

the WholeNote™

VOLUME 28 NO 3
DECEMBER 2022 - JANUARY 2023



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profiles, previews
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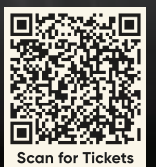
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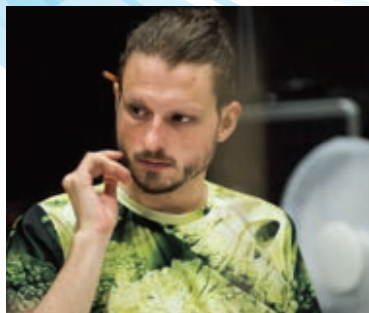
Cameron Crozman (cello)

James O'Callaghan (electronics)

Nagata Shachu (taiko drumming ensemble)



Cameron Crozman



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the WholeNote

Volume 28 No 3 | December 2022 - January 2023

ON OUR COVER



PHOTO: ROYA DELSOL

"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. ..." *see page 29.*

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.

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DECEMBER 2022 - JANUARY 2023

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HILARY HAHN ECLIPSE

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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.



IN THIS EDITION

STORIES AND INTERVIEWS

Wendalyn Bartley, Gary Corrin, Paul Ennis, Jennifer Parr, David Perlman, Colin Story

CD Reviewers

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UPCOMING DATES AND DEADLINES

Weekly Online Listings Updates

6pm every Tuesday for weekend posting

for Volume 28 No. 4
February - March 2023

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Creative Collisions & Messy Collaborations

DAVID PERLMAN

"I help places of faith and historic sites connect with community and reimagine themselves as vibrant multifaceted hubs. I am inspired by what can be created through collaborative community building."

Kendra Fry, CreativeCollisions.org

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 with 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 bridles 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



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ORCHESTRAL EXPLOSION

Take December 10, for example

PAUL ENNIS

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

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 Zrozewski and soprano Natalia Rubiś; from Lublin, Poland's Music Theatre, Dorota Szostak and Jakub Gaska; 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 clarinetist 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



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

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*, Lieberman'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*.



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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



Itzhak Perlman (Top L) and Friends: Emanuel Ax (Top R); Jean-Yves Thibaudet (Lower L); Juilliard String Quartet (Lower R)

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

Kindred Spirits Orchestra

Kristian Alexander | Music Director

THE SPORT OF MUSIC

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Cordâme Ensemble performs at Alliance Française on January 21

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 Sokolović, 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



PAUL STUART

Alisa Weilerstein

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).

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Paul Ennis is the managing editor of *The WholeNote*.

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Worth the Drive to KW

HANDEL'S MESSIAH

DAVID PERLMAN



Howard Dyck

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. decades 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.)

Christmas at Metropolitan

Dr. Jonathan Oldengarm, Minister of Music

Sunday Dec. 18 at 7pm

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The Christmas story under candlelight with choir & organ

Sunday Dec. 25 at 11am

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**METROPOLITAN
UNITED CHURCH**

Guest Spot

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.

So, what made our perennial *Messiah* story easier to write this year than sometimes? This (on the Grand Philharmonic Choir website): *Messiah is a banquet for the spirit. ... It is the best-loved work we perform. We warmly welcome [back] our Artistic Director Emeritus, Howard Dyck, as guest conductor.*

OUR 2022 MESSIAH LIST

See the concert listings for more details.

Dec 09 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 Boulianne, 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 Pologato, 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.**



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Music Conducted by Daniel Rubinoff
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DEC. 14TH Mark Himmelman
All Saints Anglican Church, 2850 Bloor Street West - Toronto

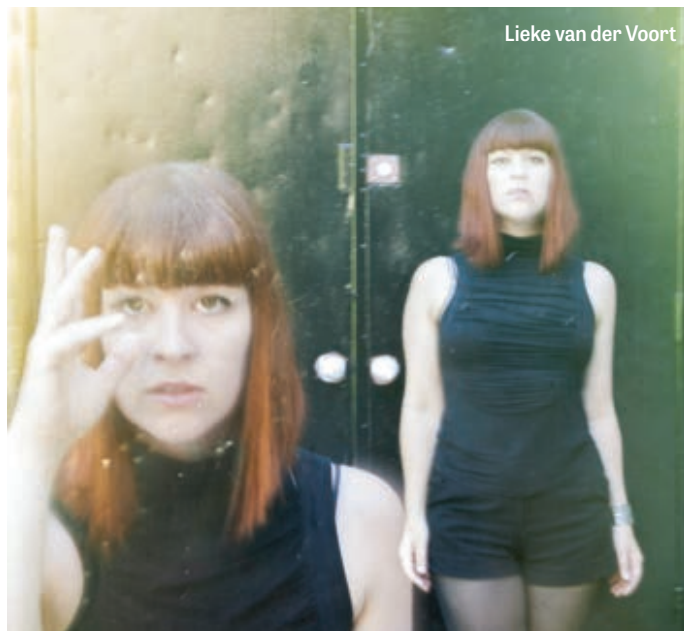
DEC. 21ST Christopher Dawes
Our Lady of Sorrows Catholic, 3055 Bloor Street West - Toronto

2023 Monthly Lunch Time Concerts

JAN. 18TH Jonathan Oldengarm
Our Lady of Sorrows Catholic, 3055 Bloor Street West - Toronto

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416-769-5224 Mobile Call/Text: 416-571-3680

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.



SOUNDSTREAM'S *ELECTRIC MESSIAH* at Crow's Theatre

Dec 22 - 24

A complete reimagining of George Frederic Handel's *Messiah*, with new music composed and improvised by Adam Scime, and the world premiere of *Body* by Ontario composer Lieke van der Voort. Inspired by the *Messiah* libretto, *Body* "shifts the focus from the obvious spiritual side of *Messiah* to the more visceral." A new annual tradition in Toronto, and never the same two years in a row, *Electric Messiah* includes a range of diverse genres: classical, jazz, improv, hip-hop and soul and features vocalists and dancers, electric organ, harpsichord, guitar, synthesizer and turntables. Rob Kempson, director; Adam Scime, music director and sound design; with Lindsay McIntyre, soprano; Elizabeth Shepherd, mezzo; Andrew Adridge, bass.

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, TMSingers, 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 Lamont 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, piano; The Bells of Westminster, hand bells (Shirley Jemmett, director); Angela Dong, cello; Sean Derragh, 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: Hamilton Children's Choir. *Constantly Becoming*. Komenci, Esplori, Esprimas, and Illumini choirs. Faith United Church, 1778 Nash Rd., Courtice.

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: Mississauga Chamber Singers. *Christmas Memories: With Macaroni Angels*. Seasonal carols and songs. Meadowvale Theatre, 6315 Montevideo Rd., Mississauga.

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

Dec 10 7:30: Etobicoke Centennial Choir. *Sing We Joyfully*. Bach: Magnificat BWV243; John Rutter: Brother Heinrich's Christmas; Seasonal Carols. Carl Steinhauser, piano & organ; Henry Renglich,



A Chorus Christmas: Holiday Reflections

17th December, 2:00pm
Roy Thomson Hall

torontochildrenschorus.com/performances



conductor. Humber Valley United Church, 76 Anglesey Blvd., **Etobicoke**.

Dec 10 7:30: Niagara Symphony Orchestra. *Christmas Caravan with Sultans of String*. 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. Eglinton St. George's United Church, 35 Lytton Blvd.

Dec 17 7:30: Chorus York, Richmond Hill. *Christmas Around the World*. Chorus York; Jennifer Min-Young Lee, artistic director. Guests: The Bells of St. Matthew's; Joan Plume, director. St. Matthew's United Church, 333 Crosby Ave., **Richmond Hill**.

Dec 17 7:30: VOCA Chorus of Toronto. *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 Morphy, 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.

Dec 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.

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



VOCA
chorus of toronto

A WINTER'S EVE

A celebration of the season, including works by Astor Piazzolla, Ola Gjeilo & Sarah Quartel, featuring her exquisite cycle "A Winter Day"

Jenny Crober, Artistic Director
Elizabeth Acker, Collaborative Pianist

Sybil Shanahan, cello **Daniel Morphy, percussion**
Jonno Lightstone, clarinet

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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



JOHN LAJENER

An October workshop for *Fall on Your Knees*.

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.”



LORA MACDONALD PALMER

Anne-Marie Macdonald

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.



DAHLIA KATZ

JD Leslie (L) and Herbie Barnes in YPT's *Snow White*

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

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Feb 18: First Ontario Performing Arts Centre, St. Catharines

Feb 24: Kingston Grand Theatre

Find out more at nathanieldettchorale.org

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 booed (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 contemporary 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 Polair, 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



A scene from Plexus Polaire's *Moby Dick*



Ross Petty as Captain Hook and Dan Chameroy as Plumbum



Shaw Festival's *Gypsy*, featuring Kate Hennig opens in May 2023.

Ringling 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 1998. 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 Laurents (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.

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Leif Ove Andsnes

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CHRIS LEE

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The New Year’s Tradition That Grew

GARY CORRIN

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.



Marion and Attila Glatz

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 clarinetist 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 Danau Walzer* 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.

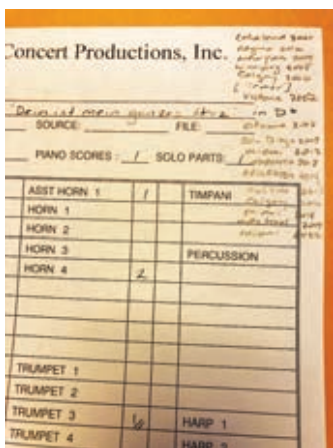
One piece in particular takes the prize for defying consistency. *Frühlingstimmen* or *Voices of Spring* exists in two different versions – one for soprano and orchestra and one for orchestra only (which is sometimes used for dancing). I've been able to wrangle dancers into agreeing to a single common 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



The player markings that have accumulated in this part for the "Vernügenszug" or "Excursion Train" polka indicate that the conductor will be beating in 1 (or maybe in 2) and that the repeat should be taken in the da capo (or not).



"Dein ist mein ganzes Herz" is one of our most popular songs. This set has gotten around – at least 16 cities.



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GARY CORRIN

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

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 RTH 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 *Schwihslied* 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



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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!

Ingrid Martin has learned to read titles and instrument names – in German or English – upside down as we load music into envelopes.



GARY CORRIN

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.

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EDWIN GALT

November 19 - The Music Gallery, Toronto: (from left) Bill Parsons (Evergreen Club Contemporary Gamelan), Caelia Lunniss (Spindle Ensemble), Harriet Riley (S), Jo Silvertown (S), Daniel Inzani (S), Dan Morphy (E); Yang Chen (E), Andrew Timar (E), Blair Mackay (E), Jonny Smith (E), Christopher Hull (E).

COLLABORATIVE SERENDIPITY

WENDALYN BARTLEY

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



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I Dewa Made Suparta



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ALLIANCE FRANÇAISE TORONTO

Bali's most innovative gamelan ensembles named Çudamani – took over the group. Interacting with Suparta really “sparked the flame for me,” Hull said. “He was such a joy to play with and answered a lot of questions I had about Western percussion music, which really hasn't found its identity yet. In comparison, gamelan music has a context in the history that makes it feel more worthwhile.”

Suparta encouraged Hull to apply for a year-long scholarship program to study in Bali, but Hull decided to pursue a master's degree in percussion performance at the University of Alaska first. It was only after he returned home to Waterloo and heard the gamelan rehearsing that he decided he just had to go to Bali and “see the place that made this music.”

Harriet Riley: Riley found her way to the same program in Bali midway through the year, albeit only for a few weeks, and the two musicians made a strong connection, remaining friends after they returned to their respective homes.

I reached out to Riley to learn more about this fortuitous meeting in Bali. “Darma Siswa is a year-long course which Chris and Saj Landley, my UK gamelan teacher did. I just went, on Saj's recommendation, for three weeks, on the way to a gig at Perth International Arts Festival, Australia. Chris and I met at a gamelan group called Narwastu which was mostly made up of people from the Darma Siswa program but was open to anyone.” She and Hull became instant best friends, she says, “along with another amazing gamelan player, Tom Nolan, also from England. I became particularly interested in a ‘chamber music’ style of gamelan, which Chris and Tom were studying, called Gender Wayang, which is used for many ceremonies in Bali as well as the Wayang puppet shows.”

Serendipity: Another “crazy story of serendipity,” as Riley described it, moved the story along. It happened a few weeks after Riley's return to Bristol from Perth. During a Spindle Ensemble concert at St



CHRIS HULL

Denpasar, Bali, in 2019: (L-R) Harriet Riley, Chris Hull, Thomas Nolan and I Komang Astita.

George's Bristol, a world-class independent music venue in Bristol, a man from the audience asked a question (about Frank Zappa/Ruth Underwood) during the Q+A. “We got chatting after the performance,” Riley explained, “and he said his nephew was studying gamelan in Bali, and the penny dropped. I knew that Chris had an uncle in Bristol, but I had no idea who he was, and now there he was! I'd just been spending every day with his nephew, Chris, for three weeks playing gamelan together, haha!”

The idea for a concert collaboration however was still down the road. Hull had been hired at the last minute by Evergreen Club Contemporary Gamelan to perform during their 2018 tour to Germany



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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 *kecap* (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), Caelia 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.

QUICK PICKS



WILLIAM ARGAND

21C Festival: In the November issue, I wrote about the Kronos Quartet returning to Toronto from December 6 to 9 to present a series of performances originally scheduled for January of 2022. In fact, this concert is an early kickoff to the tenth anniversary edition of the 21C festival that runs primarily in January, from January 20 to 29, commencing with a concert by Montreal’s

post-classical pianist and composer Jean-Michel Blais. As in the past, the festival features numerous premiere performances – at least 18 – including world premieres by James O’Callaghan, Ian Cusson, Stewart Goodyear, Alice Ho and Andrew McAnsh.

In the spirit of Kronos’ *Fifty for the Future* project – a series of 50 commissioned works designed to introduce young string players to various contemporary music – which I have written about before, American classical cellist Alisa Weilerstein will give the world premiere of the first two instalments from her *Fragments* project. The overall vision is to weave the 36 movements of Bach’s solo cello suites with 27 new commissions to make six programs, each an hour long, for solo cello. The idea to do the project came to her during the COVID-19 lockdown when she was considering how we connect and reconnect with each other. The composers she has chosen to commission range in age from 26 to 83 and represent a range of diversity of gender, race, geography and compositional approach.

Contemporary Orchestral Works: The coming winter’s orchestral programming includes a number of contemporary compositions in programs mixed with classical repertoire. I’ve made a list here for easy access:

JAN 20, 7:30PM: Toronto Symphony Orchestra: A world premiere by Gary Kulesha titled *Fourth Symphony*.

JAN 20, 8PM: Sinfonia Toronto: Marjan Mozetich’s *Concerto for Bassoon & Strings with Marimba*

JAN 21, 8PM: Kitchener-Waterloo Symphony: A composition by UK composer Thomas Adès (UK) titled *Three Studies from Couperin*.

JAN 22, 2:30PM: Niagara Symphony Orchestra. Two contemporary works on the program: *Pizzicato* by Vivan Fung and *Viola Concerto* by Latvian composer Pēteris Vasks.

FEB 11, 8PM: National Arts Centre Orchestra presented by the Toronto Symphony Orchestra: A song cycle composed by Jake Heggie based on original poetry by Margaret Atwood, this NACO collaboration with Canadian baritone Joshua Hopkins presents the emotionally intense work, *Songs for Murdered Sisters*. The program will also include a new concerto grosso by Odawa First Nation composer Barbara Assiginaak. **O**



ZOE TANSHISH

My wife Zoe took this photo when Jake Heggie (L) & I got together at Skywalker Sound (Marin County, CA) to record his powerful cycle - Songs for Murdered Sisters - in the thick of the fall 2020 pandemic shutdowns. My sister, Nathalie Warmerdam, is pictured with her two children on the big screen. I wanted the image of her smile looking down on me as I recorded such a personal tribute to her. — Joshua Hopkins

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



Queer Songbook Orchestra

ROTA DEL SOL

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: 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.

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.

MAINLY CLUBS, MOSTLY JAZZ continues on page 41

listings@theWholenote.com

Event listings are **free of charge** to **artists, venues and presenters.**

This issue contains event listings from December 6 to February 15, 2022.

LISTINGS IN THIS ISSUE

• **Beginning on this page you will find live and livestream daily listings for events with an announced date and time that one could circle on a calendar in order to "be there." Listing requests that were received at the time of going to press are included on these pages.**

• **Our listing requests continue to arrive every day and are updated and published each weekend in The WholeNote WEEKLY LISTINGS UPDATE e-letter (see below for further information).**

How to List

1. Use the convenient online form at thewholenote.com/applylistings OR
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Deadlines

Weekly: Eligible listings received by **6pm Tuesday, each week**, will be included in **The WholeNote WEEKLY LISTINGS UPDATE** e-letter sent to registered readers the following Sunday. Listings received for the Weekly Listings Update are simultaneously posted to JUST ASK, our searchable online listings database. The weekly listings update looks two weeks into the future on an ongoing basis.

Print: Our next print issue, Volume 28 no.4 covers from February 7 to April 11. The print submission deadline for that issue will be January 24.

Readers are encouraged to register for the Weekly Listings update, or to check our online listings regularly for new listings or updates to listings previously submitted. Each weekly update looks 5-6 weeks into the future.

Register for the weekly updates at
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LIVE OR ONLINE | Dec 6, 2022 to Feb 15, 2023

Tuesday December 6

- 12:00 noon: **Canadian Opera Company.** *Instrumental Series: Piano Panorama.* Works by Victoria Poleva, Debussy, Bach, Lourié, and Lutosławski. Michael Arnowitt, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. Free.
- 12:10: **Nine Sparrows Arts Foundation.** *Lunchtime Chamber Music.* Satchi Kanashiro, violin. Yorkminster Park Baptist Church, 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.
- 12:10: **University of Toronto Faculty of Music.** *Tuesday Noon Series: From Requiem to Light.* Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750. Free.
- 12:10: **University of Toronto Faculty of Music.** *Tuba and Euphonium Ensemble Lobby Concert.* Main Lobby, Edward Johnson Building, 80 Queen's Park. 416-978-3750. Free.
- 1:00: **St. James Cathedral.** *Organ Recital.* Jennifer Goodine, organ. Cathedral Church of St. James, 106 King St. E. 416-364-7865. Free. Retiring collection.
- 7:30: **Don Wright Faculty of Music.** *Choral Concert: Chorale & 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.
- 7:30: **Hannaford Street Silver Band.** *A Harmonious Holiday.* Jens Lindemann, trumpet. Metropolitan United Church (Toronto), 56 Queen St. E. www.hssb.ca/events/a-harmonious-holiday/. \$42.
- 7:30: **Toronto Mendelssohn Choir.** *Festival of Carols.* Shireen Abu-Khader: Carol of Toronto (TMC commission); and Traditional Christmas Carols and works by Felix Mendelssohn, Jonathan Dove, 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.tmchoir.org/event/festival-of-carols-2022 or 416-408-0208. \$39.95-\$89; \$39.95-\$80.50(sr); \$24.95(VOXTix). Also Dec 7.
- 7:30: **University of Toronto Faculty of Music.** *University of Toronto Faculty of Music Contemporary Music Ensemble: Re:SPECT(ral) Re:DUX.* Giacinto Scelsi: Anahit - A Lyric Poem dedicated to Venus; Georg Friedrich Haas: Introdution und Transsonation; Kaija Saariaho: Notes on Light. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-408-0208. \$30; \$20(sr); \$10(st). U of T students admitted free with a valid TCard, space permitting.
- 8:00: **Don Wright Faculty of Music.** *Electro-acoustic Composers Concert.* Studio 242, 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 & 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.com/performance. \$21-\$85.
- 8:00: **Toronto Symphony Orchestra.** *TSO*

Holiday Pops. Nikki 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 (2 & 8pm), 8.

Wednesday December 7

- 12:10: **University of Toronto Faculty of Music.** *Latin American Music Ensemble Lobby Concert - Global Musics Ensembles.* Main Lobby, Edward Johnson Building, 80 Queen's Park. 416-978-3750. Free.
- 12:30: **ORGANIX Concerts.** *Peter Beyer, Organ.* Our Lady of Sorrows Catholic Church, 3055 Bloor St. W. 416-571-3680 or www.organixconcerts.ca. Freewill offering (\$20 suggested).
- 2:00: **Toronto Symphony Orchestra.** *TSO Holiday Pops.* Nikki 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 6 (8pm), 7(8pm), 8(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: **Southern Ontario Lyric Opera (SOLO).** *Home for the Holidays.* Measha Brueggergosman-Lee, soprano; Southern Ontario Lyric Opera Chorus and Orchestra; Sabatino Vacca, conductor. Burlington Performing Arts Centre, 440 Locust St., **Burlington.** www.burlingtonpac.ca or 905-681-6000. \$59; \$20(youth 13-18); \$10(child 12 & under); \$49(sr 65+).
- 7:30: **Toronto Mendelssohn Choir.** *Festival of Carols.* Shireen Abu-Khader: Carol of Toronto (TMC commission); and Traditional Christmas Carols and works by Felix Mendelssohn, Jonathan Dove, 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.tmchoir.org/event/festival-of-carols-2022 or 416-408-0208. \$39.95-\$89; \$39.95-\$80.50(sr); \$24.95(VOXTix). Also Dec 6.
- 7:30: **University of Toronto Faculty of Music.** *Guitar Orchestra.* Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750. Free.
- 8:00: **Massey Hall.** *The Andy Kim Christmas.* With special guests: Broken Social Scene, Metric, The Sadies, Molly Johnson, Ron Sexsmith, Dan Hill, Scott Helman, High Flyer. 178 Victoria St. 416-872-4255. From \$48.
- 8:00: **Toronto Symphony Orchestra.** *TSO Holiday Pops.* Nikki 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(2pm), 8.

Thursday December 8

- 12:00 noon: **Canadian Opera Company.** *Instrumental Series: noondaadiwag.* Created by Olivia Shortt in collaboration with Canadian duo Orbit (Aliytha Foon-Dancoes and Isidora Nojkovic) and British-Canadian soprano Alexandra Smither. Richard Bradshaw Amphitheatre, Four Seasons Centre for the

Performing Arts, 145 Queen St. W. Free.

● 7:30: **Canadian Music Centre. CMC Presents: Khatsko-Pimienta Duo - The Most Transparent Region.** Latin-American music. Katya Khatsko, piano; Alheli Pimienta, flute. Canadian Music Centre, Chalmers Performance Space, 20 St. Joseph St. 416-961-6601. General: \$20/\$15(adv). CMC Members/Arts Workers: \$15/\$12(adv). \$10(st).

● 7:30: **Don Wright Faculty of Music. Western University Symphony Orchestra: The enigma I will not explain.** Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.

● 7:45: **New Music Concerts. Digital Broadcast.** James O'Callaghan: As In a Simile. New Music Concert's YouTube page. Free. 7:45pm: pre-concert talk, 8pm: broadcast. ONLINE.

● 8:00: **Blythwood Winds. Blythwood Remixed.** Patrick McGraw: Migrations (World Premiere); Greg Harrison: techno/self; Philip Bimstein: Casino; Elisha Denburg: Liveable Cities; Cris Derksen: Five Bucks per Head. Blythwood Winds: Sarah Yunji Moon, flute; Elizabeth Eccleston, oboe; Anthony Thompson, clarinet; Kevin Harris, bassoon; Curtis Vander Hyden, horn. 918 Bathurst Centre for Culture, Arts, Media and Education, 918 Bathurst St. 807-355-8297. \$20.

● 8:00: **Royal Conservatory of Music. 21C Music Festival Series: Kronos Quartet with students from The Glenn Gould School: Fifty Forward.** Mazzoleni Concert Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/performance. \$21.

● 8:00: **Toronto Symphony Orchestra. TSO Holiday Pops.** Nikki 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(2 & 8pm).

Friday December 9

● 7:00: **Church of the Holy Trinity. The Christmas Story.** A film screening, 19 Trinity Sq. www.thechristmasstory.ca or 416-598-4521 X301. Suggested donation: \$10; \$5(child). Film screening also on Dec 16.

● 7:30: **Diapente Renaissance Vocal Quintet. Munera Offerent: The Christmas Story, Renaissance Style.** Works by Byrd, Lusitano, Guerrero, Victoria, and Handl. Jane Fingler, soprano; Peter Koniers, countertenor; Alexander Cappellazzo, tenor; Jonathan Stuchbery, tenor & guitar; Martin Gomes, bass. St. Olave's Anglican Church, 360 Windermere Ave. 514-378-2558. Pay What You Want (\$20 suggested).

● 7:30: **Elmer Iseler Singers. Handel's Messiah.** Elmer Iseler Singers; Lydia Adams, conductor. Guests: Viva Chamber Singers. Yorkminster Park Baptist Church, 1585 Yonge St. 416-217-0537 or info@elmerisellersingers.com.

● 7:30: **Toronto Symphony Orchestra. ELF™ in Concert.** John Debney, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$55. Also Dec 10(2pm & 7:30pm).

● 7:30: **University of Toronto Faculty of Music. Piano Fest.** Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750. Free. Also Dec 10(2:30pm), 11(2:30pm).

● 8:00: **Art of Time Ensemble. To All a Good-night 7 (A Different Kind of Christmas Show).** Art of Time Ensemble with featured singers

Jackie Richardson, Jessica Mitchell, Liam Russell, and others. Harbourfront Centre Theatre, 235 Queens Quay W. www.harbourfrontcentre.com/tickets. \$39-\$79. Also Dec 10.

● 8:00: **Massey Hall. Tim Baker and All Hands.** 178 Victoria St. 416-872-4255. From \$32.

● 8:00: **MRG Live. Matt Dusk Sings Sinatra.** Queen Elizabeth Theatre, 190 Princes' Blvd. www.facebook.com/mattduskpage.

● 8:00: **Rose Theatre. Choir! Choir! Choir! Epic 80s Singalong!** Nobu Adilman and Daveed Goldman, creative directors. 1 Theatre Ln., Brampton. 905-874-2800 or www.therosetheatre.ca. \$15-\$29.

● 8:00: **Royal Conservatory of Music. 21C Music Festival Series: Kronos Quartet - Music for Change.** Reich: "Pendulum Music" (Canadian premiere); Traditional: Star-Spangled Banner (inspired by Jimi Hendrix, arr. Stephen Prutsman & Kronos), Raghupati Raghava Raja Ram (arr. Kronos Quartet) (Canadian premiere); Becker: No More (Canadian premiere); Haskell: God Shall Wipe All Tears Away (arr. Jacob Garchik) (Ontario premiere). Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or rcmusic.com/performance. \$21-\$105.

● 8:00: **Sinfonia Toronto. Beethoven & Haydn.** Haydn: String Quartet in E-flat Op.33 No.2 "The Joke"; Verdi: Ave Maria; Beethoven: No, non turbati; Zemlinsky: Maiblumen blühen überall; Balfour: Pyotr's Dream; and other works. Lynn Isnar, soprano; Nurhan Arman, conductor. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-499-0403 or info@sinfoniatoronto.com. TBA.

THE TORONTO CONSORT | 50
2022-2023 Season:
A Golden Anniversary Celebration

**PRAETORIUS
CHRISTMAS
VESPERS**

**DECEMBER 9 & 10
at 8 PM**

**DECEMBER 10
at 2 PM**

Live at Trinity-St. Paul's Centre

TorontoConsort.org

● 8:00: **Toronto Consort. Praetorius: Christmas Vespers.** Toronto Consort with special guests. Trinity-St. Paul's Centre, Jeanne Lamont Hall, 427 Bloor St. W. www.torontoconsort.org or 416-964-6337. From \$36. Also Dec 10(2pm & 8pm). Also available on Early-Music.TV on demand.

Saturday December 10

● 11:00am: **Xenia Concerts/TO Live. Sensory-Friendly Concert: OKAN!** A family-friendly concert that embraces neurodiversity and disability performing classical

and contemporary works in a relaxed, accessible environment. Meridian Hall, 1 Front St. E. www.xeniaconcerts.com or 416-927-1555.

● 2:00: **Church of the Holy Trinity. The Christmas Story.** Words and music.

19 Trinity Sq. www.thechristmasstory.ca or 416-598-4521 X301. Suggested donation: \$10; \$5(child). Words and music also on Dec 17(2pm), 23(7pm).

● 2:00: **Toronto Consort. Praetorius: Christmas Vespers.** Toronto Consort with special guests. Trinity-St. Paul's Centre, Jeanne Lamont Hall, 427 Bloor St. W. www.torontoconsort.org or 416-964-6337. From \$36. Also Dec 9(8pm), 10(8pm). Also available on Early-Music.TV on demand.

● 2:30: **Toronto Symphony Orchestra. ELF™ in Concert.** John Debney, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$55. Also Dec 9(7:30pm), 10(7:30pm).

● 2:30: **University of Toronto Faculty of Music. Piano Fest.** Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750. Free. Also Dec 9(7:30pm), 11(2:30pm).

● 3:00: **Achill Choral Society. A Winter Day.** Sarah Quartel: A Winter Day. Jenny Crober, guest director; Nancy Dettbarn, collaborative pianist; The Bells of Westminster (Shirley Jemmett, director), hand bells; Angela Dong, cello; Sean Derraugh, clarinet. Westminster United Church (Orangeville), 247 Broadway Ave., Orangeville. www.achill.ca. \$30; \$15(sr); \$10(st).

● 3:00: **Singing Out. The Holiday Party.** Works by ABBA, Queen, Idina Menzel, and others. Metropolitan Community Church of Toronto, 115 Simpson Ave. www.eventbrite.com/cc/the-holiday-party-1210719. From \$27.54. Also 7:30pm.

● 3:00: **Smoke Show BBQ & Brew. Wintergarten Orchestra.** Ted Atherton and Tanya Wills. Smoke Show BBQ and Brew, 744 Mount Pleasant Rd. \$15.

● 4:00: **Hamilton Children's Choir. Constantly Becoming.** Komenci, Esplori, Esprimas, and Ilumini choirs. Faith United Church, 1778 Nash Rd., Courtice. www.hamiltonchildrenschoir.com. \$22.23.

● 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. www.paxchristichorale.org. \$50; \$45(sr); \$35(young adult); \$20(st).

● 4:30: **Beach United Church. Jazz and Reflection: Mike and Jill Daley - Christmas Favourites.** Jane Bunnett, saxophone; Danae Olano, piano. 140 Wineva Ave. www.eventbrite.com/e/jazz-reflection-tickets-467534928557. Donation only. Proceeds support the Beach United Church food programs.

eventbrite.com/e/jazz-reflection-tickets-467534928557. Donation only. Proceeds support the Beach United Church food programs.

● 7:00: **Celebrity Symphony Orchestra. Victoria.** Addinsell: Warsaw Concerto; and Christmas melodies, arias, and songs. Celebrity Symphony Orchestra; Daniel Vnukowski, piano; Krystian Krzeszowski, Natalia Rubiś, Dorota Szostak, Jakub Gąska, Yomulo Delgado, Lesya Marchuk & Mira Solovianenko, soloists; Andrzej Rozbicki, conductor. Living Arts Centre, 4141 Living Arts Dr., Mississauga. www.rozbicki.com. From \$55.

● 7:00: **Dudukhouse. Duduk & Piano: The Sounds of Magic.** Sar Kamler, duduk; Viktor Kott, piano. Guests: Raisa Orshansky and Patrick O'Reilly. Artscape Yomulplace, 180 Shaw St. www.soundsofmagic.eventbrite.com or 416-889-8821. \$40.

● 7:00: **Lawrence Park Community Church. Dickens Reimagined: A Festive Reading of A Christmas Carol.** With Stephanie Bowman, Paul Constable, Rob Oliphant, and Kathleen Wynne, Daniel Rubinoff, conductor. 2180 Bayview Ave. www.lawrenceparkchurch.ca. \$35; \$25(sr/youth).

● 7:00: **Maria Dolnycky. Music of Hope.** A benefit concert for new arrivals from Ukraine displaced by war. Classical, popular and traditional Ukrainian music. Works by Silvestrov, Kouguel, Yashchenko, Bortkiewicz, Drem-luha, and others. Alex McLeod, viola; Victor Mishalow, bandura; Sebastian Ostertag, cello; Lorealee McGuirl, vocalist; Peter Stoll, clarinet; Maria Dolnycky, piano. St. Giles Kingsway Presbyterian Church, 15 Lambeth Rd. 416-994-4445. Suggested donation: \$30.

● 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 Guillaume: C'est beau la vie (Canadian premiere); Eric Whitacre: Lux aurumque; Morten Lauridsen: O magnum mysterium; Mykola Leontovych: Shchedryk (Carol of the Bells). Malcolm Cody MacFarlane, conductor; Kevin Stoltz, piano. Christ Church Deer Park, 1570 Yonge St. www.universe.com/Toast-The-Days. \$25; \$30(with a \$5 donation); Free(under 12). A Silent Auction will also be hosted during intermission.

● 7:30: **Counterpoint Community Orchestra. Holiday Cornucopia.** Humperdinck: Overture to Hansel and Gretel; Mozart: Adagio from Clarinet Concerto; Handel: Rejoice Greatly from Messiah; McClure: Journeys, from Angela Swan (premiere). Counterpoint Community Orchestra; Helen Li, clarinet; Rebecca Gray, soprano. Rosedale United Church,

159 Roxborough Dr. 416-762-9257. \$20; \$12(18 and under).



● 7:30: **Etobicoke Centennial Choir.** *Sing We Joyfully.* Bach: Magnificat BWV243; John Rutter: Brother Heinrich's Christmas; Seasonal Carols. Érika Wood, soprano; Mélissa Danis, mezzo; Lauren Halasz, alto; Ryan Downey, tenor; David Finneran, baritone; Carl Steinhäuser, piano & organ; Henry Renglich, conductor. Humber Valley United Church, 76 Anglesey Blvd., **Etobicoke**. 416-779-2258

or www.etobicokecentennialchoir.ca. \$30; Free(under 12).

● 7:30: **Grand Philharmonic Choir.** *Handel's Messiah.* Megan Chartrand, soprano; Julie Boulianne, mezzo; Colin Ainsworth, tenor; Jesse Blumberg, baritone; Grand Philharmonic Choir; Howard Dyck, conductor. Centre in the Square, 101 Queen St. N., **Kitchener**. info@grandphilchoir.com www.grandphilchoir.com. \$27-\$81; \$19(st/under-30); \$9(child/high-school st).

● 7:30: **London Symphonia.** *By the Fireside With Laila Biali.* Family-friendly concert featuring new re-imaginings of holiday favourites. Works by Laila Biali and Scott Good. Laila Biali, vocalist; London Symphonia; The London Singers; H. B. Beal Singers; Scott Good, conductor. Metropolitan United Church, 468 Wellington St., **London**. 226-270-0910. In person: \$50; \$80(premium); Free(child/st). Livestream: \$50 per household.

● 7:30: **Niagara Symphony Orchestra.** *Christmas Caravan with Sultans of String.* Sultans of String; Laura Secord Secondary School Chamber Choir; Bradley Thachuk, conductor. Partridge Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., **St. Catharines**. 905-687-4993. \$68; \$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 Dec 11(2:30pm).

● 7:30: **Singing Out.** *The Holiday Party.* Works by ABBA, Queen, Idina Menzel, and others. Metropolitan Community Church of Toronto, 115 Simpson Ave. www.eventbrite.com/cc/the-holiday-party-1210719. From \$27.54. Also

3pm.

● 7:30: **Toronto Symphony Orchestra.** *ELF™ in Concert.* John Debney, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$55. Also Dec 9, 10(2pm).

● 7:30: **University of Toronto Faculty of Music.** *University of Toronto Symphony Orchestra.* Golovko: The Russian Marimba Concerto; Lieberman: Neruda Songs; Grondahl: Concerto for Trombone; Rachmaninoff: Piano Concerto No.2 in c Op.18. UTSO Concerto Competition Winners: Britton-René Collins, marimba; Alexandra Hetherington, mezzo; Kyle Orlando, trombone; Anastasia Kulikova, piano; Uri Meyer, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. \$30; \$20(sr); \$10(st). U of T students admitted free with a valid TCard, space permitting.

● 8:00: **Acoustic Harvest.** *The Magpies.* St. Paul's United Church (Scarborough), 200 McIntosh St., **Scarborough**. www.acousticharvest.ca or 416-729-7564. \$30(adv) or cash at door. CANCELLED.

● 8:00: **Acoustic Harvest.** *The Pairs and Basses.* St. Paul's United Church (Scarborough), 200 McIntosh St., **Scarborough**. www.acousticharvest.ca or 416-729-7564. \$30(adv) or cash at door. NOTE: Artist substitution due to cancellation of original artists.

● 8:00: **Art of Time Ensemble.** *To All a Good-night 7 (A Different Kind of Christmas Show).* Art of Time Ensemble with featured singers Jackie Richardson, Jessica Mitchell, Liam Russell, and others. Harbourfront Centre Theatre, 235 Queens Quay W. www.harbourfrontcentre.com/tickets. \$39-\$79. Also Dec 9.

● 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 416-698-2152. \$89(Premium); \$79(Regular).

● 8:00: **Kindred Spirits Orchestra.** *Locomotives, Puppets & Butterflies.* Honegger: Pacific 231; He Zhanhao & Chen Gang: The Butterfly Lovers, concerto for violin & orchestra; Stravinsky: Petrushka (1911). Jing Ye, violin; Michael Berec, host; Kristian Alexander, conductor. Flato Markham Theatre, 171 Town Centre Blvd., **Markham**. 905-604-8339. \$20-\$40. 7:10pm: Prelude: pre-concert recital. 7:20pm: Pre-concert talk.

● 8:00: **Massey Hall.** *Glass Tiger: Songs for a Winter's Night.* 178 Victoria St. 416-872-4255. From \$51.

● 8:00: **Richmond Hill Philharmonic Orchestra.** *A Magical Holiday.* Alan Silverstri & Glen Ballard: The Polar Express; Mark Hayes: A Christmas Portrait; Bob Krogstad: The Bells of Christmas; Douglas Meyer: 'Twas the Night before Christmas; Sarah Wallin Huff: Christmas Wayfarer; and other works. Jessica V. Kun, conductor. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., **Richmond Hill**. www.rhpo.ca or 905-787-8811 or boxoffice@rhcentre.ca. \$10-\$34.

● 8:00: **Rose Theatre.** *Brampton Concert Band: Christmas at The Rose.* 1 Theatre Ln., **Brampton**. 905-874-2800 or www.therosetheatre.ca. \$15-\$29.

● 8:00: **Royal Conservatory of Music.** *Global Music: La Bottine Souriante Celebrates Christmas.* Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or rcmusic.com/performance. From \$40.

● 8:00: **Toronto Consort.** *Praetorius: Christmas Vespers.* Toronto Consort with special guests. Trinity-St. Paul's Centre, Jeanne Lamont Hall, 427 Bloor St. W. www.toronto-consort.org or 416-964-6337. From \$36. Also Dec 9(8pm), 10(2pm). Also available on Early-Music.TV on demand.

Sunday December 11

● 2:00: **Hamilton Conservatory for the Arts.** *Performing Arts Sunday Series: Park/St. John/Mercer Trio.* Haydn: Trio No.38 in D HobXV:24; Kevin Lau: If Life Were a Mirror... for violin & piano; Mendelssohn: Trio No.2 in c Op.66. Park/St. John/Mercer Trio: Angela Park, piano; Scott St. John, violin; Rachel Mercer, cello. 126 James St. S., **Hamilton**. www.HCADanceTheatre.com. \$25-\$30.

● 2:30: **Niagara Symphony Orchestra.** *Christmas Caravan with Sultans of String.* Sultans of String; Laura Secord Secondary School Chamber Choir; Bradley Thachuk, conductor. Partridge Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., **St. Catharines**. 905-687-4993. \$68; \$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 Dec 10(7:30pm).

● 2:30: **University of Toronto Faculty of Music.** *Piano Fest.* Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750. Free. Also Dec 9(7:30pm), 10(2:30pm).

● 3:00: **Burlington Symphony 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**. 905-681-6000. \$12-\$46.

● 3:00: **St. Peter's Lutheran Church.** *Many Are the Wonders.* Traditional and contemporary sacred music, intermingled with favourite sing-along carols. Midori Marsh, soprano; Alex Hetherington, mezzo; Jeremy Scinocca, tenor; St. Peter's Choir; Menno Singers. 49 Queen St. N., **Kitchener**. 519-745-4705. Freewill donation. Religious service.

● 3:30: **Kitchener-Waterloo Symphony Youth Orchestra.** *Concert 2.* Featuring senior Youth Orchestra. Conrad Centre for the Performing Arts, 36 King St. W., **Kitchener**. 519-745-4711 or 1-888-745-4717. \$13; \$11(child).

● 3:30: **Sean Jones.** *Holiday Soul.* Soul-inspired renditions of timeless holiday classics. Sean Jones, singer & songwriter; Toronto Concert Orchestra; Divine Brown; Jackie Richardson; Darryn de Souza, music director. Koerner Hall, TELUS Centre, 273 Bloor St. W. www.rcmusic.com/events-and-performances/sean-jones-music-presents-holiday-soul. In support of Daily Bread Food Bank. Concert-goers are encouraged to bring "Soul Food" (a non-perishable food item) to the on-site donation bins.

● 4:00: **Toronto Classical Singers.** *Joy and Jubilation: Christmas Oratorio.* 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. 416-986-8749. \$30.

● 4:30: **Yorkminster Park Baptist Church.** *Carols by Candlelight.* A traditional candlelight choral presentation featuring choirs and musicians of Yorkminster Park. 1585 Yonge St. www.yorkminsterpark.com. Free.

Kindred Spirits Orchestra

Kristian Alexander | Music Director

LOCOMOTIVES, PUPPETS AND BUTTERFLIES

Saturday, December 10, 2022, 8 pm
Flato Markham Theatre

HONEGGER, *Pacific 231*
CHEN and HE, Violin concerto
STRAVINSKY, *Petrushka* (1911)



Kristian Alexander | conductor



Jing Ye | violinist

905.305.7469
171 Town Centre Blvd
MarkhamTheatre.ca



● **7:30: Toronto Beach Choral.** *George Frederic Handel: Messiah.* Nune An, soprano; Rachel Miller, mezzo; Mike Dodge, tenor; Matthew Cassils, bass; Chamber Orchestra & Chorus. Kingston Road United Church, 975 Kingston Rd. www.eventbrite.ca/e/handel-messiah-at-christmas-tickets-441219398097. \$30; \$15(youth).

● **7:30: University of Toronto Faculty of Music.** *Diffusion.* Presented by Eliot Britton. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-978-3750. Free.

Monday December 12

● **2:30: Orchestra Kingston.** *The Hockey Sweater.* Abigail Richardson-Schulte: The Hockey Sweater; Christmas Carol Sing-along; Tchaikovsky: Excerpts from The Nutcracker; Anderson: Sleigh Ride; Prokofiev: The Troika from Lieutenant Kijé. Paul Tremblay, narrator; John Palmer, conductor. The Spire/Sydenham Street United Church, 82 Sydenham St., **Kingston.** www.eventbrite.ca/e/orchestra-kingston-2023-holiday-concert-tickets-469665711787. \$25; \$20(sr/st); Free(children).

● **7:00: Coro San Marco.** *A Star Has Shone.* Classical Christmas choral music. Joseph D. Carrier Art Gallery, 901 Lawrence Ave. W. cultural@villacharities.com or 416-789-7011 X248. \$15.

● **7:30: Confluence Concerts.** *Ryan Davis & Friends.* Music by Bridge, Fauré, Ravel, and others. Jonelle Sills, soprano; Bora Kim, violin; Daniel Go, cello; Kevin Ahfat, piano. Heliconian Hall, 35 Hazelton Ave. www.bemusednetwork.com/events/detail/980. \$25; \$10(st).

● **8:00: Roy Thomson Hall.** *Itzhak Perlman and Friends.* Itzhak Perlman, violin; Emanuel Ax, piano; Jean-Yves Thibaudet, piano; Juilliard String Quartet. 60 Simcoe St. 416-872-4255. From \$75.

Tuesday December 13

● **12:00 noon: Canadian Opera Company.** *Instrumental Series: Afternoon Escape with Vaughan Williams.* Celebrating the 150th anniversary of Vaughan Williams. Gurney: Ludlow and Teme; Vaughan Williams: Quintet in c. Artists of the COC Orchestra; Marcel d'Entremont, tenor; Dakota Scott-Digout, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. Free.

● **12:10: Nine Sparrows Arts Foundation.** *Lunchtime Chamber Music: Rising Stars Recital.* Featuring students from the Glenn Gould School. Yorkminster Park Baptist Church, 1585 Yonge St. www.yorkminster-park.com. Free. Donations welcome.

● **5:00: Elora Singers.** *A Festival of Carols.* Elora Singers, Mark Vuorinen, conductor. Melville United Church, 300 St. Andrew St. W., **Fergus.** 519-846-0331 or www.elora-singers.ca/events. \$30; \$20(st/arts worker); \$10(under 14). Also Dec 13(8pm).

● **7:30: Toronto Community Orchestra.** *...and so we begin anew!* Mozart: Eine kleine Nachtmusik; Mozart: Overture to The Marriage of Figaro; Tchaikovsky: Capriccio Italien Op.45; Balmages: On Top of the World; Anderson: Sleigh Ride; and other works. Nicolo Arrigo, artistic director/conductor. Eastminster United Church, 310 Danforth Ave. 416-358-0783. Free. Donations gratefully accepted at door.

● **8:00: Elora Singers.** *A Festival of Carols.* Elora Singers, Mark Vuorinen, conductor.

Melville United Church, 300 St. Andrew St. W., **Fergus.** 519-846-0331 or www.elora-singers.ca/events. \$30; \$20(st/arts worker); \$10(under 14). Also Dec 13(5pm).

● **8:00: Music Gallery.** *Black Ox Orkestar + Xicada.* 918 Bathurst Centre for Culture, Arts, Media and Education, 918 Bathurst St. 416-204-1080. \$10-\$25.

Wednesday December 14

● **12:00 noon: Roy Thomson Hall.** *Organ Concert.* Sarah Svenden, organ. 60 Simcoe St. 416-872-4255. Free. Limit 4 tickets per person.

● **12:30: ORGANIX Concerts.** *Mark Himmelman, Organ.* All Saints Kingsway Anglican Church, 2850 Bloor St. W. 416-571-3680 or www.organixconcerts.ca. Freewill offering (\$20 suggested).

● **7:30: Toronto Welsh Male Voice Choir.** *Christmas Concert.* Calvin Presbyterian Church, 26 Delisle Ave. www.welshchoir.ca. \$40. \$30 advance tickets until Dec 1.

● **8:00: Massey Hall.** *Good Lovelies Christmas Concert.* 178 Victoria St. 416-872-4255. From \$39.

Thursday December 15

● **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. 416-978-2522. Free.

● **8:00: Hugh's Room Live.** *Boreal.* 3030 Dundas West, 3030 Dundas St. W. www.hughsroomlive.com.

● **8:00: Massey Hall.** *Classic Albums: Queen.* 178 Victoria St. 416-872-4255. From \$45.

Friday December 16

● **12:00 noon: Roy Thomson Hall.** *An Andraean Christmas.* 60 Simcoe St. 416-872-4255. TBA.

● **5:30: Canadian Opera Company.** *Opera Express Series: A Holiday Concert.* Members of the COC Teaching Artist roster. Union Station (West Wing), 65 Front St. W. Free.

● **7:00: Church of the Holy Trinity.** *The Christmas Story.* A film screening. 19 Trinity Sq. www.thechristmasstory.ca or 416-598-4521 X301. Suggested donation: \$10; \$5(child). Film screening also on Dec 9.

● **7:30: Hamilton Philharmonic Orchestra/Bach Elgar Choir.** *Handel's Messiah.* Gemma New, conductor; Bach Elgar Choir. Central Presbyterian Church (Hamilton), 165 Charlton Ave. W., **Hamilton.** 905-526-7756. \$30-\$50. Also Dec 18(2pm). General admission seating.

● **7:30: Tafelmusik.** *Handel: Messiah.* Karina Gauvin, soprano; Christopher Lowrey, countertenor; Valerio 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.

● **8:00: Etobicoke Community Concert Band.** *Twilight Summer Concerts.* Sleigh Ride; Clement Moore: 'Twas the Night Before Christmas; and other works. Deb Dowey, vocalist; Tamara Jemuovic, narrator; John Edward Liddle, conductor. Etobicoke Collegiate Auditorium, 86 Montgomery Rd., **Etobicoke.** 416-410-1570 or www.eccb.ca. \$15; Free(under 12).

● **8:00: Etobicoke Philharmonic Orchestra.** *Ho Ho Ho, EPO!* Christmas favourites and Mozart: Concerto for Flute, Harp, and Orchestra in C K299/297c. Etobicoke Philharmonic Orchestra; Lauren Yeomans, flute; Rosemary Soenen, harp; Matthew Jones, conductor. Humber Valley United Church, 76 Anglesey Blvd., **Etobicoke.** www.Eventbrite.com or www.EPOrchestra.ca. \$30; \$25(sr); \$15(st).

● **8:00: Exultate Chamber Singers.** *A Winter's Night.* Powerful imagery of our iconic winters 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,

26 Delisle Ave. 416-971-9229 or www.exultate.net/tickets. PWYC: \$5, \$20, \$40, \$100 (\$60 tax receipt) or \$150 (\$110 tax receipt). Pre-concert chat at 7:15 p.m. with music therapist and vocalist Dan Bevan-Baker.

● **8:00: Jazz Room.** *Mary-Catherine Pazzano: Christmas - Live at The Jazz Room CD Release.* Mary-Catherine Pazzano, vocals; Pat Collins, bass; Steve James, drums. Jazz Room, Huether Hotel, 59 King St. N., **Waterloo.** 519-886-3350. \$25.

● **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.** 519-745-4711 or 1-888-745-4717. \$29-\$87. Also Dec 17(2:30 & 8pm), 18(2:30pm).

● **8:00: Massey Hall.** *Rupi Kaur.* 178 Victoria St. 416-872-4255. From \$62.

Saturday December 17

● **1:30: The Edison Singers.** *The First Nowell: Christmas Carols Through the Ages.* Noel Edison, conductor. Hart House, Great Hall, 7 Hart House Circle. 226-384-3100. \$45; \$25(st/18 and under).

● **2:00: Church of the Holy Trinity.** *The Christmas Story.* Words and music. 19 Trinity Sq. www.thechristmasstory.ca or 416-598-4521 X301. Suggested donation: \$10; \$5(child). Words and music on also on Dec 10(2pm), 23(7pm).

● **2:00: Roy Thomson Hall.** *Toronto Children's Chorus.* 60 Simcoe St. 416-872-4255. From \$49.

● **2:30: 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.** 519-745-4711 or 1-888-745-4717. \$29-\$87. Also Dec 16(8pm), 17(8pm), 18.

● **3:00: Hamilton Philharmonic Orchestra.**

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● 3:00: **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. PWYC. Also Dec 18(8pm).

● 7:00: **Rose Theatre.** *A Next Generation Leahy Christmas.* 1 Theatre Ln., **Brampton**. 905-874-2800 or www.therosetheatre.ca. \$15-\$39.

● 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. Eglington St. George's United Church, 35 Lytton Blvd. info@amadeuschoir.com or 416-446-0188. \$35; \$30(sr); \$10(st).

● 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 Plume, director. St. Matthew's United Church, 333 Crosby Ave., **Richmond Hill**. www.chorusyork.ca or 905-884-7922. \$25.

● 7:30: **Guelph Chamber Choir.** *Messiah.* Guelph Chamber Choir & Baroque Orchestra; Charlene Pauls, conductor. River Run Centre, 35 Woolwich St., **Guelph**. 519-993-6414. \$55; \$50(sr); \$10(ages 16-30); \$5(under 15). \$20(Livestream). LIVE & LIVESTREAM.

● 7:30: **Howard Gladstone.** *Howard Gladstone with Laura Fernandez.* Howard Gladstone, singer, songwriter & guitar; Laura Fernandez, vocalist & composer; Tony Quarrington, guitar; Bob Cohen, bass. Tranzac Club, 292 Brunswick Ave. . .

● 7:30: **Royal Conservatory of Music.** *Taylor Academy: Academy Chamber Orchestra.* Mazzoleni Concert Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/performance. Free.

● 7:30: **Tafelmusik.** *Messiah.* Handel: Messiah. Karina Gauvin, soprano; Christopher

Lowrey, countertenor; Valerio 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 16.

● 7:30: **Upper Canada Brass.** *December Delights.* John Iveson: Charivari - A Latin Fantasy; Leonard Ballantine: Don't Doubt Him Now; Norman Bearcroft: Song of Exultation; Kevin Lau: Great North Overture; Jerome Naulais: Niagara Falls. Upper Canada Brass. Guest: Tom Hutchinson, cornet. St Mary's Anglican Church, 10030 Yonge St., **Richmond Hill**. 705-792-5766 or www.Bit.ly/3Ndv9x9. \$25.

● 7:30: **VOCA Chorus of Toronto.** *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 Acker, piano; Sybil Shanahan, cello; Daniel Morphy, percussion; Jonno Lightstone, clarinet. Eastminster United Church, 310 Danforth Ave. www.vocachorus.ca. \$30; \$15.

● 8:00: **Cathedral Bluffs Symphony Orchestra.** *Stories of the Season.* Martin MacDonald, conductor. P.C. Ho Theatre, Chinese Cultural Centre of Greater Toronto, 5183 Sheppard Ave. E., **Scarborough**. 416-879-5566. From \$25. Free for children under 12.

● 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**. 519-745-4711 or 1-888-745-4717. \$29-\$87. Also Dec 16, 17(2:30pm), 18(2:30pm).

● 8:00: **Rose Theatre.** *This Is Brampton: Hype.* 1 Theatre Ln., **Brampton**. 905-874-2800 or www.therosetheatre.ca. \$10.

● 8:00: **Royal Conservatory of Music.** *Music Mix: SongBird North.* Temerty Theatre, Telus Centre, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/performance. \$35.

● 8:00: **Toronto Symphony Orchestra.** *Messiah.* Handel: Messiah. Toronto Mendelssohn Choir; Gustavo Gimeno, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$41. Also Dec 18(3pm), 19, 20, 21.

● 8:00: **Voices Chamber Choir.** *Rejoice and Sing.* Ron Ka Ming Cheung, conductor. St. Martin-in-the-Fields Anglican Church, 151 Glenlake Ave. www.voiceschoir.com. \$20; \$15(sr/st).

Sunday December 18

● 2:00: **Hamilton Philharmonic Orchestra/Bach Elgar Choir.** *Handel's Messiah.* Gemma New, conductor; Bach Elgar Choir. Central Presbyterian Church (Hamilton), 165 Charlton Ave. W., **Hamilton**. 905-526-7756. \$30-\$50. Also Dec 16(7:30pm). General admission seating.

● 2:30: **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**. 519-745-4711 or 1-888-745-4717. \$29-\$87. Also Dec 16(8pm), 17(2:30 & 8pm).

● 3:00: **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, 60 Simcoe St. 416-598-3375. From \$41. Also Dec 17(8pm), 19(8pm), 20(8pm), 21(8pm).

● 4:00: **Link Music Lab.** *Hani Niroo: Yalda in the Jungle.* Hani Niroo, vocals; Naghmeh Farahmand, tombak; Marzieh Rahimzadeh, santur. Small World Music Centre, Artscape Youngplace, 180 Shaw St. . . NOTE: The event is in the Farsi language.

● 4:30: **Yorkminster Park Baptist Church.** *Nine Lessons & Carols.* Following the historic tradition of King's College in Cambridge. 1585 Yonge St. www.yorkminsterpark.com. Free.

● 5:00: **St. Thomas's Anglican Church.** *Nine Lessons and Carols.* Willcocks (arr.): Sussex Carol; Tavener: Today the Virgin; Cullothen: Still, Still, Still; Sweetlinck: Hodie Christus natus est; Traditional carols. St. Thomas's Church Choir; Elizabeth Anderson, director & organ. 383 Huron St. 416-929-3232. Free-will offering.

● 7:00: **Jazz Bistro.** *A Jewish Boy's Christmas.* Sam Broverman, Whitney Ross-Baris, Peter Hill, Jordan O'Connor, Tony

Quarrington, Chris Tsujiuchi, Ilana Waldston, and members of the Toronto Mendelssohn Choir. 251 Victoria St. 416-363-5299. \$20 cover.

● 7:00: **Music at Met.** *Christmas at Metropolitan: Candlelight Lessons & Carols.* Choir, handbells, choristers, youth band, and Canada's largest pipe organ. Metropolitan United Church (Toronto), 56 Queen St. E. www.metunited.ca/drawnear. Free.

● 7:00: **Royal Conservatory of Music.** *Music Mix Series: Punch Brothers.* Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208. From \$40.

● 7:30: **Bravo Niagara! Festival of the Arts.** *The Legendary Count Basie Orchestra: A Very Swingin' Basie Christmas.* Carmen Bradford, vocalist; The Count Basie Orchestra; Scotty Barnhart, director. FirstOntario Performing Arts Centre, 250 St. Paul St., **St. Catharines**. 289-868-9177. \$25-\$75. Student pricing available.

● 7:30: **St. Olave's Anglican Church.** *Festival of Nine Lessons & Carols.* A collection of Christmas carols, anthems and readings all done by candlelight. St Olave's Choir; Hanné Becker, director. 360 Windermere Ave. 416-769-5686. Donations welcome.

● 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. PWYC. Also Dec 17(3pm).

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 can acknowledge hard things and join with others in a place of healing and peace while we worship, this service is open to all and is ideal for those who are hurting or needing to grieve hard things during this holiday season. 630 Spadina Ave. 416-921-8993. Free. Religious service.

● 7:30: **The Edison Singers.** *The First Nowell: Christmas Carols Through the Ages.* Noel Edison, conductor. Court House Theatre, 26 Queen St., **Niagara-on-the-Lake**. 226-384-3100. \$45; \$25(st/18 and under).

LET US ALL BE MERRY!

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

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● 8:00: **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, 60 Simcoe St. 416-598-3375. From \$41. Also Dec 17, 18(3pm), 20, 21.

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(sr); \$20(st).

● 8:00: **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, 60 Simcoe St. 416-598-3375. From \$41. Also Dec 17, 18(3pm), 19, 21.

Wednesday December 21

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

● 6:00: **Arraymusic.** *Quantum Listening with Anne Bourne*. Free outdoor listening walk and sounding with the lake. Array Space, 155 Walnut Ave. www.arraymusic.ca or annebourne.field@gmail.com. Purchase ferry ticket in advance at www.secure.toronto.ca/FerryTicketOnline/tickets2/index.jsp. PWYC. Also Nov 26(1pm).

● 7:00: **Sultans of String.** *Sultans of String Christmas Caravan Show*. Sultans of String; Rebecca Campbell, vocalist; Donné Roberts, guitar; Marito Marques, drums; Saskia Tomkins, nyckelharpa. Kingston Road United Church, 975 Kingston Rd. 416-699-6091 or www.sultanschristmascaravan.eventbrite.com. \$35(adv); \$40(at door). Foodbank donations accepted.

● 7:30: **The Edison Singers.** *The First Nowell: Christmas Carols Through the Ages*. Noel Edison, conductor. Knox Presbyterian Church,

51 Church St., Elora. 226-384-3100. \$45; \$25(st/18 and under).

● 8:00: **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, 60 Simcoe St. 416-598-3375. From \$41. Also Dec 17, 18(3pm), 19, 20.

Thursday December 22

● 7:30: **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, 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. www.hughsgroomlive.com.

● 8:00: **Massey Hall.** *Barenaked Ladies*. 178 Victoria St. 416-872-4255. From \$64.

● 8:00: **Old Mill Toronto.** *A Jewish Boy's Christmas*. Sam Broverman, Whitney Ross-Barris, Peter Hill, Jordan O'Connor, Drew Jurecka, Chris Tsujiuchi, Ilana Waldston and members of the Toronto Mendelssohn Choir. 21 Old Mill Rd. \$20 cover.

● 8:00: **Roy Thomson Hall.** *In the Christmas Mood With the Glenn Miller Orchestra*. 60 Simcoe St. 416-872-4255. From \$92.

Friday December 23

● 7:00: **Church of the Holy Trinity.** *The Christmas Story*. Words and music. 19 Trinity Sq. www.thechristmasstory.ca or 416-598-4521 X301. Suggested donation: \$10; \$5(child). Words and music on also on Dec 10(2pm), 17(2pm).

● 7:30: **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, harp-sichord and guitar, synthesizer, turntables and hypnotic dance. 345 Carlaw Ave. www.tickets.crowstheatre.com. From \$28. Also Dec 24(1:30 & 7:30pm).

● 8:00: **Roy Thomson Hall.** *The Tenors*. 60 Simcoe St. www.ticketmaster.ca. From \$56.50.

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, harp-sichord 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 Metropolitan: 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 Metropolitan: Christmas Eve With Communion*. The Christmas story under candlelight with choir and organ. Metropolitan United Church (Toronto), 56 Queen St. E. www.metunited.ca/drawnear. Free. Religious service.

Sunday December 25

● 11:00am: **Music at Met.** *Christmas at Metropolitan: A Folktale Christmas*. A cozy service with storytelling and music.

Metropolitan United Church (Toronto), 56 Queen St. E. www.metunited.ca/drawnear. Free. Religious service.

Wednesday December 28

● 3:00: **Toronto Operetta Theatre.** *Die Fledermaus*. Music by Johann Strauss II. Kirsten LeBlanc, soprano; Andrea Núñez, soprano; Keith Classen, tenor; Scott Rumble, tenor; Derek Bate, conductor; Guillermo Silva-Marin, stage director. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754 or www.tolive.com. \$75-\$95. Also Dec 29, 30, 31 (all at 8pm).

Thursday December 29

● 1:30: **Jester's Court.** *A Jewish Boy's Christmas*. Sam Broverman, Whitney Ross-Barris, Peter Hill, Jordan O'Connor. 279 Queen St., Port Perry. lynn@lynnmcdonaldjazz.com. \$30 cover.

● 8:00: **Toronto Operetta Theatre.** *Die Fledermaus*. See Dec 28. Also Dec 30(8pm), 31(8pm).

Saturday December 31

● 4:00: **David Hickey.** *Crystal Journey New Year's Eve Concert*. Crystal Journey & The Bhadra Collective. Burlington Lions Hall, 471 Pearl St., Burlington. www.eventbrite.ca or 905-928-9706. From \$48.

● 8:00: **Toronto Operetta Theatre.** *Die Fledermaus*. See Dec 28.

Sunday January 1

● 2:30: **Attila Glatz Concert Productions.** *Salute to Vienna New Year's Concert*. Roy



Cathedral Bluffs SYMPHONY ORCHESTRA
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MARTIN MACDONALD, MUSIC DIRECTOR

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

Thomson Hall, 60 Simcoe St. www.salutetoviennoa.com. From \$75. Also Jan 2 (Hamilton).

Monday January 2

● 2:30: **Attila Glatz Concert Productions.** *Salute to Vienna New Year's Concert.* FirstOntario Concert Hall, 1 Summers Ln., **Hamilton**. www.salutetoviennoa.com. From \$50. Also Jan 1 (Toronto).

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; Dvořák: 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. 647-281-8768 or www.ticketmaster.ca or info@lidelun.org.

Sunday January 8

● 5:00: **St. Thomas's Anglican Church.** *Evening with Epiphany Carols.* Grayston Ives: Magnificat and Nunc Dimittis (Edington Service); Peter Cornelius (arr. Atkins): The Three Kings; Vaughan Williams: The Blessed Son of God; Philip Stopford: Lully, Lulla, Lullay; 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.stthomas.on.ca. Religious service. LIVE & LIVESTREAM.

Tuesday January 10

● 12:10: **Nine Sparrows Arts Foundation.** *Lunchtime Chamber Music.* Naomi Wong, piano. Yorkminster Park Baptist Church, 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.
● 12:10: **University of Toronto Faculty of Music.** *Tuesday Noon Series: In Conversation with Andrew Haji.* Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750. Free.
● 1:00: **St. James Cathedral.** *Organ Recital.* Thomas Bell, organ. Cathedral Church of St. James, 106 King St. E. 416-364-7865. Free. Retiring collection.
● 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 1-888-745-4717. \$37.50.

Wednesday January 11

● 7:30: **Kitchener-Waterloo Symphony.** *Glee 2.* 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 1-888-745-4717. \$37.50.
● 8:00: **Toronto Symphony Orchestra.** *Mozart Requiem.* Mozart: Masonic Funeral Music K.477; Von Bingen: O virtus Sapientiae; Beethoven: Grosse Fugue; Allegri: Miserere 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).

Friday January 13

● 12:30: **Don Wright Faculty of Music.** *Fridays at 12:30 Concert Series: Visions de l'Amen.* 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 D; and other works by J. S. Bach and C. P. E. Bach. Joseph Johnson, cello; Nicola Pantin, choreographer; Dances from Jörgen Dance; Members of the Toronto Symphony Orchestra; Students from the University of Toronto's Faculty of Music. Avondale United Church, 194 Avondale Ave., **Stratford**. www.ticketscene.ca/events/42883/. \$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.

Saturday January 14

● 12:00 noon: **Don Wright Faculty of Music.** *Maritsa Brookes Concerto 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.
● 7:30: **Massey Hall.** *Abbanania With Night Fever.* 178 Victoria St. 416-872-4255. From \$56.
● 8:00: **Toronto Symphony Orchestra.** *Mozart Requiem.* Mozart: Masonic Funeral Music K.477; Von Bingen: O virtus Sapientiae; Beethoven: Grosse Fugue; Allegri: Miserere 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 11, 12, 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**. chambermusic@hamilton@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.
● 3:00: **Off Centre Music Salon.** *How do I love thee? Let me count the players: Chamber Music Opulence.* Brahms: Piano Quintet Op. 34; Valentin Bibik: Little Concerto for piano trio. Sheila Jaffé, violin; Aaron Schwebel, violin; Keith Hamm, viola; Leana Rutt, cello; Inna Perkins, piano; Boris Zaranin, piano; Dr. Julia Zarankin, host. Trinity-St. Paul's Centre, 427 Bloor St. W. www.eventbrite.ca/e/how-do-i-love-thee-let-me-count-the-players-chamber-music-opulence-tickets-404750017197. From \$16.93.
● 3:00: **Toronto Symphony Orchestra.** *Mozart Requiem.* Mozart: Masonic Funeral

Music K.477; Von Bingen: O virtus Sapientiae; Beethoven: Grosse Fugue; Allegri: Miserere mei, Deus; Mozart: Requiem K.626. Toronto Mendelssohn Choir; Michael Francis, conductor. George Weston Recital Hall, Meridian Arts Centre, 5040 Yonge St. 416-598-3375. From \$54. Also Jan 11 (8pm-RTH), 12 (8pm-RTH), 14 (8pm-RTH).

Tuesday January 17

● 12:10: **Nine Sparrows Arts Foundation.** *Lunchtime Chamber Music.* Gina Lee & Friends, Piano Trio. Yorkminster Park Baptist Church, 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.
● 1:00: **St. James Cathedral.** *Organ Recital.* Angus Sinclair, organ; Autumn Debassige, mezzo. Cathedral Church of St. James, 106 King St. E. 416-364-7865. Free. Retiring collection.
● 8:00: **Don Wright Faculty of Music.** *Messiah 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.

Wednesday January 18

● 12:30: **ORGANIX Concerts.** *Jonathan Oldengarm, 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.** *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.

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. 416-978-3750. 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.
● 8:00: **Flato Markham Theatre.** *The Masters.* 171 Town Centre Blvd., **Markham**. www.flatomarkhamtheatre.ca or 905-305-7469 or boxoffice@markham.ca. \$60-\$65.

Friday January 20

● 12:30: **Don Wright Faculty of Music.** *Fridays at 12:30 Concert Series: Tafelmusik Residency.* Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., **London**. 519-661-3767 or www.music.uwo.ca/events. Free.
● 1:45: **Don Wright Faculty of Music.** *Talking Music: Robert Taft.* MB 140. Music Building, 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 Williams: Fantasia on a Theme by Thomas Tallis; Kulesha: Fourth Symphony (World Premiere/TSO Commission); Elgar: Cello Concerto. Sheu Kanneh-Mason, cello; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$35. Also Jan 21 (8pm).
● 8:00: **Don Wright Faculty of Music.** *Fred Pattison Piano Award Competition: Final*

中西匯粹新年音樂會 **lidelun**
Li Delun Music Foundation

NEW YEAR'S CONCERT 2023

SAT, JAN 7, 2023, 7:30 p.m.
George Weston Recital Hall,
Meridian Arts Centre, 5040 Yonge St.

Toronto Festival Orchestra
Conductor: **Linhan Cui**
Conducting Fellow of the Los Angeles Philharmonic

Piano: **JJ Jun Li Bui**
Prize Winner, International Chopin Piano Competition, Warsaw 2021

Tang Dynasty poetry recitation: **Dashan**
Card Performance: **Andrew Eland**
Host: **Kemin Zhang**

Music by: **Strauss, Rachmaninoff, Glinka, Dvorak and more!**

Tickets: **\$108, \$80, \$60, \$50, \$45, \$38**
Box Office 416-368-6161
www.ticketmaster.ca 855-985-2787
Enquiry & Group tickets
The Li Delun Music Foundation 647-281-8768 info@lidelun.org

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: Drivewire*. 1 Theatre Ln., **Brampton**. 905-874-2800 or www.therosetheatre.ca. \$15.

● 8:00: **Royal Conservatory of Music**. *21C Music Festival: Jean-Michel Blais*. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208. From \$21.

● 8:00: **Sinfonia Toronto**. *Mozart & Mozetich*. Sunabacka: Never to Return; Mozetich: Concerto for Bassoon & Strings with Marimba; Mozart: String Quartet No.19 "Dissonance". Samuel Fraser, bassoon; Nurhan Arman, conductor. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 273 Front St. E. 416-499-0403 or info@sinfoniatoronto.com. TBA.

Saturday January 21

● 5:00: **Royal Conservatory of Music**. *21C Music Festival: 21C Cinq à Sept*. Temerty Theatre, Telus Centre, 273 Bloor St. W. 416-408-0208. \$21.

● 7:00: **Guitar Society of Toronto**. *Daniella Rossi*. St. Andrew's Presbyterian Church, 73 Simcoe St. www.guitarsocietyoftoronto.com. Advance: \$35; \$30(sr); \$15(st); Door: \$40; \$35(sr); \$20(st).

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

● 8:00: **Alliance Française de Toronto**. *Ravel Inspirations*. Ensemble Cordame. Spadina Theatre, Alliance Française de Toronto, 24 Spadina Rd. www.alliance-francaise.ca/en/art/2022-2023-season/concerts. \$30.

● 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 1-888-745-4717. \$29-\$87. Also Jan 22(2:30pm).

● 8:00: **Rose Theatre**. *This is Brampton: Rising Vibes*. TC Spades. 1 Theatre Ln., **Brampton**. 905-874-2800 or www.therosetheatre.ca. \$10.

● 8:00: **Royal Conservatory of Music**. *21C Music Festival: Fred Hersch and Andrew McAnsh*. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208. From \$21.

● 8:00: **Toronto Symphony Orchestra**. *Sheku Kanneh-Mason Plays Elgar*. Vaughan Williams: Fantasia on a Theme by Thomas Tallis; Kulesha: Fourth Symphony (World Premiere/TSO Commission); Elgar: Cello Concerto. Sheu Kanneh-Mason, cello; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$35. Also Jan 20(7:30pm).

Sunday January 22

● 2:15: **Vesivka Choir**. *Ukrainian Christmas Concert*. Guests: Toronto Ukrainian Male Chamber Choir; Ukrainian Bandurist Chorus

of North America; and St. Michael's Boys Choir School. St. Michael's Cathedral Basilica, 65 Bond St. By donation at the door.

● 2:00: **Kingston Road Village Concert Series**. *Side by Side Winter Bach #1*. C. P. E.

Bach: Concerto in a; J. S. Bach: Orchestral Suite No.3. Musicians of Toronto Symphony Orchestra; University of Toronto students; Joseph Johnson, cello; Mark Fewer, violin & leader. Kingston Road United Church, 975 Kingston Rd. www.bachsidebyside1.eventbrite.com. \$35(adv); \$40(at door). Foodbank donations accepted.

● 2:30: **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 1-888-745-4717. \$29-\$87. Also Jan 21(8pm).

● 2:30: **Niagara Symphony Orchestra**. *Gilbert Conducts Dvořák*. Fung: Pizzicato; Vasks: Viola Concerto; Dvořák: Symphony No.8. Marina Thibault, viola; Dina Gilbert, guest conductor. Partridge Hall, FirstOntario Performing Arts Centre, 250 St. Paul St., **St. Catharines**. 905-687-4993. \$68; \$60(sr); \$39(arts worker with valid ID); \$15(student-university or college with valid ID); \$15(youth-18 and under with valid ID).

● 2:30: **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.

● 3:00: **Don Wright Faculty of Music**. *Early Music Studio with Tafelmusik*. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., **London**. 519-661-3767 or www.music.uwo.ca/events. Free.

● 3:00: **Royal Conservatory of Music**. *21C Music Festival: Ian Cusson and Stewart Goodyear - New Works*. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208. \$21.

● 8:00: **New Music Concerts**. *Digital Broadcast*. Bekah Simms: subsume. New Music Concert's YouTube page. Free. 7:45pm: pre-concert talk, 8pm: broadcast. ONLINE.

Tuesday January 24

● 12:10: **Nine Sparrows Arts Foundation**.

Lunchtime Chamber Music. Ely Hung, piano. Yorkminster Park Baptist Church, 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.

● 12:10: **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.

● 7:30: **University of Toronto Faculty of Music**. *Student Composers' Concert No. 3*. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750. Free.

Wednesday January 25

● 8:00: **Esprit Orchestra**. *Taiko Live!* Colin McPhee: Tabuh-tabuhan, 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, cello; James O'Callaghan, electronics; Nagata Shachu, taiko drumming

TAIKO LIVE! Wed Jan 25

James
O'Callaghan

Overbound
concerto for amplified
cello, electronics and
orchestra

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ensemble; Alex Pauk, conductor. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or [www.espritorchestra.com](http://espritorchestra.com) or info@espritorchestra.com. \$27-\$65. 7:15pm: pre-concert chat with Alexina Louie.

● 8:00: **Royal Conservatory of Music**. *21C Music Festival: Esprit Orchestra*. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208. From \$21.

Thursday January 26

● 12:10: **University of Toronto Faculty of Music**. *West African Drumming and Dancing Ensemble Lobby Concert - Global Musics Ensembles*. Main Lobby, Edward Johnson Building, 80 Queen's Park. 416-978-3750. Free.

● 7:30: **Don Wright Faculty of Music**. *Jazz Ensemble Concert*. Wolf Performance Hall, 251 Dundas St., **London**. 519-661-3767 or www.music.uwo.ca/events. Free.

● 8:00: **Rose Theatre**. *The Original Waiters*. Chet Samuel, lead Vocals/guitar; Omar Lopez, bass guitar; Howard Smith, drums; Noel Aiken, keyboards/organ. 1 Theatre Ln., **Brampton**. 905-874-2800 or www.therosetheatre.ca. \$20-\$49.

● 8:00: **Royal Conservatory of Music**. *Piano Recitals: Leif Ove Andnes*. Dvořák: Poetic Tone Pictures Op.85; Janáček: Piano Sonata 1.X.1905; Vustin: Lamento. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or rcmusic.com/performance. \$50-\$105.

Friday January 27

● 12:30: **Don Wright Faculty of Music**. *Fridays at 12:30 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); Johanni van Oostrum, soprano (Countess); Gordon Bintner, bass-baritone (Count); Emily Fons, mezzo (Cherubino); and others; Canadian Opera Company Orchestra & Chorus; Harry Bicket, conductor; Claus Guth, director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231 or 1-800-250-4653. Also Jan 29(2pm), Feb 2, 4, 10, 12(2pm), 16, 18(4:30pm). At 7:30pm unless otherwise noted.

● 8:00: **Massey Hall**. *Classic Albums Live: Led Zeppelin*. 178 Victoria St. 416-872-4255. From \$45.

● 8:00: **Rose Theatre**. *Classic Albums Live: Paul Simon - Graceland*. 1 Theatre Ln., **Brampton**. 905-874-2800 or www.therosetheatre.ca. \$15-\$49.

THE TORONTO
CONSORT | 50

2022-2023 Season:
A Golden Anniversary Celebration

WINTER REVELS

JANUARY 27 & 28, 2023 AT 8PM

Artistic Direction by Laura Pudwell
& Alison Melville

Live at Trinity-St. Paul's Centre



TorontoConsort.org

● 8:00: **Toronto Consort**. *Winter Revels*. Works by Orlando di Lasso, Playford, and Ravenscroft. Toronto Consort. Trinity-St. Paul's Centre, Jeanne Lamont Hall, 427 Bloor St. W. www.torontoconsort.org or 416-964-6337. From \$36. Also Jan 28. Also available on EarlyMusic.TV on demand.

Saturday January 28

● 7:00: **Royal Conservatory of Music**. *String Concerts: Alisa Weilerstein: Fragments*. Bach & new music for solo cello. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/performance. \$50-\$95.

● 7:30: **Royal Conservatory of Music**. *Discovery Series: Glenn Gould School Vocal Showcase*. Mazzoleni Concert Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208. \$20.

● 8:00: **St. Jude's Celebration of the Arts**. *Cause Célèbre: A World Transformed with Marcel d'Entremont, Tenor*. Works by Vaughan Williams, Amy Beach, Benjamin Britten, Samuel Barber and Sarah MacLachlan. Marcel d'Entremont, tenor; Andrea Ludwig, mezzo; Dakota Scott-Digout, piano. St. Jude's Anglican Church, 160 William St., **Oakville**. 905-844-3972 or www.eventbrite.ca/e/marcel-dentremont-cause-celebre-a-world-transformed-tickets-389869599467?aff=ebdssbcategorybrowse.

● 8:00: **Toronto Consort**. *Winter Revels*. Works by Orlando di Lasso, Playford, and Ravenscroft. Toronto Consort. Trinity-St. Paul's Centre, Jeanne Lamont Hall, 427 Bloor St. W. www.torontoconsort.org or 416-964-6337. From \$36. Also Jan 27. Also available on EarlyMusic.TV on demand.

● 8:00: **Toronto Symphony Orchestra**. *Shostakovich 5 + Crow Plays Brahms*. Saar-iah: 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 29(3pm).

● 10:00: **Royal Conservatory of Music.** *21C Music Festival: 21C Afterhours - Hymns to Night.* Temerty Theatre, Telus Centre, 273 Bloor St. W. 416-408-0208. \$21.

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.
- 2:00: **Etobicoke Philharmonic Orchestra.** *Discover Electrifying Rhythm.* Discovery Concert with music to illustrate a conversation about rhythm. Etobicoke Philharmonic Orchestra; Mark Whale, concertmaster; Matthew Jones, conductor. Humber Valley United Church, 76 Anglesey Blvd., **Etobicoke.** www.Eventbrite.com or www.EPOrchestra.ca. \$20; \$10(sr/st).
- 3:00: **Royal Conservatory of Music.** *21C Music Festival: Unruly Sun.* Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208. From \$21.
- 3:00: **Toronto Symphony Orchestra.** *Shostakovich 5 + Crow Plays Brahms.* Saariaho: 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): Electroacoustic Concert.* Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750. Free.

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**JANUARY 29
MATINEE CONCERT**

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Monday January 30

- 7:00: **Royal Conservatory of Music.** *Music Mix: Maple Blues Awards.* Koerner Hall,

TELUS Centre, 273 Bloor St. W. 416-408-0208. From \$40.

- 7:30: **University of Toronto Faculty of Music.** *University of Toronto New Music Festival (UTNMF): Percussion Ensemble.* Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750. Free.

Tuesday January 31

- 12:10: **Nine Sparrows Arts Foundation.** *Lunchtime Chamber Music: Rising Stars Recital.* Featuring students from the Glenn Gould School. Yorkminster Park Baptist Church, 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.
- 12:10: **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.

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.* Beethoven: Symphony No.7 in A Op.92; Prokofiev: Symphony No.5 in B-flat Op.100. Chicago Symphony Orchestra; Riccardo Muti, conductor. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/performance. From \$85. Also Feb 2.

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.
- 8:00: **Rose Theatre.** *Jann Arden.* 1 Theatre Ln., **Brampton.** 905-874-2800 or www.therosetheatre.ca. \$15-\$79.
- 8:00: **Royal Conservatory of Music.** *Chicago Symphony Orchestra.* Beethoven: Coriolan Overture Op.62; Beethoven: Symphony No.8 in F Op.93; Liadov: The Enchanted Lake Op.62; Mussorgsky: Pictures at an Exhibition. Chicago Symphony Orchestra; Riccardo Muti, conductor. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/performance. From \$85. Also Feb 1.
- 8:00: **Music Toronto.** *Borealis Quartet.* Imant Raminsh: String Quartet No.3; Shostakovich: String Quartet No.8 in c Op.110;

FREEDOM CABARET

THE SPIRIT AND LEGACY OF BLACK MUSIC

**FEBRUARY 5, 2023
8:00PM**

Performing Arts Brampton presents Freedom Cabaret: The Spirit and Legacy of Black Music. From the moment Black people landed on North American soil, their music took root and became the basis or much of the popular music we hear today. There is an endless list of exceptional Black musicians who have been lost to history while their white counterparts gained fame. From church hymnals to the blues, from jazz to rock'n' roll, R&B and rap, we owe much of our musical history to Black culture, and it's time to give credit where it is due.

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February 2 at 8 pm BOREALIS QUARTET

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Dvořák: String Quartet No.12 in F Op.96
"American". St. Lawrence Centre for the Arts,
27 Front St. E. 416-366-7723. \$47.50 or \$52;
\$10(st).

Friday February 3

- 12:10: **Music at St. Andrew's.** *Noontime Recital.* Joonghun Cho, piano. St. Andrew's Presbyterian Church, 73 Simcoe St. 416-593-5600 X231. Free.
- 12:30: **Don Wright Faculty of Music.** *Fridays at 12:30 Concert Series.* The Iris Trio & Don McKay. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free. LIVE & LIVESTREAM.
- 1:45: **Don Wright Faculty of Music.** *Talking Music: Derek Conrod.* MB 140. Music Building, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.
- 7:30: **Canadian Opera Company.** *Salome.* Music by Richard Strauss. Ambur Braid, soprano (Salome); Michael Schade, tenor (Herod); Karita Mattila, soprano (Herodias); Frédéric Antoun, tenor (Narraboth); and others; Canadian Opera Company Orchestra; Johannes Debus, conductor; Atom Egoan, director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231 or 1-800-250-4653. Also Feb 5(2pm), 9, 11, 17, 19(2pm), 24. At 7:30pm unless otherwise noted.
- 8:00: **Flato Markham Theatre.** *Matt Dusk Sings Sinatra.* 171 Town Centre Blvd., Markham. www.flatomarkhamtheatre.ca or 905-305-7469 or boxoffice@markham.ca. \$15-\$85.
- 8:00: **Roy Thomson Hall.** *Generator.* 60 Simcoe St. POSTPONED.

Saturday February 4

- 10:30am: **Kitchener-Waterloo Symphony.** *Peer Gynt.* Jung Tsai, violin. Stork Family YMCA, 500 Fischer-Hallman Rd. N., Waterloo. 519-745-4711 or 1-888-745-4717. \$14; \$12(child). Also Feb 11(Conrad Centre for the Performing Arts).
- 2:30: **University of Toronto Faculty of Music.** *University of Toronto New Music Festival (UTNMF): Hatzis @ 70.* Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750. Free.
- 4:30: **Royal Conservatory of Music.** *Taylor*


Academy: Showcase Concert. Mazzoleni Concert Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208. Free.

- 7:30: **Canadian Opera Company.** *The Marriage of Figaro.* See Jan 27. Also Feb 2, 10, 12(2pm), 16, 18(4:30pm). At 7:30pm unless otherwise noted.
- 8:00: **Massey Hall.** *Choir! Choir! Choir!* 178 Victoria St. 416-872-4255. \$39.

Sunday February 5

- 1:30: **Toronto Symphony Orchestra.** *The Hockey Sweater.* Richardson-Schulte/text by Carrier: The Hockey Sweater. Roch Carrier, narrator. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$29. Also 4pm.
- 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 (UTNMF): U of T Jazz Students, Faculty & Guests.* Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750. Free.
- 3:00: **Royal Conservatory of Music.** *Power Corp. of Canada Vocal Concerts: Bach Collegium Japan, Masaaki Suzuki, with Rodrick Williams.* Bach: Orchestral Suite No.2 in B BWV1067, Sonata for Obligato Harpsichord & Violin No.3 in E BWV1016; Telemann: "Erquicktes Herz, sei voller Freuden: Cantata for Bass Solo TWV1:470, Paris Quartet No.1 in D TWV43:D2; Bach: "Ich habe genug" Cantata for Bass Solo BWV82. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or rcmusic.com/performance. \$50-\$110.

SUN 5 FEB AT 4
Choral Evensong
followed at 4.45 by



VAUGHAN WILLIAMS 150
with Robert Busiakiewicz

ST. OLAVE'S
ANGLICAN CHURCH

- 4:00: **St. Olave's Anglican Church.** *Choral Evensong for Candlemas.* 360 Windermere Ave. 416-769-5686 or www.youtube.com/StOlavesAnglicanChurch. Religious service. Followed directly by Vaughan Williams 150 at 4:45pm.
- 4:00: **Toronto Symphony Orchestra.** *The Hockey Sweater.* Richardson-Schulte/text by Carrier: The Hockey Sweater. Roch Carrier, narrator. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$29. Also 1:30pm.
- 4:00: **Wychwood Clarinet Choir.** *Midwinter Suites.* Paul Reade: The

Victorian Kitchen Garden; R. Strauss (arr. Roy Greaves): Serenade Op.7; Percy Grainger: Molly on the Shore; Jeff Smallman: Dodge City; and a selection of Clarinet Quartets. Wychwood Clarinet Choir; Michele Jacot, clarinet solo. St. Michael and All Angels Anglican Church, 611 St. Clair Ave. W. www.wychwoodclarinetchoir.ca. \$25; \$15(sr/st).

● 4:45: **St. Olave's Anglican Church.** *Vaughan Williams 150.* An illustrated music feature on the English composer's life and music presented by Robert Busiakiewicz. 360 Windermere Ave. 416-769-5686 or www.youtube.com/StOlavesAnglicanChurch. Also Choral Evensong at 4pm.

● 8:00: **Rose Theatre.** *Freedom Cabaret.* 1 Theatre Ln., Brampton. 905-874-2800 or www.therosetheatre.ca. \$15-\$29.

Monday February 6

- 8:00: **Don Wright Faculty of Music.** *In Concert.* Sanya Eng, harp & Ryan Scott, percussion. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.

Tuesday February 7

- 12:10: **Nine Sparrows Arts Foundation.** *Luncheon Chamber Music.* Tristan Savella, piano. Yorkminster Park Baptist Church, 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.
- 12:10: **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.
- 1:00: **St. James Cathedral.** *Organ Recital.* Mark Himmelman, organ. Cathedral Church of St. James, 106 King St. E. 416-364-7865. Free. Retiring collection.
- 7:30: **University of Toronto Faculty of Music.** *Vocalini.* 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

- 8:00: **Toronto Symphony Orchestra.** *Gimeno Conducts Romeo & Juliet.* Moussa: Elysium; Lalo: Symphonie espagnole; Prokofiev/comp. Gustavo Gimeno: Suite from Romeo & Juliet. María Dueñas, violin; Gustavo Gimeno, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$35. Also Feb 9.

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.** *This is Brampton: off the record.* 1 Theatre Ln., Brampton. 905-874-2800 or www.therosetheatre.ca. \$15.
- 8:00: **Toronto Symphony Orchestra.** *Gimeno Conducts Romeo & Juliet.* Moussa: Elysium; Lalo: Symphonie espagnole; Prokofiev/comp. Gustavo Gimeno: Suite from Romeo & Juliet. María Dueñas, violin; Gustavo Gimeno, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$35. Also Feb 8.

Friday February 10

- 12:10: **Music at St. Andrew's.** *Noontime*

Recital. Dongso Kim, cello. St. Andrew's Presbyterian Church (Toronto), 73 Simcoe St. 416-593-5600 X231. Free.

- 12:30: **Don Wright Faculty of Music.** *Fridays at 12:30 Concert Series: The Egbo Trio.* 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.* See Jan 27. Also Feb 12(2pm), 16, 18(4:30pm). At 7:30pm unless otherwise noted.
- 7:30: **Don Wright Faculty of Music.** *Western University Wind Ensemble Concert: Vintettes.* Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.
- 7:30: **University of Toronto Faculty of Music.** *Celebrating Our Humanity: Songs of Home and Heart II.* Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750. Free.
- 8:00: **Royal Conservatory of Music.** *Temerty Orchestra Program: Earl Lee Conducts the Royal Conservatory Orchestra.* Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or rcmusic.com/performance. \$25-\$60.
- 8:00: **Tafelmusik.** *La Passione: Haydn & Mozart.* Haydn: Symphony No.49 "La Passione"; Program of symphonies and concertos by Mozart, Haydn and their contemporaries. Rachel Podger, violin/director. Jeanne Lamon Hall, Trinity-St. Paul's Centre, 427 Bloor St. W. 1-833-964-6337. From \$25. Also Feb 11(2pm), 12(3pm).
- 10:00: **Don Wright Faculty of Music.** *Faculty Concert Series: Schoenberg's Pierrot Lunaire.* Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free. Pre-concert talk at 9pm. LIVE & LIVESTREAM.

Saturday February 11

- 10:30am: **Kitchener-Waterloo Symphony.** *Peer Gynt.* Jung Tsai, violin. Conrad Centre for the Performing Arts, 36 King St. W., Kitchener. 519-745-4711 or 1-888-745-4717. \$14; \$12(child). Also Feb 4(Stork Family YMCA).
- 2:00: **Tafelmusik.** *La Passione: Haydn & Mozart.* Haydn: Symphony No.49 "La Passione"; Program of symphonies and concertos by Mozart, Haydn and their contemporaries. Rachel Podger, violin/director. Jeanne Lamon Hall, Trinity-St. Paul's Centre, 427 Bloor St. W. 1-833-964-6337. From \$25. Also Feb 10(8pm), 12(3pm).
- 3:00: **Don Wright Faculty of Music.** *Symphonic Band Concert: Modern Signatures.* Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.
- 4:00: **Toronto Operetta Theatre.** *Cabaret: A Fair Ladies Valentine.* Edward Jackman Centre, 947 Queen St. E., 2nd Floor. 416-366-7723 or 1-800-708-6754 or www.tolive.com. \$45.
- 7:30: **Canadian Opera Company.** *Salome.* See Feb 3. Also Feb 17, 19(2pm), 24. At 7:30pm unless otherwise noted.
- 7:30: **Hamilton Philharmonic Orchestra.** *Come Together: HPO Performs The Beatles.* Darcy Hepner, guest conductor. FirstOntario

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

Concert Hall, 1 Summers 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**. 905-687-4993. \$68; \$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.therosetheatre.ca. \$15-\$34.



● 7:30: **The Annex Singers**. *Into Flight*. An evening of art song and choral music. Annex Singers: Annex Chamber Choir; Melanie Conly, soprano; Meghan Symon, mezzo; Joshua Clemenger, tenor; Ivan Jovanovic, piano; Maria Case, artistic director. Grace Church on-the-Hill, 300 Lonsdale Rd. www.annexsingers.com. \$15-\$30. LIVE & STREAMED.

● 8:00: **Cathedral Bluffs Symphony Orchestra**. *A Nordic Affair*. Grieg: Peer Gynt Suite No.1 Op.46; Nielsen: Clarinet Concerto; Sibelius: Symphony No.2 in D Op.43. Graham Lord, clarinet; Martin MacDonald, conductor. P.C. Ho Theatre, Chinese Cultural Centre of Greater Toronto, 5183 Sheppard Ave. E., **Scarborough**. 416-879-5566. From \$25. Free for children under 12. Pre-concert talk: 7:15pm.

● 8:00: **Kindred Spirits Orchestra**. *The Sport of Music*. Honegger: Rugby; Stravinsky: Violin Concerto; Shostakovich: Symphony No.4. Flato Markham Theatre, 171 Town Centre Blvd., **Markham**. 905-604-8339. \$20-\$40.

● 8:00: **Kitchener-Waterloo Symphony**. *La traviata in Concert*. Verdi: La traviata. Myriam Leblanc, soprano; Andrew Haji, tenor; James Westman, baritone; WLU Faculty of Music soloists & chorus; Andrei Feher, conductor. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-745-4711 or 1-888-745-4717. \$29-\$87. Also Feb 12(2:30pm).

● 8:00: **Royal Conservatory of Music**. *Season Gala: "Rhapsody and the Blues" with*

Jens Lindemann, Jon Kimura Parker, and the Yamaha All Star Big Band. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or rcmusic.com/performance. \$75-\$150.

● 8:00: **Toronto Symphony Orchestra**. *NACO: Songs for Murdered Sisters*. Assignaak: New Work (NACO Commission); 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, 60 Simcoe St. 416-598-3375. From \$35.

Sunday February 12



● 1:15: **Mooredale Concerts**. *Music & Truffles for Kids*. Andrew Wan, violin; Charles Richard-Hamelin, piano. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-922-3714 X103 or 647-988-2102 (eve & weekends) or www.mooredaleconcerts.com. \$20.

● 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 Studio*. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., **London**. 519-661-3767 or www.music.uwo.ca/events. Free.

● 2:00: **Royal Conservatory of Music**. *Mazzenoni Masters: Anton Nel and Friends*. Mazzenoni Concert Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208. \$25.

● 2:30: **Kitchener-Waterloo Symphony**. *La traviata in Concert*. Verdi: La traviata. Myriam Leblanc, soprano; Andrew Haji, tenor; James Westman, baritone; WLU Faculty of Music soloists & chorus; Andrei Feher, conductor. Centre in the Square, 101 Queen St. N., **Kitchener**. 519-745-4711 or 1-888-745-4717. \$29-\$87. Also Feb 11(8pm).

● 2:30: **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**. 905-687-4993. \$68; \$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 11(7:30pm).

● 3:00: **Hannaford Street Silver Band**. *Dearly: Live, Love, and Margaret Atwood*. Measha Brueggergosman-Lee, soprano; Hannaford Smaller Band. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. www.hssb.ca/events/dearly/. \$48.

● 3:00: **Tafelmusik**. *La Passione: Haydn & Mozart*. Haydn: Symphony No.49 ("La Passione"); Program of symphonies and concertos by Mozart, Haydn and their contemporaries. Rachel Podger, violin/director. Jeanne Lamon Hall, Trinity-St. Paul's Centre, 427 Bloor St. W. 1-833-964-6337. From \$25. Also Feb 10(8pm), 11(2pm).

● 3:15: **Mooredale Concerts**. *Schumann & Franck*. Andrew Wan, violin; Charles Richard-Hamelin, piano. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-922-3714 X103 or 647-988-2102 (eve & weekends) or www.mooredaleconcerts.com. \$45; \$40(sr); \$30(under 30).

Tuesday February 14

● 12:10: **Nine Sparrows Arts Foundation**. *Lunchtime Chamber Music: Clarinet Chamber Group*. With Peter Stoll. Yorkminster Park Baptist Church, 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.

● 12:10: **University of Toronto Faculty of Music**. *Tuesday Noon Series: "In meinem Lieben, in meinem Lied"*. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750. 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 & 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.

MUSIC AT ST. ANDREW'S

FRI FEB 17 7 PM

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(416) 593-5600 x231

St. Andrew

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*.



Dan Weiss

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 Jewish 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 McAnsh, vocalist Eliana Cuevas, pianist Ewen Farncombe, guitarist Andrew Marzotto, bassist Julian Anderson-Bowes, and drummer Amhed Mitchell.



Sam Broverman

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.



Joni NehRita

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

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.

3030 Dundas West

3030 Dundas St. W. 416-769-5736

3030dundaswest.com

A large, airy space that plays hosts 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

castroslounge.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

theemmetray.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

hughsroom.com

A dedicated listening room with an intimate performing space, great acoustics, and an attentive audience.

Jazz Bistro, The

251 Victoria St. 416-363-5299

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. 416-658-5687

mezzettarestaurant.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

themonarchtavern.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.

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, plus 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. 647-283-9136
theoudandthefuzz.ca

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

A sexy, clubby space, Poetry hosts live jazz, hip-hop, and DJs nightly in its new home on Queen Street West.

Reposado Bar & Lounge

136 Ossington Ave. 416-532-6474
reposadobar.com

A chic, low-light bar with top-shelf tequila, Mexican tapas, and live music.

Reservoir Lounge, The

52 Wellington St. E. 416-955-0887
reservoirlounge.com

Toronto's self-professed original swing-jazz bar and restaurant, located in a historic

speakeasy near St. Lawrence Market, with live music four nights a week.

Rev, La

2848 Dundas St. W. 416-766-0746
https://larev.ca

La Rev offers their guests an authentic taste of comida casera (Mexican homestyle-cooking), and a welcoming performance space featuring some of Toronto's most talented musicians

Rex Hotel Jazz & Blues Bar, The

194 Queen St. W. 416-598-2475
therex.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. 647-748-1376
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 416 364-7517
thesenator.com

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
smokeshowbbqandbrew.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 Karaoke on Wednesdays.

Tranzac

292 Brunswick Ave. 416-923-8137
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.

LIVE REHEARSAL OPPORTUNITIES

- Dec 18 12:00 noon: **Evergreen Club Contemporary Gamelan/Array Music.** Gamelan Meetup. Array Space, 155 Walnut Ave. www.meetup.com/community-gamelan-everyone-making-beautiful-music-together/. Also Nov 27.
- 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.choralairschoir.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 Ellerslie Ave. (just north of Mel Lastman Square). Monday evenings 7:30-9:30 pm. Contact ntcband@gmail.com.

MASTERCLASSES

- Feb 07 9:30am: **Don Wright Faculty of Music.** Guest Artists Masterclass: Sanya Eng, Harp & Ryan Scott, Percussion. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.

ONGOING EVENTS

- **Mix 669.** Beyond the B-side: Open Mic @ The Mix 669. Adam Golding, host. 669 College

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 Halley. With the Mari-time Brass Quintet and Paul Halley, 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-tickets-464989655577 to purchase your viewing access. Available Dec 23 at 4pm to Dec 31 at 11pm. All times are Atlantic Standard Time.

ONLINE GROUPS

- **Recollectiv.** 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@recollectiv.ca for meeting times, information and registration.

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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 Piltch, 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.

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

MosePianoForAll.com

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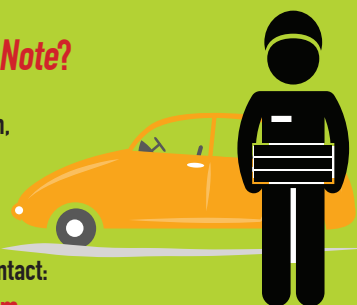
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23rd annual directory of MUSIC MAKERS

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" info!) 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 thewholenote.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@thewholenote.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."

agakhanmuseum.org

Alliance Française Toronto

"Alliance Française 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."

alliance-francaise.ca/en

Amadeus Choir

"Toronto's 90-member Amadeus Choir is delighted to present a 2022/23 season of live choral performances with new commissions, classic favourites, outdoor and indoor performances, and a stellar roster of guest artists."

amadeuschoir.com

Amici Chamber Ensemble

"Amici Chamber Ensemble celebrates 33 years as one of Canada's most distinguished chamber music ensembles. Artistic Directors clarinetist Joaquin Valdepeñas, cellist David Hetherington and pianist Serouj Kradjian invite some of the finest musicians to join them in innovative and eclectic programming, celebrating friendship through music."

amiciensemble.com

Annex Singers of Toronto

"Now in its 43rd season, The Annex Singers is a spirited, auditioned, 65-voice choir with an eclectic repertoire spanning seven centuries."

annexsingers.com

Art of Time Ensemble

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

artoftimeensemble.com

Azrieli Music Prizes

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

azrielifoundation.org/amp

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."

barrieconcertband.org

Canadian Opera Company

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

coc.ca

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 39th season features 3 new works plus Schumann, Dvorak, Mozart and more."

ccorchestra.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



Don 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."

elmerisellersingers.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.com

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!"

etobicokecentennialchoir.ca

Etobicoke Community Concert Band

"Great music ... right in your own backyard!"

eccb.ca

Etobicoke Philharmonic Orchestra

"Priding itself on being an affordable, accessible and welcoming concert experience, the Etobicoke Philharmonic Orchestra (EPO) has been celebrating symphonic music in Etobicoke for over 60 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."

exultate.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."

queensu.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."

KSOchestra.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."

mississaugasympphony.ca

Mooredale Concerts

"Great music for all."

mooredaleconcerts.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."

wmct.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."

nathanieldettchorale.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."

9sparrowsarts.org

Nocturnes in the City

"Czech community centre presents Nocturnes in the City's 23rd season."

nocturnesinthecity.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 2022-23 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

Salute to Vienna

"Energetic, lighthearted, 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."

salutetovienna.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."

showoneproductions.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

That Choir

"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."

thatchoir.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."

torontochildreuschorus.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.com

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 an 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

Vesnivka Choir

"Vesnivka Choir looks forward to returning to in-person performances with a 3-concert season featuring Ukrainian classical, contemporary, sacred and traditional folk music."

vesnivka.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 Crober, 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-OIC'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 artists 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

"...provides publicity, media and communications services to musicians, arts organisations and record labels, specialising in classical music and opera."

rebeccadavispr.com

Editor's Corner

DAVID OLDS



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 Christina Baillie. This testament 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 much 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 LM262 leaf-music.ca](http://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 Commission 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** albanyrecords.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

poems by Percy Bysshe Shelley and Gerard Manley Hopkins. The accompaniment in the final song cleverly incorporates echoes of the third movement of Beethoven's *Ninth Symphony*. Although texts are not provided in the booklet, there are synopses, and frankly, Kelly's lyric baritone voicing is so well articulated that the words are clearly understandable.

Dreams of Flying was commissioned by the Audubon Quartet and Bond took the name of the ensemble as inspiration to create a piece about birds. The opening movements, *Resisting Gravity* and *Floating* are as their titles describe and set the stage for the playful and boisterous *The Caged Bird Dreams of the Jungle*, which, after a gentle opening becomes truly joyous, replete with chirps, whistles and cries as the birds of the jungle awake. The work and the CD end exuberantly with *Flight*, featuring rising motifs, high glissandi and repeating rhythmic patterns. Here, as throughout this entertaining disc, all the performers shine.



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 newfocusrecordings.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.

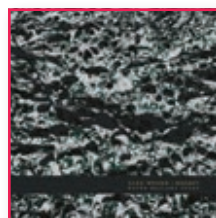
I suppose it was inevitable that I would find Julia Wolfe's *Oxygen* for 12 flutes (2021) reminiscent of Steve Reich's *Vermont Counterpoint* for flute and tape or 11 flutes, which I first heard in Ransom Wilson's multi-tracked recording some four decades ago I don't mean to say that Wolfe's work is 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.

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 comfortable 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 Bartók'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. 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.

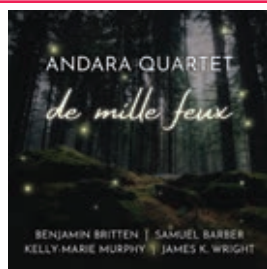


The final disc I will mention is the EP **Water Hollows Stone**, a compelling work for two pianos by American composer **Alex Weiser** (**Bright Shiny Things BSTC-0176 brightshiny.ninja**), which takes its title from a quotation by Ovid that the composer saw inscribed in Latin on the wall of a subway 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

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De mille feux Andara Quartet

The Andara Quartet bring to life four luminous compositions through incredible interplay and dynamism. Available now on all streaming platforms!



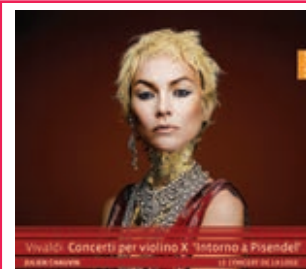
Blue and Green Music String Quartets and Vocal Works Victoria Bond

World premiere recordings of works by Victoria Bond, with performances by Cassatt Quartet and baritone Michael Kelly



Through Broken Time Jennifer Grim

Flutist Jennifer Grim releases a collection of works at the intersection of Afro-Modernism and post-minimalism.



Vivaldi: Concerti per violino X *'Intorno a Pisen del'* Julien Chauvin and his Concert de la Loge

A return to Naïve Classiques' Vivaldi Edition: works focusing on Johann Georg Pisen del, konzertmeister at the Dresden Court chapel, pupil and friend of Vivaldi.

Beethoven's *Diabelli Variations*, and *Mist*, which uses "an evocative keyboard technique borrowed from Helmut Lachenmann "where the notes of a chord are released individually so that the decay is as important as the initial sounds." It is a very effective technique, a kind of juxtaposition of positive and negative space, and it is further developed in *Fade*, a standalone piece for solo piano conceived as a postlude to the 18-minute *Water Hollows Stone*, performed here by Gibson. A very immersive disc.



I began this article with a mention of John Beckwith'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-Émile 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 Automatiste 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-Antoin, 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 absurdist 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 ear [...] not conceived with anything else in mind but music." It was only after Serge Provost became interested in *Le vampire et la nymphomane* two decades after Gauvreau's death – he first composed *L'adorable verrotière* using fragments from it in 1992 – that the opera began to take shape. In 1996 Montreal's Chantes Libres presented the first production with baritone Doug MacNaughton and soprano Pauline Vaillancourt in the title roles and a supporting cast that included, among others, mezzo Fides Krucker and actors Albert Millaire and Monique Mercure, under the stage direction of Lorraine Pintal. Provost's score was performed by the Nouvel Ensemble Moderne with founder Lorraine Vaillancourt at the helm. It is a striking production and thankfully it is available in its two-hour entirety on the Chantes Libres website (chanteslibres.org/en/videos). It is a perfect complement to this important new testament to the creative powers of Gauvreau, his unique voice in both the cultural history of Quebec and Canadian literature.

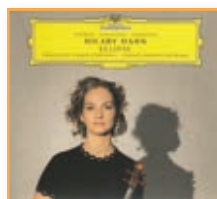
[Quotations are taken from the informative essays by Ray Ellenwood, Adam Seelig and Thierry Bissonnette which provide useful contextual information for Gauvreau's opera in the One Little Goat publication.]

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

David Olds, DIScoveries Editor
discoveries@thewholenote.com

STRINGS ATTACHED

TERRY ROBBINS



Violinist **Hilary Hahn** was planning to record the Dvořák *Violin Concerto in A Minor Op.53* with **Andrés Orozco-Estrada** and the **Frankfurt Radio Symphony**, pairing it with Alberto Ginastera's *Violin Concerto Op.30*, which she had yet to learn, and Sarasate's *Carmen Fantasy*, which she loved but had never played, when the COVID outbreak put plans on hold. In the booklet

notes to *Eclipse*, the resulting album, Hahn discusses the emotional journey through lockdowns and personal doubts that finally bore fruit (**Deutsche Grammophon 486 2383 [deutschegrammophon.com/en/artists/hilaryhahn/hilary-hahn-eclipse-2225](https://www.deutschegrammophon.com/en/artists/hilaryhahn/hilary-hahn-eclipse-2225)**).

The Dvořák concerto was live streamed from the orchestra's hall at the radio station in March 2021, with no audience. It's a beautifully expansive and committed performance; "Our playing," says Hahn "was vivid and palpably redemptive."

The June concert at the Alte Oper hall's reopening also marked Orozco-Estrada's farewell as music director as well as Hahn's personal premiere of the other two works. The challenging Ginastera concerto, which Hahn calls "nearly unplayable" is a fascinating and unusually structured work that draws an exceptional performance from all involved; the *Carmen Fantasy* is played with suitable brilliance.



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 196587411022 [sonyclassical.com/news/news-details/anne-sophie-mutter-and-pablo-ferrandez-1](https://www.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.

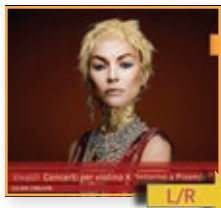


Pianist **Yuja Wang** is joined by cellist **Gauthier Capuçon** and clarinetist **Andreas Ottensamer** on a CD of **Works by Sergei Rachmaninoff & Johannes Brahms** (**Deutsche Grammophon 486 2388 [deutschegrammophon.com/en/artists/yujawang](https://www.deutschegrammophon.com/en/artists/yujawang)**).

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 (Naïve 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 the 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 Lafitte (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 **Jonathon Heyward** conducting

the **Royal National Scottish Orchestra**.

The Saint-Georges is an absolute gem with a glorious slow movement, the Lafitte a standard mid-19th century virtuosic Romantic concerto very much in the Max Bruch Germanic mould, but none-the-less effective for that. The Coleridge-Taylor is a lush melodic piece, again very much of its time.

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 Zhdanov 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;

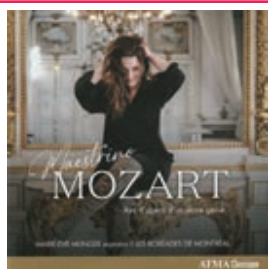
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BEETHOVEN: Intégrales de Sonates et Variations pour violoncelle et piano

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

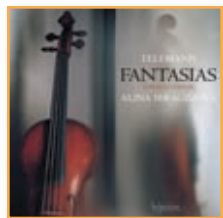
"A Woman's Voice" is an album written for female voices and piano and seeks to explore the female spirit and it's role throughout history.



Spectrum
Mark Abel

Celebrated singers Isabel Bayrakdarian, Hila Plitmann 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?a=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.

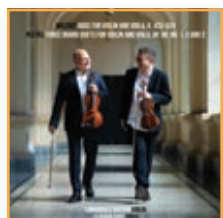


L'Aurore is the first solo album by German violinist **Carolin Widmann** for the ECM New Series label ECM 2709 ecmrecords.com/catalogue/1647418055).

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 Ysaÿe's *Sonata 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

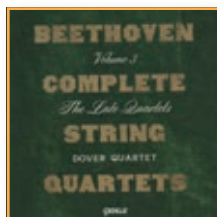
and fairly low-key program that doesn't vary much in style, sound or mood.

Finally, two updates on previously-reviewed Beethoven series:



siquie.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 90000215 cedillerecords.org).

This final 3CD issue features the *String Quartets No.12 in E-flat Major Op.127*, *No.13 in B-flat Major Op.130*, *No.14 in C-sharp Minor Op.131*, *No.15 in A Minor Op.132*, *No.16 in F Major Op.135* and the

Grosse Fugue in B-flat Major Op.133. My previous reviews noted performances of conviction and depth, and the standard has clearly been upheld to the end of an outstanding addition to the quartet's discography.

NEW CD

Charles Richard-Hamelin Andrew Wan

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

— Presto Music



AGENCE

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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 astonishingly 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 1735), 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

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 – Aires d'opera d'un jeune genie
Marie-Eva Munger; Les Boreades de Montreal
ATMA ACD2 2815 (atmaclassique.com/en)



► Canadian soprano Marie-Eve Munger presents *Maestrino Mozart*, a program dedicated exclusively to the arias of a young Wolfgang Amadeus Mozart.

Accompanied by the

equally accomplished ensemble Les Boréades de Montréal and conductor Philippe Bourque, the album includes rarely heard works composed by Mozart between the ages of 12 and 16 years old.

Munger, already known as a skilled and musical Mozart interpreter, continues to impress, especially in the three arias from *Mitridate* and in *Lucio Silla's In Un Istante Oh Come – Parto m'affretto*. Throughout *Maestrino Mozart*, Munger's voice is warm, her technique is flawless and the coloratura light and agile. Her attentive musicological research is shown in the intelligent and careful consideration with which she brings Mozart's various characters and stories to life. Munger's accomplishments reach beyond the music presented; *Maestrino Mozart* shows that Mozart's early arias, often considered immature and discarded, are in fact rich works encompassing many of the beloved musical elements Mozart develops further in his later works. *Maestrino Mozart* should not

only please Mozart enthusiasts, it is worthy of both discovery and further performances.

Sophie Bisson

Arias
Jonathan Tetelman; Orquestra Filarmónica de Gran Canaria; Karel Mark Chichon
Deutsche Grammophon 486 2927
(deutschegrammophon.com/en/catalogue/products/arias-jonathan-tetelman-12721)



► Remember in 1990 the famous *Three Tenors* concert from Rome? An historic occasion that suddenly turned the world's attention towards opera, especially

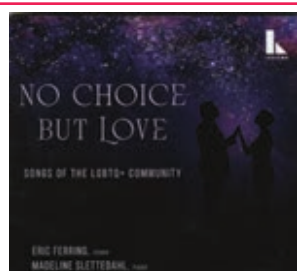
the tenor voice, the star of just about every opera. Since then there were countless open air concerts with audiences in the thousands cheering wildly in many countries. I just watched one from Sweden, the star being Jonathan Tetelman a rising new tenor. He sang that wonderful love duet from Verdi's *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 – on DG no less! – and we look forward to many more.

The scene is exotic. A gorgeous space-age auditorium with fabulous acoustics in the Canary Islands with a well-respected figure in the operatic world, British conductor Karel Mark Chichon, as music director. The 16 arias are well selected to show a cross section of the many sided versatility of Tetelman from gentle lyricism (the flower aria from Bizet's *Carmen*) to powerful dramatic outbursts (*Puorquoi me reveiller* from Massenet's *Werther*) of the Italian and French repertoire.

What we're listening to this month:

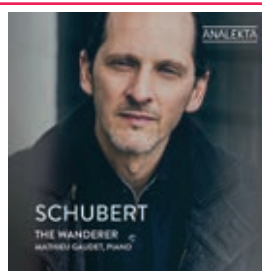
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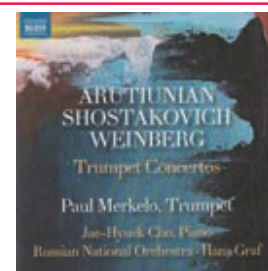
No Choice but Love: Songs of the LGBTQ+ Community
Eric Ferring
 A beautiful collection of LGBTQIA+ stories, featuring revelatory performances of songs by Poulenc and Britten, as well as leading voices of today.



Immensity of Departure Duo
 Departure Duo releases their debut recording, *Immensity Of*, including works by Katherine Balch, John Aylward, Emily Praetorius, and György Kurtág.



SCHUBERT: The Wanderer
Mathieu Gaudet
 The seventh volume in Mathieu Gaudet's wonderful collection of the great Austrian composer Franz Schubert.



Trumpet Concertos
Paul Merkelo
 Featuring Canadian-Ukrainian trumpet soloist Paul Merkelo performing virtuosic concertos by Arutiunian & Weinberg, plus a new arrangement of Shostakovich's Concerto No. 1.

This would include Verdi and his followers, Ponchielli, Giordano and Cilea, the Italian *Verismo* of Mascagni and Puccini and the French Romanticism of Massenet and Bizet as mentioned above. The journey ends suitably with the famous *stretta*, *Di quella pira* from *Il Trovatore* with a glorious high C at the end, every tenor's dream.

Janos 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 longtime 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; Maeve Palmer; Ariadne Lih; Alex Hetherington; Tong Wang; Andrew Ascenzo Leaf Music LM254 (leaf-music.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 Mew, 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, Maeve 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 Plitmann; Isabel Baayrakdarian; 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

Bayrakdarian, 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.

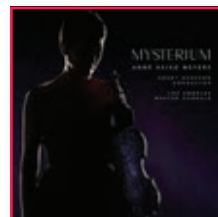
As if modern *Lieder* on disc one and the operetta *Two Scenes from The Book of Esther* aren't enough, Abel also puts his considerable compositional prowess to work on instrumental music performed with immense integrity and authority by Trio Barclay, and other strings, horn and woodwinds, musicians of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

Spectrum is spotlighted by Bayrakdarian and pianist Carol Rosenberger who celebrate the lives of Anne Wiazemsky (1947-2017), Pina Pellicer (1934-1964) and Larisa Shepitko (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 Plitmann and mezzo-soprano Kindra Scharich glorify the story of Queen Esther. Scharich returns to partner pianist Jeffery 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)



► 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 chorales 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 chorales to manger-side musings, *Mysterium* is both a delightful

way to begin ushering in the Christmas 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; Pēteris Vaickovskis;
Jānis Pelše
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 Pēteris Vaickovskis give an extraordinary performance; a treasure for all who appreciate church 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 tragic period atmosphere. Kenneth Griffith brings uncommon skill in marshalling the chorus for the epic narrative.

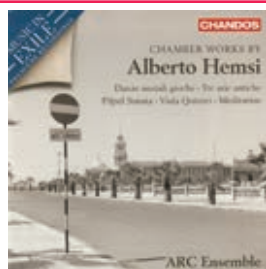
The transformation of a frightened Malcolm Little who comes to terms with his father's death in the recitative *Reverend Little is Dead* from Act I Scene 1 through *Malcolm's Aria*, "You want the story, but you don't want to know" in Act I Scene 3, another recitative *We Are a Nation* in Act II Scene 4, Betty's aria *When a Man is Lost* in Act III Scene 2, to the tragic dénouement in the *Audubon Ballroom*. The achingly pure soprano of Whitney Morrison is stoic and utterly convincing as Betty Shabazz, and best of all, Davóne Tynes' 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 by 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

What we're listening to this month:

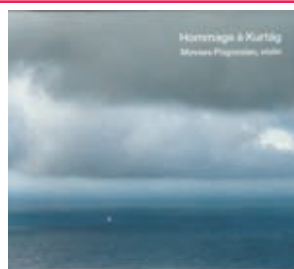
thewholenote.com/listening



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

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 throughout. On *Hold On*, Ferring sings with such emotion, imbuing each word with meaning and hope. Valverde's two-piece song cycle, *To Digte af Tove Ditlevsen* is a work of shimmering beauty, rendered with sumptuous dynamics, pianistic skill and Ferring's magical voice; and de Falla's *Oración de las madres que tienen a sus hijos en brazos* is moving beyond measure.

A true standout is Gordon's *Prayer*. Ferring and Slettedahl move as one being through this luminous, deeply spiritual composition and Britten's *Canticle I* is an inspired inclusion. The magnificently rendered title track was debuted on this year's National Coming Out Day and nothing could be more appropriate. This performance and the entire recording is a clear hope for understanding, love and acceptance. Bravo!

Lesley Mitchell-Clarke

Ode Odeya Nini populist records (odeyanini.com)



► LA-based interdisciplinary vocalist and composer Odeya Nini has created an album displaying the limitless bounds of her voice in a solo vocal chamber work.

Holding both a BFA from the New School for Jazz and Contemporary Music and an MFA in composition from California Institute of the Arts, Nini is known for her vocal sound baths, workshops and retreats, where she explores 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.

Cheryl Ockrant

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



► Cheekily 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 clucks 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.

Andrew Timar

CLASSICAL AND BEYOND

Bach – Violin & Harpsichord Sonatas Andoni Mercero; Alfonso Sebastian Eudora Records EUD-SACD-2025 (eudorarecords.com)



► Recorded in the later part of 2020 at St. Miguel Church in Zaragoza, Spain, this splendid and affecting recording captures the remarkable variety, innovation and

intimacy of these great sonatas. Written in the early 1720s, they feature both instruments as equals and, as with many of Bach's "sets of six" (Brandenburg concerti, cello suites, English and French suites for keyboard, violin sonatas and partitas), each stands alone in mood, spirit and thematic development. From the wistful and distant B Minor, the tragic C Minor (with its echoes of *Erbarne dich* in its first movement), the nostalgic and poignant F Minor to the majestic A Major, the towering E Major and the final exuberant G Major, this recording offers generous and beautiful performances, full of intelligence and heart.

Both players are leading performers and educators in Spain, with Mercero equally at home as a soloist, leading orchestras from the violin (both Baroque and modern) and playing more intimate chamber music (he coaches string quartets at Musikene in San Sebastián in Spain) and Sebastián collaborating with many Spanish early music ensembles, as well as teaching harpsichord at the Salamanca Conservatory.

The handsome 2CD set is accompanied by an informative booklet, featuring a lengthy and

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/zhang-haochen)



► 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 bordered frame 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

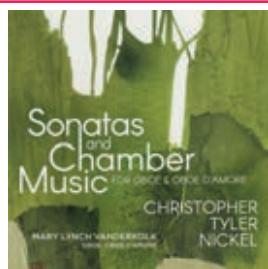
complete piano sonatas of Franz Schubert which launched the equally ambitious project by Analekta to tailor them into a 12CD collection? Since then, Gaudet has proven without a doubt that he is among the foremost interpreters of Schubert's piano repertoire, and this seventh addition to the collection 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 D489*. 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

What we're listening to this month:

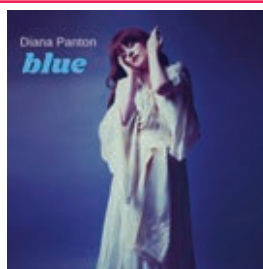
thewholenote.com/listening



Sonatas and Chamber Music for Oboe and Oboe d'amore
Mary Lynch Vanderkolk
 The soulful sounds of Seattle Symphony principal oboe infuse this expressive and lyrical new album from Canadian composer Christopher Tyler Nickel



The Way It Is...Is the Way It Was
Barry Romberg's Random Access Trio
 ROMHOG RECORDS latest installment in the Random Access series featuring Sam Dickinson on Guitar and Ewen Farncombe on Keyboards



blue
Diana Panton
 "Easily in the top echelon of jazz vocalists anywhere in the world today." David Braid, JUNO/Gemini Award Winner



Paradise Blue
Bill King
 "This is absolutely a beautiful piece of musical art" WHFC 91.1 Maryland USA - "Amazing instrumentalist" Copenhagen Blues Festival

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 informative 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 tranquility 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. *Facade*'s texts are sometimes problematic; they could never be written today, or hopefully, never published. There's bushels 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 heart-felt 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 1951.

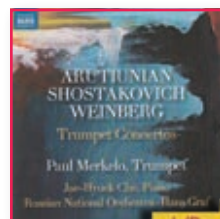
Max Christie

MODERN AND CONTEMPORARY

Arutunian; Shostakovich; Weinberg – Trumpet Concertos

Paul Merkelo; Jae-Hyuck Cho; Russian National Orchestra; Hans Graf

Naxos 8.579117 (paulmerkeltotrumpet.com)



► Since its creation in the Baroque era, the concerto has been dominated by keyboard and string instruments. If asked to provide a list of the greatest concertos of all time, one would

likely list numerous piano and violin works, a cello concerto or two, and perhaps a piece for oboe or other woodwind.

Although its repertoire is limited when compared to other brass and woodwind instruments, the trumpet has had numerous concertos written for it from composers of the Soviet era and beyond. Three such works are featured here, including an adaptation of Shostakovich's *Piano Concerto No.1 in C Minor, Op. 35*, arranged by trumpeter Paul Merkelo, principal of the Orchestre Symphonique de Montréal, himself.

While the trumpet is often used as a dramatic, high-volume instrument in orchestral settings, this disc demonstrates the remarkable versatility and subtlety that can be obtained from it, providing an illuminative

look into the trumpet's expressiveness and beauty. Armenian composer Alexander Arutiunian's *Trumpet Concerto in A-flat Major* begins this recording and immediately strikes the listener with its alternating passages of lyricism and energetic buoyancy. Indeed, Merkelo's immediately recognizable virtuosity makes even the most demanding moments sound effortless, with almost-unbelievable velocity never coming at the expense of the music itself.

Shostakovich's *Piano Concerto No. 1*, originally titled *Concerto for Piano, Trumpet, and Strings*, follows a double concerto model, in which both piano and trumpet receive soloist responsibilities. Merkelo's arrangement still features the piano, here performed by pianist Jae-Hyuck Cho, but with an expanded trumpet part that gives more evenly distributed responsibilities to each performer. Uncharacteristically playful yet undeniably Shostakovich, this work is a tour-de-force and a striking way to conclude a worthwhile exploration of one of music's lesser-heard solo instruments.

Matthew Whitfield

**Chamber Works by Alberto Hemsi
ARC Ensemble
Chandos CHAN 20243 (rcmusic.com/performance/arc-ensemble)**



► This latest *Music in Exile* CD spotlights Anatolia-born Alberto Hemsi (1898-1975). In 1922, during the Greco-Turkish War, Hemsi fled to Rhodes, then moved to Egypt in 1928,

founding and conducting the Alexandria Philharmonic Orchestra. He finally emigrated to Paris in 1957, Egypt's Jews being *non-grata* following Israel's Suez invasion.

Hemsi often drew from his Sephardic-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, *Rondò* 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 in *pilpúl*, nit-picking arguments about Talmudic texts. 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 unwarranted "exile" in this important ongoing series.

Michael Schulman

**Keyan Emami – The Black Fish
Andrew Downing; Majd Sekkar; Ton Beau String Quartet; Louis Pino; Naoko Tsujita
Centrediscs CMCCD30422
(blackfishproject.com)**



► Toronto-based Iranian-Canadian composer Keyan Emami has composed a multi-stylistic and instrumental masterpiece in his three-movement inspirational

work based on the well-known Persian children's book, *The Little Black Fish*, which tells the story of a little black fish who leaves his pond to explore the world. Commissioned by Ton Beau String Quartet, it is scored for string quartet, clarinet (Majd Sekkar), double bass (Andrew Downing), percussion (Louis Pino, Naoko Tsujita), with electronics and narration provided by Emami. The composed parts and improvised sections are performed brilliantly.

The opening movement *Dailiness* immediately catches the listener's attention with held notes and spooky string repeated two-note intervals. The more upbeat middle section features clarinet lead melody, bass and percussion transforming to more Middle Eastern idioms and a slower closing. The dramatic, moody 18-bar theme *passacaglia Dreaming* combines classic strings feel, jazz bass and all styles clarinet music with spoken words inspired by Attar of Nishapur's bird poem. The final movement *Swimming In D* is inspired by Terry Riley's minimalistic *In C*. Emami's short stylistic diverse 48 melodic patterns add dramatic quasi-minimalist ideas and movement in alternating dynamic, instrumental and stylistic sections from frolicking to calming to loud crashing effects. Sekkar's colourful tones and wailing clarinet, and Emami's allowing the performers freedom to repeat patterns as they wish, are highlights.

Emami's masterful ability to combine children's story ideas with his well-developed

What we're listening to this month:

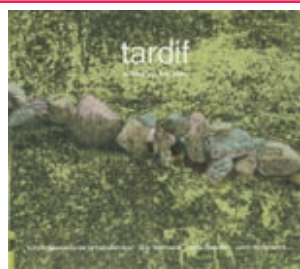
thewholenote.com/listening



Joy

Ernesto Cervini

"Joy" is the latest record from Juno-winning drummer and composer Ernesto Cervini, inspired by Louise Penny's incredible detective series.



Tardif

Brûlez les meubles

On *Tardif* and its companion disc *On Tardif* and its companion disc Louis Beaudoin-de la Sablonnière and Éric Normand are joined by John Hollenbeck, Jean Derome and Tom Jacque in quartet and trio formations.



Micro-Nap

**Walking Cliché Sextet
(SeaJun Kwon)**

This album *Micro-Nap* reveals our attraction to non-linearity, the noise of collisions, the emptiness of noise, and the transience of feelings.



**only elephants know her name
So Long Seven**

Banjo, violin, tabla and guitar with a string quartet. *SL7* looks at nature and the world around us featuring vocalist Samidha Joglekar.

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

Tiina Kiik

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 Amahl 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 Lutvak's *rest/stop*). With violinists/composers Yaz Lancaster and Connie Li, Chen explores dreamy and psychedelic worlds, respectively, in *EUPHORIC* and *Nighttime renewals 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 Popović

John Luther Adams – Sila: the breath of the world
JACK Quartet; The Crossing
Cantaloupe Music (cantaloupe music.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.

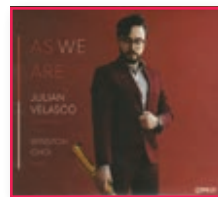
The Inuit of Canada's Arctic have known about this seamless harmonic experience long before Schoenberg and Debussy; and honestly, long before John Luther Adams. But Adams appears to have found a way to re-invent the concept like no one else, except, perhaps the Inuit.

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)



▶ Julian Velasco 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.

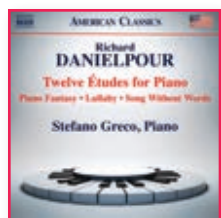
Come As You Are was written by Stephen

Banks as a four-movement suite dedicated to members of his family; it contains references to “African-American sacred music” which adds a poignancy to each piece. Amanda Harberg’s *Court Dances* which reference “16th and 17th-century court dances, were initially influenced by the “syncopated bounce of a squash ball.” The intricate interplay between Choi’s piano and Velasco’s light and precise soprano saxophone in the first movement, *Courante*, is exciting in a delightfully frenzied manner.

Animus (Elijah Daniel Smith) combines some multi-phonics with tape accompaniment; Velasco’s performance is sensitive and controlled. *Liminal Highway* was premiered in 2016 for flute and electronics but composer Christopher Cerrone revised it for saxophone and, after hearing Velasco perform, decided he was the artist to play it. The sections with percussive pad work are particularly intense and magnificent. As *We Are* is an exciting album of contemporary music for the saxophone performed with passion and precision.

Ted Parkinson

Richard Danielpour – 12 Etudes for Piano
Stefano Greco
Naxos 8.559922 (naxos.com/Search/KeywordSearchResults/?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.

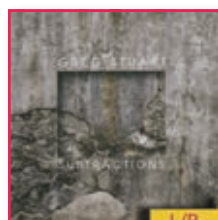
The *Piano Fantasy* is based on the final chorus of Bach’s *St. Matthew Passion* and is a true fantasy with its abruptly contrasting tempos and dynamics. The piece demands

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 bucks 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.

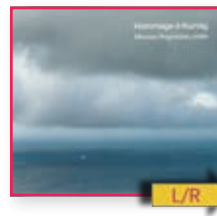
Hennies’ 22-minute *Border Loss* explores irregular percussive textures, granular, swarm-like sounds and slowly shifting arrays of timbral categories. Sometimes the music evokes the crackling of a fire. Other times high-pitched bells and wind chimes add pitch elements, though waves of sonic continuity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

Hommage à Kurtág
Movses Pogossian
New Focus Recordings FCR347B
(newfocusrecordings.com)



► Nonagenarian György Kurtág is ranked among today’s foremost composers by many. Despite its often enigmatic qualities, his music falls squarely in the

European classical music lineage, particularly the branch represented by his illustrious 20th-century Hungarian composer-predecessors Béla Bartók and Zoltán Kodály.

Kurtág’s individual movements are typically quite brief, yet despite compression, expressively complex. His style is gestural and at the same time lyrical. Though his music is never overtly sentimental, he systematically indulges in homages in his titles.

On *Hommage à Kurtág*, American violin virtuoso Movses Pogossian, a Kurtág specialist, presents a brilliantly played recital featuring the composer’s *Signs, Games and Messages* for solo violin. The substantial 16-movement work is a masterwork of exuberance and subtlety, displaying the enigmatic qualities that distinguish the composer’s unique voice. As music critic Alex Ross once insightfully observed, it is “dark but not dismal, quiet but not calm.”

Honouring the concept of homage in Kurtág’s music, Pogossian commissioned Californian women composers Aida Shirazi, Gabriela Lena Frank, Kay Rhie and Jungyoon Wie. They contributed terse works of considerable poise to the album, proving that Kurtág’s aesthetic spirit is alive and well among younger composers.

Bringing his program back to Kurtág’s deep Hungarian roots, Pogossian gives a committed reading of the *Melodia* movement of Bartók’s autumnal *Sonata for Solo Violin*. He concludes with a very satisfying, passionate, live rendering of Kodály’s expansive *Duo for Violin and Cello* with cellist Rohan de Saram.

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

pieces for solo piano. Barber studied composition with John Corigliano and it shows: his music is complex, his language is contemporary but the results are highly descriptive. Each work on this disc has an evocative title, some of them self-explanatory like *Fireflies* and *Twilight in Tahiti*, others more abstract like *Stop*, a tribute to Wayne Shorter, and *Opium-White Fur*, based on the writing of author Jardine Libaire. There are moments of real beauty in *Easter*, a tribute to J.S. Bach, and *Earth*, a meditation on the state of our planet.

One of the most striking pieces is about the Trump presidency: a dark and quirky combination of crude, lurching chords, repetitive outbursts and some fascinating effects with the sustain pedal. Barber is certainly not the first composer to try to appeal to both pop and “serious” listeners but he succeeds particularly well without sacrificing too much complexity or depth. All the works are performed by contemporary music specialist Eric Huebner, the New York Philharmonic’s pianist and a teacher at SUNY Buffalo and Juilliard. Huebner’s playing is masterful and entirely convincing: flawless technique, clear voicings and impeccable timing.

Fraser Jackson

Hugi Gudmundsson – Windbells
Áshildur Haraldsdóttir; Hildigunnur
Einarsdóttir; Reykjavík Chamber Orchestra
Sono Luminus DSL-92259
(sonoluminus.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.

Lux (2009–2011) is for solo flute with a pre-recorded accompanying track all based on flute sounds; Áshildur 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 micro-tonal 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 extraordinaire 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.

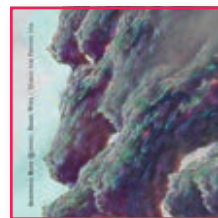
The music on this album is avant-garde, piercing and inspiring. This is the world of ideas bypassing linear melodies in favour of textural gestures and landscapes. Just like motherhood, this music stretches the sonic boundaries and continuously underlines the element of unpredictability and beauty in 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-rhythmical layers of long violin tones using a just intonation system called Centaur. Pamela Stickney’s *noch unbenannt* features heavenly sounds of the theremin, both merged and intercepted by an array of textures produced on the violin, referencing an attempt to put a baby to sleep.

These compositions are undaunted creations of strong women artists in an ever-changing world.

Ivana Popovic

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

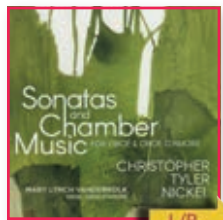
responds to the group’s home town, Detroit, in a musical offering giving back to their community.

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 nom de plume 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.

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

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, lustrous 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 *Quintet 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 Zupancic, 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 Zupancic'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 bop-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.

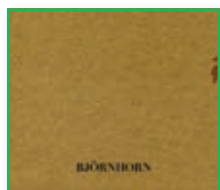
Ted Parkinson

Something in the Air

Bass-ic Improvisations Show Off Individual's Skills as Unaccompanied Soloists

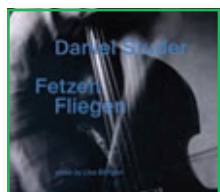
KEN WAXMAN

A 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.



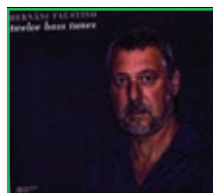
If there are so many notes and tones in Berthling's solos to almost make them feel cramped then Swiss bassist **Daniel Studer** takes the opposite approach on **Fetzen Fliegen** (**Wide Ear Records WER 064 wideearrecords.ch**). Recorded from various points in an anechoic chamber, Studer, who besides 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 throbbing string plinks. Managing to nearly replicate recorder-like whistles with spindly stings 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 underlying 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 **Hernani 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 rappelling 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.

Raul da Gama

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*,

Stan Getz's *Focus*, to name but a few – but well-written string parts have an effervescent and lush 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 Dwyer. 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*

pressure as he emphasizes bridge-centred tones. Concurrently nearly every note sounded comes out balanced and well-rounded as his multi-string and atmospheric asides are firmly grounded with straight-ahead and carefully measured plucks.



Concentrating on arco invention, fellow Portuguese bassist **João Madeira** cycles through all manner of burly drones on the two extended instant compositions which make up ***Aqui, Dentro*** (Miso Music MCD 49 22 miso music.me). Lisbon-based Madeira, who is part of other free jazz configurations, including a double bass duo with

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 *allegro* 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 fraills 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. **👁**

Let The Holiday Season Begin!



STATION BLEUE

FACTOR Canada

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)



► Solo piano music fills its absolute potential when the entire dynamic, melodic and expressive range of the instrument is utilized in an uninhibited fashion that allows for the

player's idiosyncrasies to shine through.

Paradise Blue manages to distinguish itself in precisely this way. The standards are tackled in an engaging and subversive manner. Bill King's playing humbles itself, staying indebted to the original melodies, while also challenging the listener to find the tune within the margins of the creative voicings and improvisational storytelling.

On *It Could Happen to You*, King weaves an intricate rhythmic tapestry, punctuating every run and turn of phrase with inspired left-hand comping. The runs themselves are dizzying, incredible spiral staircases, seeming to ascend and descend at the exact same rate. While soloing, it can be evident that King is keeping a given song's written melody in mind for pretty much the entire piece, often cleverly burying offhand references to it in increasingly unthinkable corners. The amount of fun being had is infectious, with stretches of the album having the same sense of adventure as an Easter egg hunt.

These upbeat bits contrast perfectly with watershed moments like *Redemption Song*. In the intro, the way King unapologetically sustains each note gives the classic song an almost mournful quality, leaving us with no option but to meditate with them. The piano can be, above all else, an interpreter of expression and feeling. Exhibit A: *Paradise Blue*.

Yoshi Maclear Wall

David Blake – Fun House

David Blake; Thad Bailey-Mai; Brad Turner; Conrad Good; Bernie Arai
Cellar Music CM101521 (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 Micah 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 pumpitude, 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 great 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 Grachan Moncur's *Frankenstein* – where Drummond explores musical cognitive dissonance, while Stephens' rapier-like 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 *Lawra*, where, although he is clearly channelling 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 nonpareil.

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 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 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 questing 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 Kiillaspea

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

L'appel du vide
Brûlez les meubles
Tour de bras; Circumdisc TDB900059cd; microcidi031 (tourdebras.bandcamp.com)



► Brûlez les meubles (a name that translates to Burn the Furniture) suggests a doffing of the proverbial hat more towards the kind of existentialism and Jean-

Paul Sartre's primary idea that people, as humans, are "condemned to be free." This may seem to be at cross purposes with the kind of Impressionism that has come to be associated with – perhaps even the clarion call of – many contemporary musicians.

The consistent use of distortion – not simply harmonic dissonance – suggests that these two musicians are flying more than the flag of Impressionism that became associated with many who are influenced by Debussy.

The duo Brûlez les meubles – guitarist Louis Beaudoin-de la Sablonnière and bassist Éric Normand – claim that they owe as much to Jim Hall as they do Bill Frisell. But that tells only part of their story. The real proof of their musicianship lies in the effect that the repertoire on these two discs under review has on the senses.



Listening to *Tardif* (which means *Late*) it would seem that songs such as *Stoïque* and *Journée pédagogique* are indicative that the musicians want us

to listen for a deeper meaning in their music. The aforementioned distortion is not simply a musical gesture that frequently runs through this music, but a device to provoke putting a keener ear to work, to listening more deeply to this music.

The duo's free association with noise together with saxophonist Jean Derome and the arrhythmia of principal guest John Hollenbeck's drumming sends a powerful musical message. When we get through the repertoire of *Tardif* and come to the recording's climactic conclusion *J'en ai connu d'autres* we find ourselves wondering if the sense of alienation – or otherness – is not what really propels the musical intention of Brûlez les meubles.

If there was any doubt as to the depth of thought that they want you to listen out for, the album *L'appel du vide* (*The call of The Void*) ought to make it eminently clear where these musicians are coming from. Songs such

as *Nous ne savions pas*, *L'appel du vide*, *Diapositive* and *La suite des choses* suggest a powerful tide that goes against the flow of convention.

Once again the music is driven by a powerful, percussive pulse that suggests urgency and anger and even a sense of viewing their soundscape through a reflection in the dark shards of a shattered mirror. Clearly Brûlez les meubles are thinking musicians as well as musicians who believe that they are capable of seducing listeners like us into their world that is musical, yet one full of bitter sweetness and bluesy orientation, where musician and listener can co-exist "condemned to be free."

Raul da Gama

Twelve
Noam Lemish Twelve
Three Pines Records TPR-0012 (noamlemish.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 Shipp
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 interpolate 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 pulse and percussive 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.

Yoshi Maclear Wall

Upon First Impression

Saku Mantere; Various Finnish and Canadian Artists
Orchard of Pomegranates
(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, emotion-

ally 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

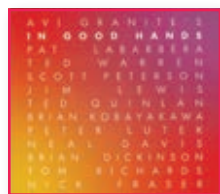
Thomas' *And Death Shall Have No Dominion*, is a storytelling jazz and pop mix. Canadian musicians support Mantere's clearly articulated wide-pitch-range vocals like Lex French's opening trumpet to mid-tune improvised Kate Wyatt piano and Adrian Vedady bass duet, to Jim Doxas' upbeat drums throughout. Mantere reharmonized Tom Waits' *Time*, upon which his childhood friend renowned Finnish arranger/conductor Jussi Lampela based his nonet score featuring Finnish instrumentals-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!

Tiina Kiik

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 distin-

guished 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 11 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.

Yoshi Maclear Wall

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 Lober's controlled pulse and pianist Jacob Sacks' calm comping and bent-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 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

Water & Tools

Jairus Sharif

Telephone Explosion Records (jairussharif.bandcamp.com)



► 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 it 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, creating concrete space between these expressions. On the track *Earth III*, the drum groove moves like it spitefully diverges from the electronic blips, each additional snare hit feeling like an evasive maneuver. Maximilian "Twig" Turnbull is credited with mixing this album and what he pulls off is nothing short of astonishing. Dissonance is embraced, but so is clarity.

Yoshi Maclear Wall

Micro-Nap

Walking Cliché Sextet (SeaJun Kwon)

Endectomorph Music EMM-013

(seajunkwonmusic.com)



► 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 SeaJun

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'dib* 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 toeing 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 Kiilaspea

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 overdubbed string sweeps and strained 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 high-light 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

Emerald City Nights: Live at The Penthouse 1963-64

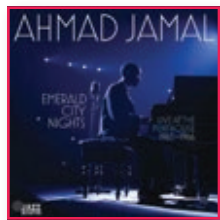
Ahmad Jamal
Jazz Detective DDJD-001

Emerald City Nights: Live at The Penthouse 1965-66

Ahmad Jamal
Jazz Detective DDJD-002
www.deepdigsmusic.com



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.



► 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

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 Broomer

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 flavourful, 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 backgrounds 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 tusks. 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 1995 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 beats backdrop. Now to the hopping *Frolic of the Monsoon Frogs*, inspired by Naimpally's Indian childhood post-monsoon memories of puddles full of dancing frogs. Upbeat rock/jazz time-to-party percussion and bass drive the repeated almost atonal shots, instrumental solos including guest strings, background clapping and vocal screams.

Violinist Lamoureux produced the release, and arranged guest string performers' parts to some tracks like *L'unique étoile de la tolérance*, a calming soundscape of held-notes washes, closing plucks and his slow violin melodic lines. The closing *Ghost*



Ocean has thoughtful, reflective quartet sounds.

A big welcome to So Long Seven's great new release!

Tiina Kiik

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 barril de bomba, congero Daniel Diaz and the renowned Puerto Rican ensemble Los Pleneros de La Cresta.

The first track is *Tainos y Caribes* where bittersweet, percussive, contrapuntal modalities embody the clashing of the peaceful, agrarian Tainos 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 Guían)*, which evokes the seafaring culture of the Indigenous Caribbean 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 *viaje 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

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

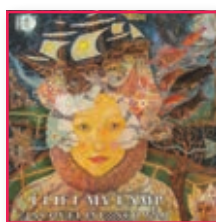
first call list. If there's a Brazilian music gig, Cardozo will almost surely be there. Now he can add songwriting to his long list of musical accomplishments, alongside singing and playing cavaquinho, guitar and percussion. Dozens of his musical compatriots, both in Brazil and Toronto, have added their 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.

Cathy Riches

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**

46 De mille feux
Andara Quartet

46 Blue and Green Music
String Quartets and
Vocal Works
Victoria Bond

47 Through Broken Time
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**49 Vivaldi: Concerti per
violino X 'Intorno a Pisendel'**
Julien Chauvin and his
Concert de la Loge

**50 BEETHOVEN: Intégrales
de Sonates et Variations
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Jean Saulnier

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Boréades de Montréal

52 A Woman's Voice
Alice Ho

52 Spectrum
Mark Abel

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

54 Immensity of
Departure Duo

55 SCHUBERT: The Wanderer
Mathieu Gaudet

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**57 Music in Exile, Vol.
6: Chamber Works by
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59 Subtractions
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**59 Earth: Music for Solo
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**61 Sonatas and Chamber
Music for Oboe and
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Mary Lynch Vanderkolk

**63 The Way It Is...Is the
Way It Was**
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63 blue
Diana Panton

64 Paradise Blue
Bill King

65 Joy
Ernesto Cervini

65 Tardif
Brûlez les meubles

67 Micro-Nap
Walking Cliché Sextet
(SeaJun Kwon)

**68 only elephants
know her name**
So Long Seven

Read the reviews here, then visit
thewholenote.com/listening

BACK IN FOCUS

Previously covered in *The WholeNote*, and topical again



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 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 ..."



HOW MANY MESSIAHS ...?

VOI 2 No 4 | December 1996

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



DO I HEAR A WALTZ?

VOL 6 No 4 | December 2000

A VERY MERRY WIDOW

By David Perlman

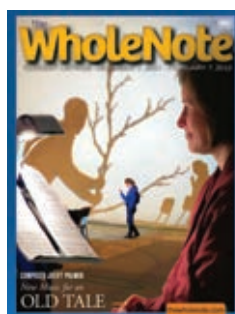
Barbara Hannigan: "When Bill Silva called and said he wanted to cast the *Widow* young, I leapt at it. He knows I have dance training and move well. Besides I love the music and the period. And I love the relief of a role on stage, of being purely able to entertain ..."

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"

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).

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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 Jumbles 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 8

Note: Jumbles 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."

21C MUSIC FESTIVAL

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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.



KRONOS QUARTET with TANYA TAGAQ

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*

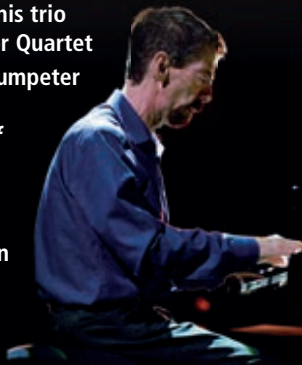
SAT., JAN. 21, 5PM TEMERTY THEATRE

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



FRED HERSCH

Ian Cusson and Stewart Goodyear: *New Works*

SUN., JAN. 22, 3PM KOERNER HALL

World premieres of a new work by Métis composer Ian Cusson 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



STEWART GOODYEAR

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



BEKAH SIMMS

@KoernerHall #21Cmusic
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PRAETORIUS CHRISTMAS VESPERS

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!

2022-2023 Season: A Golden Anniversary Celebration

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!



Buy Tickets at [TorontoConsort.org](https://torontoconsort.org)

