears that the rolling thunder of the drums and the hiss and swish of Romberg’s cymbals make much of the delightful noise of the music. The young musicians bring a refreshing energy to songs such as *Rocks on Rocks* and the two-part suite *We Want Miles* (which also features old pal Kelly Jefferson on soprano and other saxophones).

To be correct, Dickinson also creates a myriad of electronic effects that add not just atmospherics, but also genuine harmonic riches to the music. Moreover, without much of a break in the proceedings from track to track, you feel a kind of wonderfully expansive and meaningful effect of music that is anything but randomly accessed.

**Blue**  
**Diana Panton**  
**Independent (dianapanton.com)**

> For jazz musicians, the “with strings” musical concept is often a bucket list goal. It is little wonder why. Not only have there been some incredibly satisfying recordings made with this instrumentation – *Charlie Parker with Strings, Clifford Brown with Strings,*

...but also genuine harmonic riches to the music. Moreover, without much of a break in the proceedings from track to track, you feel a kind of wonderfully expansive and meaningful effect of music that is anything but randomly accessed.

**Raul da Gama**

Faustino, concentrates on using sul ponticello and sul tasto slices to extrude a chunky interface that’s almost impenetrable. Nearly, but not completely. For among the reoccurring drones, tone gradations can also be heard. At points, elevated shrieks are heard, as if he’s cutting into the instrument’s wood as well as stroking the strings. At times, these high-pitched motifs take on viscous bassoon-like suggestion or bagpipe-like hums. Emphasizing ripples across the strings as tempos shift from lento to allegro, the heavy drones even maintain their shape elsewhere when Madeira’s progress ascends to allegrossimo and prestissimo. Often, emphasized passages are repeated so frequently in sequence that you begin to fear there’s a recording fault, until he exposes new singular textures that he buzzes to a resolution. Moving into the second selection, simultaneous warm vibrating plucks and knife-sharp strokes display his facility with both techniques. As intermittent frails move to the foreground so does a touch of melody. But the key to *Aqui, Dentro* is how nearly oppressive bulk can be made to express polychromatic tones with an inventive strategy.

Each player here has designed a solo double bass procedure that goes far beyond expected approaches. As time evolves, it’s certain that even more novel strategies for the bulky instrument will be discovered.

Stan Getz’s *Focus,* to name but a few – but well-written string parts have an effervescent and lustrous quality capable of enlivening already swinging performances to new and exciting musical heights.

Such is the case here on Diana Panton’s *Blue.* Captured again in the familiar company of longtime musical compatriots Don Thompson and Reg Schwager (this, their tenth recorded collaboration), *Blue* brings the talented bassist Jim Vivian into the core trio, fleshed out here by saxophonist Phil Dywer. Great casting!

Adding to the musical wonderment is the sweetening that Thompson’s beautiful arrangements for the great Penderecki String Quartet bring to the entire affair. How nice it is to hear this world-class chamber group, Wilfrid Laurier University’s Quartet-in-Residence, perform in such an intimate jazz setting. Speaking of setting, it would be difficult, perhaps, for any vocalist to come up short while fronting such a blue-chip ensemble. But such a risk was never a possibility with Panton, who once again leans into her strengths of crystalline phrasing and evocative lyrical nuance that she brings to a great set of music. It is a musical formula for success that has served her well on the previous nine releases, so why would this be any different.

The complimentary aspects of *Blue*...
contribute much to Panton’s already terrific discography, while the strings add just enough newness and musical freshness to uncork new possibilities for band and listener alike. Perhaps best of all, this new recording adds another important artifact into the canon of great Canadian jazz that documents the ongoing, and still developing, musical partnership of Panton and Thompson.

Andrew Scott

Paradise Blue
Bill King
Independent (billkingpiano.bandcamp.com/album/paradise-blue)

David Blake – Fun House
David Blake; Thad Bailey-Mai; Brad Turner; Conrad Good; Bernie Arai
Cellar Music CM101921 (cellarlive.com)

There is a unique vibe present in Canadian jazz music that sets it apart from the goings on south of the 49th parallel and in other continents. Guitar might be the most distinctive example of this sound, conjuring up names like Ed Bickert, Lenny Breau and Nelson Symonds. All were influenced by the American fathers of this music, but they managed to never sound starkly beholden to the tradition.

The aforementioned three guitarists spent most of their time in the eastern half of Canada, but Western Canada’s largest city currently boasts some outstanding players too. Enter David Blake. A Vancouver native currently living in New York City, Blake shows off his tasteful modern playing and composing on his latest release Fun House. It is well worth noting that this recording is tracked, mixed and mastered by another great Vancouver guitarist, David Sikula.

An enthralling artsy photo of Blake lies inside of Fun House’s digipak for anyone who’s purchased it in CD form, and to me it was almost a surprise to see the guitarist holding a traditional looking archtop jazz guitar. The tones heard on these nine tracks are quite modern, but blurred lines are a theme heard throughout. Jon, No Jon and Devil Stick are both rhythmically labyrinthine despite being grooving and fun, while the two tracks that follow could be described as ballad-like.

Blake treats Strayhorn’s classic The Single Petal of a Rose beautifully as an a cappella number, and after repeated listening this writer can’t quite tell what sort of ambient pedal effects are present. “Fun indeed” was a note I took upon first hearing this recording, and that’s a perfect way to describe the multitude of dimensions Fun House provides its listeners.

Sam Dickinson

Valse Sinistre
Billy Drummond and Freedom of Ideas
Cellar Music CM111022 (cellarlive.com)

Elegant, dynamic and innovative jazz drummer Billy Drummond has just released a stunner of a recording that not only embraces his seminal influences, but illuminates his musical path moving ahead – replete with nods to iconic figures in Drummond’s musical journey, including the title track, composed by the luminous Carla Bley, with whom Drummond performed. Drummond’s accomplished Freedom of Ideas quartet includes Michå Thomas on piano, Dezron Douglas on bass and Dayna Stephens on saxophones.

The opening salvo is Little Melonae, where the incomparable Jackie McLean’s bop legacy is elegantly celebrated with a face-melting, rapid fire arrangement. Douglas’ commanding tenor solo is rife with pumipitude, and the relentless rhythmic force is propelled by Drummond, who phases us into a new dimension, creating an incendiary background for this incandescent celebration of a much missed grand master.

The title track is an intriguing contribution to the program. Drummond’s close musical relationship with Bley is apparent here, invoking images of an exotic Eastern European circus, with madness and excitement in equal portions. Also of note are Gachan Moncur’s Frankenstein – where Drummond explores musical cognitive dissonance, while Stephens’ raptorial soprano breaks through all imagined boundaries – free and exuberant. Drummond’s compelling composition, Changes for Trane & Monk is an invigorating joy. Other stellar tracks include the diaphanous Clara’s Room written by the eminent saxophonist Frank Kimbrough. A true standout is Drummond’s arrangement of the Tony Williams classic Laquer, where, although he is clearly channeling Williams’ creative spirit, Drummond makes his own mark on an exquisite tune.

Lesley Mitchell-Clarke

From the Pen of... Fraser MacPherson (with lyrics by Joani Taylor)
Various Artists
Cellar Music CMFM002 (cellarlive.com)

Toronto may have a reputation for being the Mecca of Canadian music, but there is ample evidence to suggest that Vancouver might actually have as much (if not more) to offer as hockey-crazy Toronto. You have only to recall the late but still ubiquitous musicians such as Hugh Fraser, Ross Taggart and Fraser MacPherson to remember that musical Vancouver was a musical city rompereil.

Cory Weeds, the Cellar Music supremo is almost alone in gently reminding us that MacPherson is also deserving of a different kind of attention due to his prodigious compositions. From the pen of... Fraser MacPherson pays homage to that side of the incomparable Jackie MacPherson pays homage to that side of a musician we might recall as just a saxophonist. MacPherson was not really a prolific composer, yet if the 11 compositions we have on this disc are any indication then clearly
Macpherson is much more deserving as a composer than is generally credited. The eloquent bellow of Scott Hamilton’s tenor or the luscious glide of Harry Allen’s saxophone on Night Spot and Waltz for Willi respectively and Bernie Senensky, Neil Swainson and Terry Clarke playing on Our Blues clearly mark this as a masterful disc. It is also the liquid virtuosity of clarinetist Virginia MacDonald (Queen’s Pawn), the volcanic heat of Jocelyn Gould’s guitar and voice (It’s a Human Race), Joani Taylor’s queuing vocals (For Your Love) and James Danderfer’s elegantly growling bass clarinet (Theme) that add to the enormous allure of this disc.

Raul da Gama

Joy
Ernesto Cervini
TPR Records TPR-010 (ernestocervini.com)

JUNO award winning multi-instrumentalist, composer and bandleader Ernesto Cervini has been at the forefront of Canada’s modern jazz scene, becoming a beloved and desired musician both locally and nationally over the years. It’s not very often when an in-demand performer has either the time or opportunity to be able to release an album that is entirely a personal project such as this release is, which makes it all the more special. It is clear that it has truly been an “absolute labour of love” as Cervini himself mentions, right down to the fact that the musicians in the backing band were hand picked by Cervini as he imagined them specifically playing the solos on the album. Featured are widely known talents such as Emily Claire-Barlow on vocals, Adrian Farrugia on piano and Dan Fortin on acoustic bass.

The record directly harkens back to a series of mystery novels by Louise Penny centring around Chief Inspector Armand Gamache and life in a Quebec village called Three Pines. Each piece is an incredible soundscape on its own, reflecting the personalities of specific characters throughout the books, calling forth images of beautiful landscapes and just generally giving a great overview of the world of Three Pines and village life through distinctive rhythms and melodies. Captivating and thoroughly engaging from beginning to end, this album is an enticing deep dive and journey, which the listener will want to continually explore further.

Kati Kiliaspea

Tardif
Brûlez les meubles
Tour de bras; Circumdisc TDB900058cd; microcidi030 (tourdebras.bandcamp.com)

When a ten-year labour of love comes to fruition in a beautifully designed CD, all that’s left to do is hold your breath and send it out into the world. Well, pianist/composer Noam Lemish can certainly heave a huge sigh of relief because his latest project, Twelve (the aforementioned labour of love), is exquisite.

During his doctoral studies, Lemish composed some of the music on Twelve while composer-in-residence with U of T’s then newly formed jazz 12tet. And now, leading his own 12tet – an all-star chamber orchestra of Canadian jazz artists – in a recording of six original, innovative, cross-cultural, captivating, expansive and evocative compositions, professor Lemish is in his element.

While solidly grounded in the jazz idiom and Western classical music, influences from Lemish’s Israeli roots and Eastern European Jewish heritage – it turns out he has serious Romanian klezmer cred – appear throughout the CD. How else to explain the magnificent Beethoven’s 7th Visit to Romania, complete with 13-voice choir and outstanding solos by half the band? Or Between Utopia and Destruction, which invokes, poignantly, two “lost world” melodies by Soviet Jewish composers?

Perhaps The Nagila Mayster says it best. A title drawn from English, Hebrew and Yiddish and roughly translating into “The Master of Joyfulness,” it showcases Lemish’s richly creative and diverse musical journey. Twelve is indeed a masterful expression of joy. Space limitations prevent my naming all 12 stellar musicians involved, so you’re just going to have to explore this superb album for yourself.

Sharna Searle
Pathways
Gordon Grdina; Mark Helias; Matthew Ship
Attaboygirl Records ABG-5
(gordongrdinamusic.com)

Gordon Grdina, Mark Helias and Matthew Shipp have sculpted what can be described as a sound network. All their lines intersect, interlace and inter-polate into each other, as if making a coordinated attempt to weave an airtight sonic fabric in real time. The improvisational passages constantly ramp up the character of tension, but this effect is achieved with density before volume. None of the songs start with an easily identifiable rhythmic cell per se, but the pieces still manage to gradually crank up the intricacy dial, until the listener can’t help but marvel at all the dizzying syncopated architecture.

Along with the album’s unceasing subversion of pace, an astonishing equilibrium of creative input is maintained. If one were to isolate any 30-second segment at random, it would take much deliberation before they identified a bandleader. Therein lies the beauty: there isn’t one. Doing research beyond the surface, this was released through Grdina’s label, and Grdina is on production duty. However, remove Matthew Shipp’s piano wizardry from the equation and the music loses most of its dynamic range. If Mark Helias wasn’t present, the music would lose its underlying pulsation and raspy edge. All the compositions are co-written by the trio, and the sum is informed by its parts. Helias moves when Grdina does, who waits for Shipp’s cue, who anticipates Helias’ whims long before they exist. Pathways is the epitome of impromptu alchemy.

Upon First Impression
Saku Mantere; Various Finnish and Canadian Artists
Orchard of Pomegranites
(sakumantere.ca)

Finnish-born Montreal-based jazz vocalist/composer Saku Mantere’s ten-song debut release is a very personal musical project, touching on his diverse, emotionally moving life experiences. Mantere divides his time between Canada, where he works as a McGill University organizational theorist professor, and Finland. His English original compositions and cover song arrangements were recorded in Montreal and Helsinki with his musical collaborators from both countries. Mantere’s setting of Welsh poet Dylan Thomas’ And Death Shall Have No Dominion, is a storytelling jazz and pop mix. Canadian musicians support Mantere’s clearly articulated wide-pitch-range vocals like Lex French’s opening trumpet to mid-tune improvised Kate Wyatt piano and Adrian Vedady bass duet, to Jim Doxas’ upbeat drums throughout. Mantere reharmonized Tom Waits’ Time, upon which his childhood friend renowned Finnish arranger/conductor Jussi Lampela based his neton score featuring Finnish instrumentalists-like counterpoint and trills contrasting Mantere’s especially touching high-pitched singing and vocal whispers.

Mantere’s originals are amazing. Highlights include his classic slightly edgy jazzy ballad Radio Silence, with broken-hearted emotionally sad lyrics and softer vocal and instrumental held notes. Nice change of pace with his closing upbeat tango-nuevo song Leap of Faith. His colourful vocal duet with Jennifer Gasol about a couple drifting apart, perhaps referencing Mantere’s own marriage breakup, and virtuosic Finnish musicians’ instrumental solos held together by drums is super fun.

Mantere’s music is superb. A song sung in Finnish next time would be illuminating too!

Avi Granite’s In Good Hands
Avi Granite; Various Artists
Pet Mantis Records PMR015
(avigranite.com)

Suffice to say, Avi Granite is in good hands with this one. The concept of this record is one of humility and gratitude, with Granite enlisting his distinguished friends in the Canadian jazz scene to interpret 11 of his compositions. Granite strictly plays the role of sonic curator on this album, and while one could argue, it’s difficult to fall short when working with such talent, In Good Hands proves that a steady hand can go a long way.

In this reviewer’s mind, the biggest concern before listening was whether a scattered project of this nature could earn the “album” qualifier. An album is a collection of songs, sure, but there also normally exists a unifying logic that connects the various parts comprising an overall sum. If there are dissonances in this regard, they are intentional, or they unintentionally add intrigue to the overall atmosphere.

In Good Hands is an example of everything falling into place. For starters, the way Granite sequences the tracks is nothing short of brilliant. Going beyond mere aesthetics, there is not only an even distribution of the specific instruments, but if one were to display images of all 13 sine waves alongside each other, they alone would tell a story. It is truly a revelation how many different ways there are to interpret a composition. Ted Quinlan makes Like John sing triumphant, while Nick Fraser’s Critical Eddie is a modest detonation in a wormhole.

Rich in Symbols II – The Group of Seven, Tom Thomson & Emily Carr
Chet Doxas
Justin Time JTR8636-2 (justin-time.com)

You couldn’t create a more Canadian session than this one involving Montrealer-in-Brooklyn saxophonist/clarinetist Chet Doxas’ modernist musical interpretation of paintings by the Group of Seven, Tom Thomson and Emily Carr. Doxas, who says he hears music whenever he looks at a picture, curates an art gallery’s worth of his own compositions which sonically reflect the mostly rural, remote and rawboned canvases.

Intriguingly the tracks, which resonate with energetic but understated syncopation due to drummer Eric Doob’s nerve beats and hard ruffs, bassist Zack Lobor’s controlled pulse and pianist Jacob Sacks’ calm comping and note accents, reflect both Arcadian and urban impulses. Mellotron fluctuations and electronic whizzes provide an oscillating background for some tunes, while muted old-timey field recordings and echoes and clangs from Joe Grass’ pedal steel or banjo evoke rustic timelessness on others.

That means a performance like Thomson’s The Jack Pine rotates among preserved radio sax licks and live assertive reed slurs as current drum rumbles overlap shaking steel-guitar licks. Still it ends with irregular tongue stops from Doxas. Or note lap steel echoes which join loon-like cries from Doxas. Or note lap steel echoes which join loon-like cries to describe Lawren Harris’ North Shore, Lake Superior and climax with string-shaking bass and piano harmonies topped by undulating saxophone runs.

CanCon that doesn’t have to apologize for expressing Canuck pride, the rich symbols defined here can be easily appreciated both musically and visually. Plus, the tracks also posit new concepts to consider when you next observe that iconic visual art.

Ken Waxman

||
The fattest and grimmest of synth tones kicks this one off. It gives way to a shimmering soundscape that cascades down both channels, akin to a chorus of wind chimes, while the harsh drone reintroduces itself with the panicked urgency of a boat horn. Then, the tides part briefly for a rubato saxophone statement, with just the right amount of reverb and panning sprinkled on to slice through the noise. All this simmering tension is released in sublime fashion when the drums arrive in an explosion of ecstasy, adrenaline and violence, setting the spectator free.

The aforementioned sonic elements in dialogue have one thing in common: they were curated by one-man ensemble Jairus Sharif. Sharif’s canvas is the bedrock of uneasy tranquility his music unfailingly returns to and, sprawling across this induced tabula rasa, the continuum of visceral sonic paint he draws from is emphasized ingeniously throughout this album.

The textures and shapes the music evokes bears a striking resemblance to the vibrant cover art. While sounds coexist altruistically, there is also a separation created in the way they disrupt each other, offering concrete space between these expressions. On the track Earth III, the drum groove moves like a shipwreck diverging from the electronic waves, each additional snare hit feeling like an evasive maneuver. Maximilian “Tig” Turnbull is credited with mixing this album and what he pulls off is nothing short of astonishing. Dissonance is embraced, but so is clarity.

Uncharted Faith
Jason Kao Hwang; J.A. Deane
Tone Silence Music/Blue Cross Music TSM 00013 (jasonkaohwang.com)

A combination of triumph and tragedy, this devastating six-track project was created over a two-month period as New York violinist Jason Kao Hwang and Colorado synthesizer/software expert J.A. Deane improvised live sounds sent to one another over the Internet, which were then tone-shifted, synthesized, mixed and mutated into this comprehensive program. Believing in spiritual transition, Deane, 71, had already refused treatment for his illness and died of cancer just as the CD was completed.

Using electric and acoustic violins, Hwang’s initial and overdriven string sweeps and strangled buzzes are amalgamated with a series of watery whooshes and constantly rotating live processes from Deane whose screaming and gonging reflect fiddle glissandi at the same time as they mutate them. The mid-point Shamans of Light moves the timbre fusion to even higher levels as two separate layers of string stops and strums become audible. As granulated synthesized tones widen into thunderous drones, Hwang’s angled violin swipes include brief lyrical interludes. These remain during the climactic title track. A concluding sequence, Uncharted Faith, finds Deane’s processed wash of interlocking textures projecting an organ-like tremolo continuum over which near-melodic violin drones pitch-shift, connect and highlight disparate parts of the reconstituted improvised mixture.

A fitting memorial to an electroacoustic pioneer, the CD once again confirms the sympathetic interaction of Hwang’s playing in many and some seemingly difficult contexts. Ken Waxman

Songs of Ascent, Book 1 — Degrees
Dave Douglas Quintet
Greenleaf Music GRE-CD-1096 (davedouglas.com)

Trumpeter Dave Douglas is a musician so prolific that he has been hard not to notice over the past handful of years. While Douglas may not yet be a household name, achieving this kind of notoriety within the jazz and improvised music realm is a feat unto itself. Douglas’ label Greenleaf Music has been a brilliant springboard for the trumpeter’s ample releases under his own name, while simultaneously fostering a space for likeminded talents to produce and promote their music.

Greenleaf employs a smart business model, offering traditional sales and streaming of album-length content alongside subscription only “optional extras.” Songs of Ascent, Book 1 is offered in the former format, with Book 2 available only when curious listeners subscribe to Greenleaf Music. This writer was only given a copy of Book 1 to review, but this was enough of a journey to make me curious about what lies on its counterpart recording.

Several noteworthy things jumped out during my first listen, namely the smooth high-quality studio sound. This is almost a contrast to the often-avant-garde music heard on the disc, but makes for an immersive listening experience. The sound quality of the band as a whole is even more impressive given that this album was recorded remotely. Early tracks are loose and ethereal in nature, but from the very start of Peace Within Your Walls listeners are offered more traditional sounding song forms. The contrast between loose and composed moments sets a precedent for the rest of this exciting album.

Sam Dickinson

Have you ever been drifting off into a much needed, deep afternoon nap, still lingering in that in-between state that acts as a transition from wakefulness to dreamland? These types of liminal spaces, where uniformity and chaos coexist are what the Walking Cliché Sextet attempt to reflect within their music on this latest release. Korean-born, New York-based composer, bassist and improviser Sealan Kwon, has always been fascinated by liminal spaces and the duality within them and so decided to gather a fantastic group of musicians and classmates to give this concept a musical voice. Featured in the backing band are rising stars such as Aaron Dutton on alto sax, Jacob Shulman on tenor sax and Erez Dessel on piano.

Throughout the album, songs reflect that aforementioned duality incredibly well; even allowing for a clear image unique to each piece to be called forth in the listener’s mind. Muad‘db is a track where dissonance and consonance, peace and chaos co-exist, taking the listener on a true dream-like journey. Possibly most intriguing, intense mental imagery aside, is the way that both traditional and modern aspects of jazz have been incorporated into the pieces and how they peek through; constantly toting the line between the familiar and unfamiliar. A truly unique example of contemporary, experimental jazz, this album would be a great addition to the collection of the adventurous aficionado.

Kati Killaspea

Yoshi Maclear Wall

Micro-Nap
Walking Cliché Sextet (SeaJun Kwon)
Endectomorph Music EMM-013 (seajunkwonmusic.com)

December 2022 - January 2023
Emerald City Nights: Live at The Penthouse 1963-64
Ahmad Jamal
Jazz Detective DDJD-001

Emerald City Nights: Live at The Penthouse 1965-66
Ahmad Jamal
Jazz Detective DDJD-002
www.deepdigsmusic.com

At 92, Ahmad Jamal can look back on a brilliant career, one reaching levels of success unimaginable to most jazz musicians. Cited by major figures such as Miles Davis and Keith Jarrett as an influence while often being dismissed by critics, Jamal explored unusual formal and textural dimensions, concentrating on rhythmic invention in a distinctive way and organizing his tunes into elaborate patterns of vamps and riffs that expanded on the kinds of big-band formal practices developed by Duke Ellington.

These two 2CD sets come from 1960s performances at the Penthouse, a prominent Seattle jazz club of the period at which Jamal performed frequently. Originally recorded for radio broadcasts, the sound is excellent, with each set covering appearances over a two-year period. Jamal is joined by a series of rhythm section pairings, including bassists Richard Evans and Jamil Nasser and drummers Chuck Lampkin and Vernel Fournier, each team forming a vital partnership in executing Jamal’s complex extrapolations, combining detailed arrangements and fluid improvisations. Works here often develop at length, including a crystalline version of Jamal’s own Minor Moods and a virtuosic I Didn’t Know What Time It Was, one approaching the quarter-hour mark, the other exceeding it, but there are no empty segments, each one a model of focused musicality. The contemporary Feeling Good, a hit for Nina Simone, sounds like it was written for Jamal. Meanwhile, Jamal’s art is also an allusive one, whether he’s inserting Nat Adderley’s Work Song into that Bricusse-Newley pop hit or Charlie Parker’s Now’s the Time into Cole Porter’s All of You.

Jamal’s multi-dimensional art, already set deep in jazz traditions, might be linked with the architectural dimension of his faith. In 1959, following travels in Muslim Africa, he moved to Chicago where he opened an alcohol-free night club called the Alhambra. Hearing the compound, suddenly shifting patterns that he and his bandmates bring to Richard Rodgers’ Johnny One Note, from delicate tinkling upper-register figures to rolling bass crescendos and sustained drum rolls, one might readily imagine that 1959 trip very likely included a visit to Spain and that other Alhambra: the palace in Cordoba. Like the palace, a Jamal performance can be a hypnotic series of abstract signs, whether geometric forms, an unknown alphabet or both, organized into fluid patterns, ones in which abstraction and attraction can arise, often free of specific meaning, everything in celebration of a transcendent symmetry.

Stuart Brooner

POT POURRI

Only Elephants Know Her Name
So Long Seven
Independent SLS003 (solongseven.bandcamp.com/releases)

Canadian instrumental quartet So Long Seven – Neil Hendry (guitars), Tim Posgate (banjos), William Lamoureux (violin) and Ravi Naimpally (tabla, dumbek, udu, percussion) – is back with an eight track release featuring their unique flavoursful, original compositions and tight performances blending classical, folk, blues, jazz and world traditions from India, Africa, Europe and the Americas. Hendry’s liner notes provide backdrops to the tracks.

My favourite animals each have a composition here... The title track only elephants know her name was written for a Kenyan elephant with almost ground-touching tasks. Superimposed repeated jazzy and rock-like styles, fun percussion rolls and orchestral strings lead to Posgate’s virtuosic contrasting colour and rhythmic banjo solo. Mara is about an Asian elephant that worked in a circus until 1905 and on retirement moved to a zoo in Argentina and then, during the pandemic, to a sanctuary in Brazil. It features the mesmerizing guest, Hindustani vocalist Samidha Joglekar, singing a haunting folk-like melody, reciting a Ganesh prayer her mother taught her, above a held-note and rhythmic backbeat. Now to the hopping Monsoon Frogs, inspired by Naimpally’s friend of Zenón, Héctor “Tito” Matos. Pleneros de la Cresta take the listener on a voyage encanto, rich in traditional rhythms and textures, a celebration of a transcendent symmetry. Further guests include the Mesquita String Trio, a superb ensemble, featuring his long-time percussionist Paoli Mejias, Victor Emmanuelli on accordion (tabla, dumbek, "ud", World Musician Miguel Zenón, singer Tiina Kiik and the renowned Puerto Rican ensemble Los Pleneros de la Cresta.

The first track is Taínos y Caribes where bittersweet, percussive, contrapodal modalities embody the clashing of the peaceful, agrarian Taínos and the conquest-driven Caribes. Exquisite alto work from Zenón stirs the soul and invigorates the emotions – incorporating future bop modalities with ancient rhythmic forms, while the rhythm section manifests the matrix of creativity. Perdomo shines here with a piano solo par excellence. A clear standout is Navegando (Las Estrellas Nos Guián), which evokes the seafaring culture of the Indigenous Carribean peoples, who travelled incomprehensible distances in open canoes, simply by an advanced knowledge of the stars, and the contribution of Los Pleneros de la Cresta take the listener on a voyage encanto. The gorgeous closer, Antillano (Indigenous peoples from the Antilles) also features dynamic and visceral congas courtesy of Diaz. This is a CD not to be missed and Zenón is, without question, one of the leading lights of Afro/Latin/jazz fusion. Additionally, this sumptuous project has been dedicated to the memory of the late master musician, and dear friend of Zenón, Héctor “Tito” Matos.

Lesley Mitchell-Clarke

Música de las Américas
Miguel Zenón
miel music (miguelzenon.com)

All of the eight elegantly constructed tracks on this inspired project were composed by noted NYC-based alto saxophonist Miguel Zenón, who cites the American continent’s fascinating and complex history as his inspiration (including the near genocide of untold numbers of indigenous peoples that occurred under the boot European colonialism). Zenón has surrounded himself with a superb ensemble, featuring his long-time quartet of Luis Perdomo on piano, Hans Glawischnig on bass and Henry Cole on drums. Special guests include percussionist Paoli Mejias, Victor Emmanuelli on band del bombo, congreso Daniel Diaz and the renowned Puerto Rican ensemble Los Pleneros de la Cresta.

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Lesley Mitchell-Clarke

Ocean has thoughtful, reflective quartet sounds. A big welcome to So Long Seven’s great new release!

Tiina Kiik
Meu Mundo – My World  
Carlos Cardozo  
Lula World Records LWR026A  
(carloscardozo.ca)

Brazilian-Canadian musician Carlos Cardozo has for many years enriched Toronto’s music scene, as he seems to be on every Brazilian music group’s first call list. If there’s a Brazilian music gig, Cardozo will almost surely be there. Now he can add songwriting to his long list of musical accomplishments, alongside singing and playing cavaquinho, guitar and percussion. Dozens of his musical compatriots, both in Brazil and Toronto, have added their talents to this album either through co-songwriting (in particular Elias Barros), arranging or playing on the tracks. Credit for much of the beautiful production and several of the arrangements goes to the uber talented guitarist, André Valério.

While those of us who aren’t fluent in Portuguese won’t be able to fully understand the lyrics, we can still easily appreciate the sentiment and the exceptional musicality of Meu Mundo. The first track Amor ao meu Sertão, a gorgeous tribute to a region in the northeast of Brazil, sets the tone for the album, which is in large part a love letter to Cardozo’s homeland. From the gentle samba and dreamy strings of Beija-flor da Fumaça (loosely, about a hummingbird) to Forró de Pernambuco (forró is a genre of traditional music from the northeast) or Uma volta na Veneza brasileira (a funky 70s-style tribute to Recife, known as the Brazilian Venice), Meu Mundo takes us on a musically rich and heartfelt journey and we are the better for it. Find the album and videos on Cardozo’s website.

I Left My Lamp  
Jacqueline Schwab  
Sono Luminus DSL-92257  
(sonoluminus.com)

American pianist Jacqueline Schwab is renowned for her musicianship in many Ken Burns documentaries including The Civil War, Baseball and Benjamin Franklin. Here, she performs a collection of her solo piano arrangements of 19 traditional decades-spanning classic songs associated with American immigrants from many cultures Schwab’s respectful, well-thought-out arrangements and performances are simultaneously true to the original song form while incorporating her unique artistic vision. The opening track, the air For Ireland I’d Not Tell Her Name is a free flowing, sensitive musical performance which is followed directly by the upbeat, high-pitched melodic jig, The Blarney Pilgrim. Schwab amazingly sets three Scottish fiddle tunes successfully to piano, like the second reel Miss Dumbreck being held together by low–pitched left–hand accompaniment. Her straightforward, harmonic, “very classical” playing of Sibelius’ Finlandia Hymn is coupled with the Swedish waltz Vals efter Soling Anders with its free time and singalong quality. The well-known habanera La Paloma is played surprisingly, successfully slower than usual, featuring full melodic right hand. There is a moving darker improvisational feel to Schwab’s blues-flavoured rendition of the spiritual Sometimes I Feel Like A Motherless Child. Other tracks feature music from Brazil, Bulgaria, Italy and more.

Schwab “travels the musical immigrant America” in her intelligent, clear, balanced piano performances and arrangements, complemented with clear production sound quality and Stephanie Smith’s detailed informative liner notes. This is a fabulous cross-section of American immigrant music.

Tiina Kiik

What we’re listening to this month: New to the Listening Room

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String Quartets and Vocal Works  
Victoria Bond  
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Yegor Dyachkov, Jean Saulnier  
51 Maestrino Mozart  
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So Long Seven

Read the reviews here, then visit  
thewholenote.com/listening
Previously covered in *The WholeNote*, and topical again

**A VERY MERRY WIDOW**

By David Perlman

Barbara Hannigan: “When Bill Silva called and said he wanted to cast the Widow young, I leapt at it. He knows I have dance training and move well. Besides I love the music and the period. And I love the relief of a role on stage, of being purely able to entertain ...”

The youthfulness of the leads is fundamental to Silva’s vision of this production of Widow. With *The Merry Widow*, he argues, we have little information as to her marriage, other than that the man died soon after the marriage. So if Hanna Glavari married at 18 or 20 (and even that would be late by the standards of the time), and even if the marriage lasted four or five years, she’d only be 25. “We’re used to thinking of the role, in the hands of a Schwarzkopf or Sutherland at the cusp of their career ... but here we have the great voice in someone who can act, much earlier in her career ....”

**DO I HEAR A WALTZ?**

VOL 6 No 4 | December 2000

**A WINTER’S TALE**

VOL 17 No 4 | December 2011

“Like an Old Tale: An East Scarborough Retelling of The Winter’s Tale by William Shakespeare, was a production by Ruth Howard’s Jumblies Theatre, with music by composer Juliet Palmer. It took place in the former TVO studios at Pharmacy and Eglinton Avenue East, and involved an intergenerational mix of professional and amateur performers, as the culmination of a four-year community arts collaboration. It raised lots of interesting and hopeful discussion about “the dawning awareness in the official arts sector that arts organisations have to move forward and meet audiences, especially the younger ones, where they are and where they want to be.”

*Amen to that.*

See page 22

**FAST FORWARD, 2022:** Barbara Hannigan’s a busy person these days - she’ll have performed in five different countries – as a soprano and as a conductor – before we publish next. And also still going strong post-COVID, Toronto Operetta Theatre (37 years young) waltzes on with *Die Fledermaus* (Dec 28-31), and Atilla Glatz Productions’ *Salute to Vienna* is alive and well too - back on stage Jan 1 (Toronto) and 2 (Hamilton).

See page 8

**Note:** Jumblies Theatre is still going strong. Their current multiyear, multi-location project, “Grounds for Goodness” had a February 2022 residency at Mississauga’s Small Arms Inspection Building. “An artful exploration of why and how people sometimes do good things towards each other.”

**A VERY HAPPY WIDOW**

VOL 2 No 4 | December 1996

*HOW MANY MESSIAHS ...?*

Publisher’s Podium, by Allan Pulker

“We wish you, our readers, all the best for the holiday season, and we say thank you to all the musical organisations and individuals who have worked over the year to make *Pulse* accurate and complete.

As always, the festive season brings opportunities aplenty to hear Handel’s Messiah: our listings include 18 separate performances on ten different nights, including two sing-alongs, four “part” or “highlight” renditions, and twelve complete performances. And if 18 Messiahs feels a bit too much like a menu with 18 turkey dinners on it, be of good cheer. There are 212 concerts in the same four-week period with nary a Handel in sight!

A very happy new year to you all!”

**FAST FORWARD, 2022:** by 2015, we were reporting 32 separate Messiah productions, for a total of 44 performances overall. This year, in pandemic recovery mode, the list is “modest by comparison” but very appetising! So much to sing about in December.

See page 14

1995 was, some of us remember, the year that Mike Harris’ conservative government’s “war on the poor” began in earnest. Here’s what that December front page editorial says.

**DON’T JUST BURN WHILE ROME FIDDLES**

Go out & make some brand new musical acquaintances

“If this were a run-of-the-mill year end, a run-of-the-mill boosterish comment from us would probably suffice—something like “look at the 200 events listed here! Wow, what a city! wow what an irreplaceable cultural wealth. Not bad, even for a worldclass provincial capital, eh?”

But let’s face it, this isn’t your standard year end for the arts in Ontario. There’s a very large shadow on the fiscal roof, and it isn’t Santa Claus with a bag of goodies!

And besides, who says “wow” anymore?

So to you music providers. It’s our hope that the extraordinary cultural wealth documented in this issue of Pulse gives you ammunition, collectively.

And to the good listeners whose love and support of music make this city such fertile ground: If you’re feeling strongly about the tion, collectively.

And to the good listeners whose love and support of music make this city such fertile ground: If you’re feeling strongly about the predicament of musical artists these days, you can write a letter to your M.P.P.

And while you’re waiting for a reply, pick one new event or ensemble you didn’t know before from the 200 listed here and add it to your regular diet ...”
SPOTLIGHT ON KRONOS QUARTET

Kronos Quartet and Sam Green: A Thousand Thoughts
TUES., DEC. 6, 8PM KOERNER HALL
A live documentary with the Kronos Quartet

Kronos Quartet with students from The Glenn Gould School: Fifty Forward
THURS., DEC. 8, 8PM MAZZOLENI CONCERT HALL

Kronos Quartet with very special guest Tanya Tagaq: Music for Change
FRI., DEC. 9, 8PM KOERNER HALL
A program full of world and Canadian premieres.

Jean-Michel Blais
FRI., JAN. 20, 8PM KOERNER HALL
Montreal’s post-classical pianist takes the Koerner Hall stage with a full band

21C Cinq à Sept: After the Fires
SAT., JAN. 21, 5PM TEMERTY THEATRE
Double-concert featuring Canadian and world premieres of works by Liza Balkan, Alice Ho, and more

Fred Hersch and Andrew McAnsh
SAT., JAN. 21, 8PM KOERNER HALL
Iconic jazz pianist and HIV/AIDS activist Fred Hersch and his trio perform with Dior Quartet
Toronto-based trumpeter Andrew McAnsh performs Music of The Great Lakes: A Songbook for The Canadian Indigenous with an all-star ensemble

Ian Curson and Stewart Goodyear: New Works
SUN., JAN. 22, 3PM KOERNER HALL
World premieres of a new work by Métis composer Ian Curson and an RCM commission by Stewart Goodyear featuring Michael Occhipinti, Joy Lapps, Roberto Occhipinti, and Larnell Lewis

Esprit Orchestra
WED., JAN. 25, 8PM KOERNER HALL
Premiere of James O’Callaghan’s Overbound for virtuoso cello soloist Cameron Crozman, along with an enthralling performance featuring Japanese taiko drumming group Nagata Shachu

Alisa Weilerstein: Fragments
SAT., JAN. 28, 7PM KOERNER HALL
This groundbreaking project for solo cello weaves together Bach’s solo cello suites with 27 newly commissioned works

21C Afterhours: Hymns to Night
SAT., JAN. 28, 10PM TEMERTY THEATRE
The Glenn Gould School New Music Ensemble performs an immersive afterhours celebration of the mysteries of the night

Unruly Sun
SUN., JAN. 29, 3PM MAZZOLENI CONCERT HALL
A dramatic song cycle inspired by the life of filmmaker and queer activist Derek Jarman

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DECEMBER 9 & 10 AT 8 PM
DECEMBER 10 AT 2 PM

Artistic Direction by David Fallis
Live at Trinity-St. Paul’s Centre

Artistic Director Emeritus David Fallis returns with one of Toronto’s beloved Christmas traditions! A sell-out in previous seasons, this yuletide celebration marks the triumphant return of live audiences!

WINTER REVELS

JANUARY 27 & 28, 2023 AT 8PM

Artistic Direction by Laura Pudwell & Alison Melville
Live at Trinity-St. Paul’s Centre

Chase those winter blues away with a rollicking Elizabethan kitchen party! This New Year soirée is a celebration of spirit guaranteed to send you home smiling from ear to ear – and partying like it’s 1599!

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