Sunday, October 15, 2023

**X MARKS THE SPOT**

**Alex Pauk**, Conductor

Anna Meredith (Scotland)
Iannis Xenakis (Greece)
György Ligeti (Hungary)
R. Murray Schafer (Canada)

---

Thursday, November 30, 2023

**CIRCLE MAPS**

**Alex Pauk**, Conductor

Erica Goodman, Harp
Kevin Ahfat, Piano

Vito Žuraj (Slovenia)
Žibuoklé Martinaitytė (Lithuania)
Alex Pauk (Canada)
Valentin Silvestrov (Ukraine)
Kaija Saariaho (Finland)

---

Wednesday, January 24, 2024

(THREE)

**Alex Pauk**, Conductor
Naomi Sato, Shō
Zhongxi Wu, Sheng/Suona

Misato Mochizuki (Japan)
Unsuk Chin (South Korea)
Rita Ueda (Canada)

---

Thursday, March 28, 2024

**VIOLINISSIMO II**

**Alex Pauk**, Conductor

Aaron Schwebel, Violin
Wesley Shen, Harpsichord
Mark Fewer, Violin

Max Richter (United Kingdom)
György Ligeti (Hungary)

---

Thursday, April 25, 2024

**SONIC UNIVERSE**

**Alex Pauk**, Conductor

Krisztina Szabo, Mezzo Soprano

R. Murray Schafer (Canada)
John Adams (United States)
ORFF

CARMINA BURANA

Jean-Sébastien Vallée, Conductor
Geoffrey Sirett, Baritone
Lesley Emma Bouza, Soprano
Ryan McDonald, Countertenor
Toronto Mendelssohn Choir
Toronto Children’s Chorus, Zimfira Poloz, Artistic Director
Members of the Toronto Symphony Orchestra

Toronto Mendelssohn Choir

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Roy Thomson Hall

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The award jurors stated that Christina Petrowska Quilico “has made an astonishing contribution to musical life in Canada.” As they remarked: “Christina is a champion of Canadian composers – and her pioneering dedication to Canadian female composers is especially noteworthy. She has helped to secure this period of Canadian music through her impressive catalogue of recordings, and further through the ripple effect of her many students. She is steadfast. She is legend.”

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NEW RELEASES

The French spirit of the “Grand Siècle” shines through those pieces from Rameau, Francœur, Destouches, in a exceptional partnership between Arion Orchestre Baroque and the Versailles Baroque Music Center (CMBV).

“We are happy to share these works that represent the pinnacle of the French musical spirit” – Mathieu Lussier, Arion’s Director

The first ever written pieces for unaccompanied cello and original works inspired by them, performed by Cameron Crozman.

“A chance to travel back to a time when music for solo cello was a brand-new idea.” – Cameron Crozman
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Our 24th annual directory of music makers in Southern Ontario

24TH ANNUAL BLUE PAGES
Quatuor Danel
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Thursday October 12

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Thursday October 26

Duo Turgeon
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Thursday November 7

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All in the same storm

A very wise associate, at that time working for a large performing arts organization shuttered by COVID, drew an important distinction for me back in the days of COVID when fully masked collective lamentation was the only form of choral activity permitted, and “we’re all in the same boat together” was just about the only morale-boosting song on the collective songsheet.

I remember her pausing for a moment during one of our digital conversations after I resorted to the “same boat” refrain. “Hmm,” she eventually said. “It’s actually more like we’re in the same storm together, I think.”

It struck me as a profoundly important point. “All in the same boat” is more comfortably true for the first-class passengers on the liner than it is in steerage (except perhaps when it means a grandstand view of the iceberg ahead). And it’s just as true, but terrifyingly so, if the boat you’re all in together is massively overloaded, and in danger of not making it to the yearned-for destination, even in the calmest of seas.

And it’s definitely not true at all for the vast majority of self-employed and contract workers, bobbing around in craft of various shapes and sizes, in danger of being left far behind or, worse, run down by all the bigger boats cheerfully en route to the “new normal.”

Twist to the plot

If I have already told you this story, blame my memory lapse on long COVID and accept my apology. But stay with me, because there has been a significant twist to the plot since then.

The twist in question is the fact that for many of us, in ways most of us couldn’t foresee, surviving the post-pandemic peace has been harder to deal with than the “war against COVID” was. Was this especially so for those who work in the gig economy? Maybe. But definitely not exclusively, as we shall see.

Here at TheWholeNote, for example, there was no way to predict or plan for the fact that paper costs would rise to unprecedented levels right at the time we were ready to rebuild a circulation network that had been, literally, decimated by the pandemic – and that paper costs would rise to unprecedented levels right at the time we were ready to rebuild a circulation network that had been, literally, decimated by the pandemic – and in danger of not making it to the yearned-for destination, even in the calmest of seas.

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continued on page 10
JoAnn Falletta conducts the Royal Conservatory Orchestra
Henry From, piano
FRI., NOV. 24, 8PM KOERNER HALL
Multiple Grammy Award-winning conductor JoAnn Falletta will lead Ihnatowycz Prize in Piano recipient Henry From and the Royal Conservatory Orchestra in a program of works by Brahms, Roussel, and Hindemith.

Taylor Academy Showcase Concert
SAT., OCT. 21, 4:30PM & SAT., NOV. 18, 4:30PM MAZZOLENI CONCERT HALL FREE (TICKET REQUIRED)
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FRI., OCT. 20, 7:30PM KOERNER HALL
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GGS Chamber Opera
FRI., NOV. 3, 7:30PM & SAT., NOV. 4, 7:30PM MAZZOLENI CONCERT HALL
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Django Festival Allstars and Edmar Castañeda
FRI., NOV. 10, 8PM KOERNER HALL
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Israel Fernández and Seffarine
SAT., NOV. 11, 8PM KOERNER HALL
The leader of a new generation of flamenco vocalists, Israel Fernández makes his Koerner Hall debut. Arab/Andalusian ensemble, Seffarine, opens the show.

JoAnn Falletta conducts the Royal Conservatory Orchestra
FRI., NOV. 24, 8PM KOERNER HALL
Multiple Grammy Award-winning conductor JoAnn Falletta will lead Ihnatowycz Prize in Piano recipient Henry From and the Royal Conservatory Orchestra in a program of works by Brahms, Roussel, and Hindemith.

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Jazz and world music featuring the internationally renowned Django Festival Allstars and Latin Grammy Award nominated jazz harp virtuoso Castañeda.

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Funding provided by the Government of Canada
continued from page 8

Even if we could have predicted commodity cost increases, there was no way we could predict the supply chain unpredictability and outright shortages that went with them — where even if we did have the money to pay the bill, we had almost no control over when the paper we needed would show up. All of this made reimplementation of regular schedules — crucial for a magazine with a priceless event calendar at its beating heart — very very difficult.

And not just for us, I might add. Our printer for the last 28 years was only passing on to us costs that were being passed on to him. Similarly, the owners of the new building we were eagerly waiting to move into, had to wait seven months longer than even their gloomiest predictions for a dozen doors and windows to arrive. And all the while, people we knew, like us, dependent on rented living or work space, or watching interest rates rise as dreaded mortgage renewals loomed, held our collective breath.

“Ominous rumblings of a tectonic cultural shift”
That’s how one of our writers in this issue, reporting on a recently concluded global conference in town, describes a pervasive feeling of unease within the local music ecosystem. Rumblings are exactly the right word. I was already keeping a list of things to worry about, even before the biggest tremor of the year hit.

On my list already were things like the announced collapse of Artscape, long the bastion of affordable space in the city for art and artists in the city. And the collapse of Metroland, parent to 70 community newspapers, putting 650 people out of work, and reducing even further the options for art and music at the community level to reach its potential audiences.

And the fact that the organization that put on the aforementioned global conference took to social media, along with several other organizations, to say that they had been completely blindsided by the loss of previously rock-solid funding, at the provincial level, for key performance activities, and might not be able to continue.

None of these, though, captured attention within the community niche we occupy in the way the seemingly sudden collapse of the third largest orchestra in the province did.

Kitchener’s Waterloo?
On September 19, two days before their season was due to open, and three days after rumors had started to circulate, Kitchener-Waterloo Symphony Orchestra (K-WSO) formally announced that they were not only cancelling their season but were closing down altogether. “In recent years KWS has been devastated by an unprecedented rise in costs following the global pandemic,” that first press release stated — a refrain echoed in subsequent statements like the one we gave them space for in this issue, to speak to what has happened from the organization’s point of view. (For them, post-pandemic increases in the cost of performance space topped the list of destabilizing impacts, the way the increase in paper costs did for us.)

Same boat syndrome again
So once again, as it was in the early days of the pandemic, “we are all in the same boat” is the initial rallying cry, as the community absorbs the impact of this announcement, and others like it. And there’s nothing wrong with that as a starting point. But more important is the rapidity with which its limitations as a rallying cry are being recognized.

The adjacent statement from the orchestra speaks of the actions that will need to be taken to “keep the flickering light of our musical arts alive.” The kinds of actions taken will go a long way to determining the longer term outcomes of the situation. So far, encouragingly, these seem to be grassroots and small organizational responses — community initiatives in the face of an institutional failure — a flotilla of small craft and great art, crisscrossing with each other to help each other out. From many such small beginnings will come the collective strength, perhaps, to try again.

Take for example the extraordinary crowd-funding campaign underway, which at time of writing (September 23) has already raised close to $400,000. Of fundamental importance is the fact that, with the full agreement of the organization, control of the crowdfunding campaign and all disbursements from it resides with the musicians, not with the organization. Out of good decisions on how to use the money will come actions that inspire each successive round of hope.

Early response
The early response of musical organizations in the K-WSO’s immediate catchment area is something to watch too, and early actions augur well. One example only: The Grand Philharmonic Choir’s conductor Mark Vuorinen announced today that the Choir, which was scheduled to use the K-WSO orchestra for their two upcoming fall shows, will draw the musicians for the two shows (via an independent contractor), from exactly the same K-WSO pool. A fitting gesture, given that the K-WSO came into existence to meet the needs of the choir.

Our magazine is now on a bimonthly cycle until the end of the season. So I’ll only see you again in this spot in late November. Lots should have happened between now and then. Feel free to reach out.

David Perlman can be reached at publisher@thewholenote.com
After an incredible 78 seasons, we are deeply saddened at the closure of the Kitchener-Waterloo Symphony.

The reality of the situation has been very difficult to accept. Like many arts organizations, the Symphony was simply unable to cope with unprecedented rising costs and financial instability.

Founded in 1945, the Kitchener-Waterloo Symphony was established to play alongside the Grand Philharmonic Choir. The deep musical roots that run in our region created the perfect place for Music Director Raffi Armenian to turn the amateur orchestra into a professional organization. The auditorium at Centre In The Square was built for the Symphony and is still considered one of Canada’s best music halls.

We all hope you’ll help keep the flickering light of our musical arts alive. Whenever and wherever possible, please attend and donate to other local musical talent organizations. With your help, our musicians can continue to nurture and grow their talents here in Waterloo Region and across the country.

Thank you for keeping the music alive in our halls and our hearts. We are immensely grateful.
When you have an actor with the musical and acting chops to play Mama Rose it is a good idea to program the musical *Gypsy* as part of your season.

This is exactly what happened at the Shaw Festival when the current season was being planned. When music director Paul Sportelli and then associate artistic director Kate Hennig found out that artistic director Tim Carroll had never seen or heard the famous Arthur Laurents, Jule Styne and Stephen Sondheim-authored musical they immediately arranged a listening party, reading the script while listening to a recording of the score. Once the party was done, as Kate Hennig told me, Carroll looked at her and said “Well, we have a Mama Rose, why don’t we add this to the season?” And so, one of the hits of the summer came to be.

*Gypsy* is one of those shows that when you hear the score you realize, as I did when I attended the Shaw production earlier this summer, that you already know all the songs; they have been consistently performed, in and out of context, ever since the musical’s debut back in 1959. With a score by Styne, lyrics by Sondheim and book by Laurents, *Gypsy: A Musical Fable*, is a captivating tale loosely based on the 1957 memoirs of striptease artist Gypsy Rose Lee focusing primarily on her mother, Rose, whose name has become synonymous with the ultimate show business mother. Notoriously brassy star Ethel Merman originated the role and ever since it has proven to be a glorious showcase for a wide range of stars including Angela Lansbury, Patti Lupone, Rosalind Russell (film), Tyne Daly and Bernadette Peters.

Along the way we follow Rose as she shepherds her two young daughters through years of headlining (and struggling on) vaudeville stages across the country; penny pinching, fighting, teaching, cajoling, always fighting to make her dream come true of turning her daughter Baby June into a big star. A late turn in the story comes with June’s desertion and Rose’s focus turning to the tomboy sister instead who – through some interesting twists and turns – finds herself becoming a burlesque star. As Hennig says, “It is very much a tale of the theatre and director Jay Turvey’s production finds joy in sharing all the backstage details” of the rather more tawdry than glamorous life led by Rose, her daughters, her loyal henchman Herbie and the other young performers under her wing.

I have followed Kate Hennig’s career as an actor, writer and director for a long time and suggested to her that this must be the culmination of a dream for her – reflecting other facets of her multifaceted career – as a teacher and director as well as acclaimed performer. Hennig’s response surprised me: that she “doesn’t really think in terms of dream roles,” but adding that it is a role that has been a part of her life since she was starting off. As a friend delightedly reminded her this summer, Hennig had actually sung Rose’s *Turn* (the dramatic climax of the show) for the *Maud Whitmore Benefit Concert* at the Charlottetown Festival back in 1987, when she was only 24.

Eighteen years later, in her early 40s (the perfect age for this role, she told me) she covered Nora McLellan as Mama Rose at the Shaw Festival, playing about 25 performances over the course of the season. This was also the first time that a musical had been programmed at the Festival Theatre, an innovation made by then artistic director Jackie Maxwell. While it is a huge role that sometimes leaves her feeling “as though I’ve played five tennis matches in a row,” Hennig seems to thrive on playing Rose and being in a cast full of younger performers who look up to her.

When I asked if she might someday direct the show herself she said “Yes, quite possibly. My wheelhouse in terms of directing,” she said “is the old school musicals which are definitely losing their political appeal in the current culture but there is still an...
audience for them, and some of them are brilliant pieces of work that I understand, and because of being in the business for 40 years and working with masters in their field I’ve inherited a lot of that knowledge which I would love to pass on to other people.”

Hennig has already directed wonderfully received productions on the Festival stage of Irving Berlin’s White Christmas and Holiday Inn. I would love to see what she would do with Gypsy, perhaps giving the show the benefit of an experienced female eye at the helm. In the meantime Gypsy continues at the Shaw Festival, but only until October 7 www.shawfest.com.

The Real McCoy, indeed: As well as all the established musicals on stage this season there are new shows in development to look forward to, including one I have been curious about since first hearing about it almost ten years ago. By the time this is printed the event will have passed but I think we will be hearing more about this show as it continues to develop. The Musical McCoy is a new musical adaptation of Toronto playwright Andrew Moodie’s hugely successful 2006 play The Real McCoy. The brainchild of adaptor Vincent de Tourdonnet, the musical uses a beat-based electronic score to tell the true story of African-Canadian inventor Elijah McCoy who revolutionised the design of the steam engine and his African-American wife Mary Delaney, an activist who envisioned a day when all women could vote.

By the time you read this I will very likely have seen the public showcase of the first act of McCoy taking place September 23 to 25 at the Papermill Theatre at Todmorden Mills Historic Site at 67 Pottery Road in Toronto. Moodie directs (interestingly after just directing a hit remount of his original play at the Blyth Festival this summer). The cast is made up of a thrilling group of musical theatre performers including Daren A. Herbert (Onegin, the musical, CBC’s Pretty Hard Cases) and Arlene Duncan (Little Mosque on the Prairie, Diggstown). All tickets are free. For full production credits, and links to some songs from the show go to www.vincentdetourdonnet.com/musical-mccoy.html

Fall for Dance: Late September and early October is also the time to catch some of the spectacular offerings of what is probably our most inclusive and accessible dance festival: Fall For Dance North. FFDN not only showcases local and Canadian dancers and companies but brings to the city artists from around the world to share their unique visions of storytelling through dance. Events take place at various locations around the city with the mainstage program occupying Meridian Hall (1 Front Street East). Tickets to main-stage events are only $15 and many events are free. September 26 to October 7 FFDN.com

October will also see the Akram Khan Company’s acclaimed contemporary dance adaptation of Rudyard Kipling’s The Jungle Book which has been travelling the world garnering rave reviews wherever it goes. Spectacular technology transforms the stage and the story into an urgent mythic tale for our own times as we are transported into the journey of Mowgli through the eyes of a refugee child caught in a world devastated by climate change. October 12 to 14 at the Bluma Appel Theatre, www.canadianstage.com/shows-events/season/jungle-book-reimagined

Also in October, the newly established Toronto- and St John’s-based Terra Bruce Productions is bringing a new musical inspired by the music of The Irish Rovers to the beautiful WinterGarden
Theatre. According to the press material, "The Wild Rovers features a hysterical, magical fairytale script and (a score made from) a mashup of Irish Rovers greatest hits and original music." My curiosity is definitely piqued! October 14 to November 5. www.terrabruce.com/the-wild-rovers-musical/YouTube/TerraBruceProductions

Also in early November, I am looking forward to Red Sky Performance’s multi-genres celebration of their five-year residency at Canadian Stage Berkeley Street where they have delighted audiences with a unique vision of the world as seen through the lens of Indigenous mythology realized with glorious choreography and matching newly composed scores performed live. Red Sky at Night plays November 3 to 5. www.canadianstage.com/shows-events/season/red-sky-at-night

Finally, another not to be missed musical on my list is another combination of old and new: In Dreams, inspired by and created around the songs of Roy Orbison, is the follow-up creation from Canadian writer David West Read (the Emmy-winning Schitt’s Creek) and director Luke Sheppard – the team behind & Juliet, whose pre-Broadway North American premiere engagement was the toast of the 2022 Mirvish season. September 26 to November 12: www.mirvish.com/shows/in-dreams

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.

It’s no secret: right now, among our various cultural sectors troubling signs can readily be found. Stresses, fissures and cracks, intergenerational change and systemic failures – some chronicled elsewhere in this issue – feel as though they are starting to be as common as the wildfires that scoured the globe this past summer.

Whether this reflects the healthy push-pull of everyday societal dynamics or the ominous rumblings of a cultural tectonic shift, is beyond my ken and the scope of this article. One thing I do know is that Torontonians didn’t have to look very far at the tail end of summer to witness a heartening opposing trend.

Resolutely positive in tone and transnational in its musical purview, Global Toronto 2023 (GT23 for short) is Toronto-based Small World Music’s annual international conference and showcase for “music with a global outlook.” Snappily tagged "Next is Now," this year’s fifth edition ran from September 19 to 22, hosting discussions, and performances by 20 jury-selected Canadian musical artists performing at an impressive 11 venues across Toronto.

This year’s numbers aren’t in yet, but last year’s GT22 reportedly welcomed nearly 250 music-sector attendees, including professionals from 16 countries. In addition to performers, most participants were involved in the business of presenting music, at festivals and venues of all kinds. The next is already happening, the GT23 website proclaimed: “if you know where to look and listen. So we continue to turn to our community; to the collective experience and expertise of the wider ecosystem.”

Conference themes: One of GT23’s strengths is that rather than being almost exclusively a marketplace built around showcasing artists, it is also a significant meeting place for attendees. It features low-key “intentionally intimate social gatherings” encouraging the fostering of personal relationships. Its stated mission is a commitment to “community-based problem-solving around issues of equity, sustainability and accessibility.” A case in point: a working session at Humber College examined the theme Conference of Conferences – Fixing Broken Models, scrutinizing the way professional music gatherings like GT can do better.
Another interesting example was a session titled *Highway 401 Connection*, at It’s OK* Studios, exploring the music networking activity centred on the major interprovincial artery between Windsor and Quebec City. (Passing through both Toronto and Montreal, “The 401” encompasses the region where more than half the population of Canada resides.)

The session was presented in partnership with Mundial Montréal, Canada’s other annual gathering of music industry professionals from culturally diverse backgrounds. Observing what many of us have known for generations – that despite their geographical proximity, culturally Ontario and Quebec remain for the most part still disjointed – the session explored ways regional artists and industry professionals can develop and grow networks that strengthen cross-regional relationships, with valuable contributions for how to expand that kind of interconnectedness coming from the conference’s international delegates with similar geographical connections and disconnects.

**Conference delegate responses:** The culminating Friday September 22 session, Next is NOW: What happened, what’s to come took place at Toronto Metropolitan University, and looked back at what had been learned, heard and experienced during the previous four days of GT23, and to the work ahead, using the interactive Mentimeter app to codify delegate responses. For example delegates were asked to provide a single word to describe their experience, and their fascinating colour-coded responses, when assembled, looked like this:

| delegate responses | and to the work ahead, using the interactive Mentimeter app to codify delegate responses. For example delegates were asked to provide a single word to describe their experience, and their fascinating colour-coded responses, when assembled, looked like this: |

Responses to the question, “What new perspective ... words of wisdom ... are you going to implement?” were equally varied, ranging from the idealistic – “protect artists’ dreams” and “being united takes us further than competition: if you win, I win,” to sound practical advice (government agencies are you listening?) – “make the pie bigger.”

Won over by the artistry of the performer showcases, delegates wrote things along the lines of “Bring some of this AMAZING music to my region,” and “improve connections with Canada’s multicultural scene,” along with personal but no less important expressions like “More smudges,” “Diaspora: longing and belonging.” “More hugs,” and “Dance,” also made the list.

**Showcase artists:** The power of GT23’s 20 music showcases in eight concert venues across the city is impossible to overstate in terms of the exceptional range and musical depth of the performers selected by the five-person jury. All were new to Global Toronto, though a few will undoubtedly be familiar to local fans: Okavango African Orchestra, Eliana Cuevas, Moneka Arabic Jazz, Moskitto Bar, and BLISK come to mind.

On the other hand, the most memorable showcase thrill at a conference like this is more often discovering a musician or music unknown to you. You can still visit the GT23 Artists page post-conference for thumbnails on all of them. (The thrill of musical discovery was not restricted to conference attendees either. Wristband passes were on sale to the public, and a good time was had by all.)

**Venue power:** The conference had a helpful GT23 Plan Your Experience key map, providing a window onto the conference landscape – the 11 concert and conference venues spread over the city. From Harbourfront along the lake, to the Aga Khan Museum in deepest Don Mills, to the Assembly Hall and Humber College in southern Etobicoke, the venues chosen conveyed the sense of a vibrant local cultural ecosystem cooperatively supporting music performance. Some of these venues date back to the late 19th century – the City of Toronto-run Assembly Hall was built in 1898, and Longboat Hall in 1889 – while others like TD Music Hall, and independent Black-operated It’s OK* Studio, opened just this year. Established institutions like Toronto Metropolitan University, Royal Conservatory of Music, Harbourfront Centre’s Toronto International Festival of Authors, Lula Lounge and Drom Taberna rounded out the venue list.

**GT23’s gift:** It’s no secret that Toronto’s live performing arts community and the venues which support it were hard hit during the pandemic, particularly during the unpredictable, rolling lockdowns, and the sector has been slow to recover. One of the gifts of GT23 to local artists, presenters, fans and visitors alike was how it helped reconnect the dots between these cultural hotspot hubs on the Toronto map. Working to mentor and celebrate the music scenes growing here, increasing their international viability, and helping build much-needed resilience, GT23’s optimistic mandate shone through the cracks – transcending parochial concerns that could have bogged it down, to illuminate possibilities of building a hopefully more equitable international musical ecosystem – with a place for Canadian musicians, many singing songs from other places.

Andrew Timar is a Toronto musician, composer and music journalist. He can be contacted at worldmusic@thewholenote.com
Ottawa-born pianist Christina Petrowska Quilico is no stranger to awards and prizes, both as beneficiary and as benefactor. As beneficiary, among her earliest achievements was a New York concerto competition (she shared first prize with pianist Murray Perahia), at age 14, soon after commencing piano studies, on scholarship, with the legendary Rosina Lhévinne, at New York’s Juilliard School of Music. (“A promethean talent,” the New York Times proclaimed.)

Most recently, on September 22, 2023, the Ontario Arts Council announced that she is to be the recipient of the 2023 Oskar Morawetz Award for Excellence in Music Performance, awarded “to an outstanding Canadian performer in the field of classical music, recognizing talent and commitment to Canadian music.”

The Morawetz award will be presented to her on October 21, at a gala performance to launch Markham-based Kindred Spirits Orchestra’s 2023–24 season – a concert at which she will perform Witold Lutoslawski’s Concerto for Piano and Orchestra (1988).

“It has been listed on several sites as the fifth most difficult piano concerto out of 100,” Petrowska Quilico informed me. “It is tough, but a wonderful work. There will be another surprise performance we will do that night but it is a secret.”

On the “benefactor” side of the coin, in 2003 she created the Christina and Louis Quilico Award (now administered by the Ontario Arts Foundation, in conjunction with the Canadian Opera Company and the COC Ensemble Studio), reflecting the commitment to music education she shared with her late husband, the Metropolitan Opera baritone Louis Quilico.

“[Louis] wanted to have a competition for opera singers,” she says. “We were hoping to create one in New York since the Metropolitan Opera was really his home base but it would take a fortune to do, I suggested that we do it in Toronto. The competition celebrated its 20th anniversary on February 6, 2023. There have been so many singers who have gone on to brilliant opera careers after winning prizes in the competition and I have been so happy to watch their journey.”

Here’s a bit more from our wide-ranging conversation.

WN: Was it New York that gave you your appetite for so many different kinds of music?

CPQ: New York is a fabulous place to live in as a musician. You can experience the Metropolitan Opera, New York Philharmonic, early music, new music, world music and feel nurtured by the diverse wealth of styles, structures and sound. It’s where I started to amass a huge repertoire list – close to 50 concertos now, 19 recorded so far, half contemporary concertos and half classical, Romantic. It was there that I was discovering and playing contemporary works of Messiaen, Schoenberg, Berg, Webern, and many other more experimental composers. Later on, I was fortunate enough to have been coached by Pierre Boulez, György Ligeti and John Cage, and was in Stockhausen’s class in Darmstadt, with Claude Vivier. I believe that you need balance and variety in your repertoire and life. This keeps you challenged and interested. I always enjoyed practicing Chopin, Beethoven and Mozart as well as avant-garde music. And opera of course. I accompanied my late husband Louis Quilico on four CDs and many tours.

As for solo repertoire, I stopped counting ages ago. I am amazed and very fortunate to have over 50 CDs recorded over my career so far. During COVID alone, I released three new CDs: Retro Americana, Vintage Americana, and Sound Visionaries, which is Debussy, Messiaen, and two Boulez sonatas which he had coached me on years ago. In the last year and a half there have been three more: Parisa Saberi’s Cup of Sins (duos and chamber music); Alice Ping Yee Ho’s Blaze, challenging and most rewarding; and Shadow & Light with Nurhan Arman’s Sinfonia Toronto and violinist Marc Djokic, violin – three concertos by composers Larysa Kuzmenko, Alice Ping Yee Ho and Christos Hatzis! It’s a thrill to add to the world’s surprisingly scarce repertoire of double concertos for violin and piano, with three works all by Canadians.

Are there clearly identifiable defining moments in your musical life?

Meeting Ann Southam, for sure. As performers now we are taught to revere the composers and follow their instructions to the letter. It was not like that in the Baroque, Classical or Romantic Era. The composers were performers and played a lot of their own music. There was a lot of freedom in those years which we lost for a while. Ann loved to hear me play her music differently. She gave me the freedom to work with tempo, dynamics, textures, colours, pedalling and phrasing. She understood that each piano has a different touch. The action of the piano will determine how fast or slow you can play certain passages despite written metronome markings. The acoustics and resonance of the hall will also suggest how much or little pedal you need.
Ann Southam said somewhere that she “loved the sound and what was happening as the hands interacted” when you played her works. She called you a “whiz-bang pianist”!

Ann and I had so much fun working on all the pieces. She let me pick the order of them as well so that the flow of the music sounded natural in the transitions. When I received her scores there were hardly any dynamics, phrasing or pedal indications. At first it was a bit daunting but she was so open to new ideas that it was a joy performing her music, and I certainly played and recorded so much of it. Glass Houses was two CDs, Rivers three CDs, Pond Life two CDs, Soundspinning one CD, and I included many pieces on compilations. Sometimes, I feel like rerecording everything! She would have enjoyed that … a sense of new adventures.

Instead I see you have commissioned Frank Horvat to write More Rivers.

Yes, it’s a look back to Ann for me and we will follow Ann’s traditions. Like Ann, we are dedicating this music and our efforts to promote the issues of the environment and nature. Frank has also given me the freedom to collaborate and I have already changed the order of the pieces, with his permission, and I look forward to working with him on all the details. Music is always a work in progress and that is what is so exciting and keeps me learning new pieces, and trying out new ideas. Frank’s music is meditative and melodic. Ann would be very pleased.

As performers now we are taught to revere the composers and follow their instructions to the letter. It was not like that in the Baroque, Classical or Romantic Era.

“York” seems to be a leitmotif in your life – New York, York University … and Markham, where you will receive the Morawetz Award is in York Region.

After 35 years of full-time teaching at York, I have retired (sort of). I still have several PhD students left to supervise and I leave with the title of Professor Emerita, Senior Scholar and three Research Awards of which I am very proud.

As for Kindred Spirits Orchestra, I have played quite a few concertos with them: the Grieg concerto, also Heather Schmidt’s fourth piano concerto, and André Mathieu’s fourth piano concerto (twice, once with Kristian Alexander and once with Czech conductor Jiri Pedrlik at the Glenn Gould). And we live-streamed the Tan Dun piano concerto during COVID.

The upcoming Morawetz Award puts Petrowska Quilico in distinguished company – “esteemed and remarkable previous winners” she calls them – Angela Hewitt, Yannick Nézet-Séguin, Russell Braun, and Bramwell Tovey to name a few. And her remarkable career shows few signs of slowing down.

CPQ: I am getting ready to record three more CDs soon – Frank Horvat’s More Rivers, David Jaeger’s Games of the Night Wind which is 12 Nocturnes by Jaeger, along with pieces by Toru Takemitsu, Alexandre Tansman, and Henryk Gorecki. The Nocturnes are based on poetry, including mine and it is a hauntingly beautiful program. Volume 2 of solo piano works by Alice Ho is also coming up. Also I continue to adjudicate in many places. I was one of the judges for Classicaulita which was filmed for PBS in Toronto, Atlanta and Vienna. I adjudicate every year in Markham for the International Music Festival and Competition, and also at the Royal Conservatory’s Contemporary Showcase which specializes in contemporary Canadian composers. It is vital for young artists to have feedback and perform for an audience and I am happy to help these musicians.

David Perlman can be reached at publisher@thewholenote.com
PASSING THE TORCH
Mooredale’s
Wonny Song
PAUL ENNIS

With an upcoming season featuring, among others, Eric Lu (the most recent winner of the Leeds Piano Competition) and the Viano String Quartet (the most recent winner of the Banff String Quartet Competition) The WholeNote had an email conversation with pianist Wonny Song, about his role as Mooredale Concerts’ Artistic Director.

WholeNote: What is your favourite thing about being Mooredale’s artistic director?
Wonny Song: One of the aspects I cherish most is the opportunity to continue the incredible work of one of my greatest mentors, Anton Kuerti. Anton was not just an extraordinary musician; he was a giant in the musical world who saw the untapped potential in young musicians and the underrepresented talent in elite musicians from around the globe. In a way, serving in this role allows me to carry the torch he once held, illuminating paths for the next generation.

Another layer of fulfilment is the power to curate transformative musical experiences. Every season, I get the chance to craft a narrative that exposes audiences to both classic and cutting-edge compositions, highlighting the richness and diversity of the musical tapestry. More than an exercise in selection, this is a thoughtful process that considers how each piece and performer can speak to one another and the audience. I relish the challenge of introducing Canadian audiences to elite global musicians and of discovering hidden gems. Sharing that with an appreciative audience is unparalleled.

And let’s not forget the community of passionate musicians, dedicated staff and discerning audiences that Mooredale Concerts has built over the years [at Walter Hall]. It’s like being a part of a dynamic ecosystem where each element not only contributes to but enriches the whole. It’s both a privilege and an exhilarating challenge, and I couldn’t ask for a more fulfilling role.

Were there particular challenges in programming the 2023/24 season?
One of the greatest challenges has been navigating the logistical maze that the post-COVID era has created. The question is no longer just “Can this artist bring something unique to Mooredale?” but also, “Can this artist even get to Mooredale?” Many of the top-tier musicians are often booked years in advance, making scheduling a formidable challenge. There’s also the financial aspect. The artists we’re targeting are not just performing at Mooredale; they’re global talents. For many, coming to Mooredale becomes feasible only if they can secure multiple engagements on a North American tour. A single concert at Mooredale might not justify the trip from Europe or Asia, particularly when international travel is so unpredictable. And there are repertoire considerations. With a star-studded lineup, you’re dealing with artists with established signatures. Balancing those crowd-pleasers with works that push the envelope – keeping both the artists and audiences engaged – becomes a sort of artistic tightrope walk.

And the biggest rewards?
The satisfaction of a wonderful season fuels us for the next one. It is like piecing together a multifaceted puzzle. Each concert that goes marvellously feels like a triumph for us organizers. There is also the joy of discovery and doing our part in launching amazing careers.

Who were your musical heroes in your formative years?
My musical heroes weren’t figures I admired from afar; they were mentors who entered my life at pivotal moments, leaving an indelible impact. Anton Kuerti is one such hero, and his influence extends far beyond his virtuosity at the piano. He presented me with a blueprint not just for how to play, but for how to think about music. His music-making philosophy is holistic, encompassing technique, emotion and intellectual rigour. He didn’t just teach me notes; he taught me narratives, the stories that live within each composition.

Then there’s Marie-Françoise Bucquet and Jorge Chaminé, who became more than just mentors when I was studying in France; they...
became family. Their teachings extended beyond the practice room and the classroom. With them, I learned how to navigate the world as a musician, discovering that artistry doesn’t end when the music stops. They imparted lessons of resilience, humility and humanity, showing me that music isn’t just a profession – it’s a way of life. What strikes me most about these mentors is their genuine altruism. They had established careers, but what mattered most to them was passing the torch, ensuring the next generation of musicians had the tools and guidance to make their own mark. It’s a selfless love and a deep-seated belief in the power of mentorship that binds all three.

For more information on the 2023/24 Mooredale Concerts season, go to mooredaleconcerts.com.

And elsewhere

Koerner Hall: Grammy Award–winning violinist Augustin Hadelich and acclaimed pianist Orion Weiss make their Koerner Hall debuts on October 13 with a program anchored by Beethoven’s tenth and last sonata for violin and piano and Prokofiev’s No.1. Hadelich made two appearances with the TSO in the 2023/24 season – violin concertos by Sibelius and Beethoven – finding beautiful notes everywhere. Hadelich is also an accomplished pianist; his relationship to his two instruments is explored in a fascinating interview in Piano Street magazine from June 2022. He cites Julia Fischer as the only other violin and piano performer he’s aware of.

The Danish String Quartet (three Danes and one Norwegian) is back at Koerner Hall for the second time, on November 3. The Danish has established its pre-eminence among the world’s finest string quartets

**OFF CENTRE MUSIC salon**

**Fritz Kreisler and his Epoch**

December 3rd, 2023 at 3:00 p.m.

**FEATURING:**
Sheila Jaffe, violin; Andrea Ludwig, mezzo soprano; Inna Perkis, piano; Ernesto Ramirez, tenor; Giles Tomkins, bass-baritone; Kathryn Tremills, piano; Boris Zarankin, piano; Ilana Zarankin, soprano.

**Artistic Directors:** Boris Zarankin & Inna Perkis

For more details and to purchase tickets
www.offcentremusic.com
with its impeccable musicianship, sophisticated artistry, and, above all, an unmatched ability to play as one. Their ability to make what they play sound spontaneous will doubtless be on display in works by Purcell, Haydn, Shostakovich and Schubert (the great “Death and the Maiden” string quartet).

**Roy Thomson Hall:** Anyone fortunate enough to have been at the opening night of this year’s Toronto Summer Music festival where Ukraine-born pianist Illia Ovcharenko lit up the Koerner Hall stage can look forward to his performance of Liszt’s Piano Concerto No.1 with the TSO on November 16 and 18, in Roy Thomson Hall. Winner of the prestigious Honens Prize in 2022, Ovcharenko embodies Honens’ ideal of the “Complete Artist” with his technical mastery, perseverance against adversity, and an understanding of musical text that is intellectual and emotional.

Guest conductor Ukraine-born Oksana Lyniv’s reputation as one of the world’s most exciting classical music talents was considerably enhanced in 2017 when she became the first female to be named chief conductor of the Graz Opera and the Graz Philharmonic Orchestra in Austria. In the summer of 2021 Lyniv became the first female ever to conduct at the Bayreuth Festival. This season, she makes her Metropolitan Opera debut with [Turandot](https://www.organixconcerts.ca). With the TSO, she leads the orchestra in Dvořák’s genial, folk-inspired [Symphony No.8](https://www.organixconcerts.ca) and the Canadian premiere of composer Zoltan Almashii’s [Maria’s City](https://www.organixconcerts.ca), dedicated to the city of Mariupol, rounds out a program paying tribute to the unwavering spirit of the Ukrainian people.

Mahler’s [Symphony No.5](https://www.organixconcerts.ca) (which the TSO and guest conductor Michael Tilson Thomas will perform on November 22, 24 and 25) emerged during a period of personal change for Mahler who had been enjoying great success as the conductor of the Vienna Philharmonic but was forced to resign in 1901 after falling seriously ill. Towards the end of the year his fortunes changed again when he met Alma Schindler, whom he married in 1902.

Perhaps it was this unexpected brush with mortality, juxtaposed with the discovery of true love, that gives such poignancy to the symphony’s Adagietto which gained even more fame with Luchino Visconti’s 1971 film adaptation of Thomas Mann’s novella *Death in Venice*. The return of Tilson Thomas takes on another layer given the conductor’s own health. Last summer he announced that he has Glioblastoma Multiforme, a type of aggressive brain cancer. “I had an operation to remove what was visible and had radiation and chemotherapy. Currently the cancer is in check. But the future is uncertain as Glioblastoma is a stealthy adversary. Its recurrence is, unfortunately, the rule rather than the exception.”

**Trinity-St. Paul’s:** In March of 1784, Mozart wrote from Vienna to his father, Leopold, in Salzburg about his just completed [Quintet for Piano and Winds](https://www.organixconcerts.ca): “I consider it the best work I have ever written.” *Winds of Change*, the second concert of the Amici Chamber Ensemble’s 35th season, takes place on November 26 at Trinity-St. Paul’s Centre. The program moves from Mozart’s late-18th-century gem into the boisterous 20th-century musical world of Francis Poulenc’s Sextet for Piano and Wind Quintet and his [Trio for Oboe, Bassoon and Piano](https://www.organixconcerts.ca) before wrapping up the journey with Omar Daniel’s [Dreams of the Panther](https://www.organixconcerts.ca) (1991), a piece written for Amici.

Clarinetist Joaquin Valdepeñas was a member of the TSO when he co-founded Amici and the opportunity to hear him perform once more with oboist Sarah Jeffrey brings back the halcyon days of...
Peter Oundjian when Valdepeñas and Jeffrey were TSO cornerstones unsurpassed in tone and timbre.

George Weston Recital Hall: Sinfonia Toronto, now celebrating its 25th season, is the sign of a sophisticated city – a string orchestra. Its core group of 14 players has illuminated many a familiar score under music director Nurhan Arman (who has arranged several of them).

Their concert, on October 21 at the George Weston Recital Hall, concludes with Beethoven’s iconic Symphony No.5 in a new arrangement for strings by Sreten Krstić. Whether it’s fate or folly, the four opening notes and what Beethoven does with them are unforgettable.

Otar Vasilisdze Taktakishvili, whose Second Violin Concerto will be performed by the young (b. 2000) Austrian violinist Elisso Gogibedashvili, was a well-known composer, conductor, teacher and musicologist during the Soviet era. According to Arman’s program notes, Taktakishvili was influenced by Georgian folk music, Mozart, Bach, Beethoven and more contemporary composers like Scriabin, Prokofiev and Shostakovich. He met Shostakovich during his senior year of high school, which sparked a lifelong relationship and collaboration.

Gogibedashvili is the soloist for Sarasate’s virtuoso show-piece Zigeunerweisen (Gypsy Airs) arranged by Arman. Two world premieres – by Louis Sauter and Frank Horvat – complete the festive program. Horvat’s Magnificent Roots was sparked by a 250-year-old oak tree, the largest in Toronto.

Paul Ennis is the managing editor of The WholeNote.

Thursday Noon at Met
A musical oasis in the heart of the city

October 5
Christian Masucci Facchini, countertenor

October 12
Philip Joseph Filion, organ

October 19
Irina Bazik, piano

October 26
Joshua Zentner-Barrett, organ

November 2
Julia Mirzoev, violin

November 9
Jonathan Oldengarm, harpsichord

November 16
Lindsay McIntyre, soprano

November 23
Jonathan Kravtchenko, piano

November 30
Mark Himmelman, organ

Sinfonia Toronto’s Nurhan Arman

56 Queen St. E.
metunited.ca
Weaving disparate threads together to create something new is a fundamental approach for any creative artist, and in the world of contemporary music, the spectrum of elements interwoven into new works continues to progressively expand. Numerous concerts scheduled for October and November exemplify this trend, with some of these concerts drawing inspiration from the past to achieve this evolution.

TaPIR: On November 1, the Technology and Performance Integration Research Lab (TaPIR) at U of Toronto’s Faculty of Music is presenting New Ways for Old Works, a concert that spotlights older electronic music compositions that used live electronics. These works have become increasingly difficult to perform as the older electronic media and machinery originally used presents performance and preservation problems. TaPIR’s research addresses this issue by recreating obsolete technology using current software. Their aim is to develop a catalogue of documentation for pre-existing works that are rarely performed in order to encourage future performances.

The repertoire for the concert on November 1 includes pieces by Micheline Saint-Marcoux (1972), Susan Frykberg (1991), and two works from 1981 and 1985 by Norma Beecroft. In my exchange with TaPIR director Aiyun Huang she stated that she chose to feature the works of these women electronic music pioneers “not only because of their beautiful music, but also because of how they were sidestepped in the early years of Canadian music.” She hopes concerts such as the November 1 event will renew musical interest in these composer’s works now that it is possible to perform them with updated technology.

X Avant: The Music Gallery’s upcoming X Avant XVIII series running from October 11 to 15 opens with a concert that will include another approach to reworking older music. On October 11, the sound performance and installation Six Turntables will be featured. This initiative is the culmination of several sound-art workshops organized by Christopher Willes in partnership with Akash Bansal at the Toronto Public Library and The Music Gallery between 2017 and 2023.

A group of emerging artists were asked to engage with and reinterpret 1970s Canadian avant-garde music sourced from the Toronto Reference Library’s vinyl collection, including some recordings from the Music Gallery Editions label. The chosen recordings focused on early electronic music techniques, sonic meditation, turntablism, and Fluxus event....
scores. The participants explored the process of collective listening with the view of treating recordings as shared experiences rather than commodities.

And finally, on October 13, artists from Indonesia will introduce innovative perspectives on the intricacies of gamelan music, featuring performances, film screenings and discussions.

Evergreen: Speaking of gamelan music, Toronto has a rich history of presenting music rooted in Indonesian traditions. The Evergreen Club Contemporary Gamelan (ECCG) is celebrating the launch of its 40th anniversary season with a series of events taking place between November 1 and 19. The guest artist will be Indonesia’s renowned musician and composer Iwan Gunawan who has composed several new works that will be premiered and recorded by ECCG. Members of the public are welcome to attend both a series of professional development sessions with ECCG and Gunawan as well as two public workshops he will be leading.

Xenakis at Esprit: Continuing on with the theme of weaving technology into composition, the music of Iannis Xenakis provides an early example of this pioneering strategy. In the first of Esprit Orchestra’s two concerts this fall, music by Xenakis will be featured in their October 15 concert. Xenakis’ music is some of the first that was composed with the aid of computers and he is known for his use of mathematical probability systems in the creation of large-scale forms. The concert will include his piece _Jonc'haies_ (1977), a composition involving 109 instruments which create an expansive soundscape that Xenakis sculpts using ideas and strategies inspired by his interests in architecture. Esprit’s second fall concert on November 30 includes works by composers from Eastern European origins as well as a piece by Finnish composer Kaija Saariaho (October 1952 - June 2023) for orchestra and electronics.

PARTNERSHIPS

Rothko and Feldman: Another form of weaving threads together occurs when artists inspire each other’s creations. One such pairing occurred between the abstract colour field paintings of Mark Rothko and the legendary composer Morton Feldman (known for creating intimate encounters with sound in his compositions). When Feldman attended the opening of the Rothko Chapel in 1971, he was asked to compose a tribute to Rothko after his untimely death in 1970. Inside the octagonal chapel that bears his name were a suite of 14 large paintings he had completed before his death. Feldman’s score – _Rothko Chapel_ – was written in 1972 as a dialogue with Rothko’s paintings and features a solo violist. Soundstreams will showcase a performance of this introspective piece on November 10 and 11, complemented by the world premiere of Cecilia Livingston’s composition mark inspired by both Rothko’s artwork and Feldman’s music.

Confluences: On October 13 and 14, a new series of 17 songs composed by James Rolfe set to poems by diverse poets will be presented by Confluence Concerts. Due to the restrictions of the pandemic and the silencing of singers, Rolfe decided to write for his own voice and sing the pieces during online recitals accompanied by his partner Juliet Palmer on piano. Because he had a chance to test drive these songs by performing them himself, he feels that the songs became more focused and natural. Using simple musical language, the various songs are written for performers with roots in jazz, folk, urban, gospel and Indigenous music. Rolfe’s main obstacle was developing a musical language suitable for texts that feature extended phrases and non-repetitive structures. To solve this dilemma, he developed his own unique and unconventional song forms.

Sounds of the loom: Coming full circle with the weaving motif, the sounds of an actual weaving loom processed by effects pedals form the basis of a Second Life performance installation by Edmonton-based artist and musician Kelly Ruth. Ruth will perform both live at NAISA’s studio in South River, Ontario, and in Second Life from December 7 to 9. Ruth began working with the online multimedia platform Second Life during the pandemic, and she now channels her artistic expression primarily remotely, using her avatar to custom create and navigate virtual worlds. A screening of her performance will be included in a YouTube broadcast festival on December 12.

Wendalyn Bartley is a Toronto-based composer and electro-vocal sound artist. sounddreaming@gmail.com
This time last year, the opera community was celebrating as companies large and small started to announce their first “normal” year of programming. Even as live performance began creeping back after the initial lockdowns, opera presenters struggled to balance reduced seating capacities and ticket sales, and shutdown-related revenue loss with the budgets needed to mount full scale productions – especially those presenters whose audiences have grown accustomed to productions with full operatic scale.

Now, artistic directors and creative teams have a new balancing act to manage – “making up for lost time” against getting “back on track” with creative plans that are often created three or five years in advance. This with the age-old challenge any opera (or music) presenter faces in any normal season: how to balance the need for familiar, fan-favourite productions, (which are good for ticket sales), with the desire or mandate to present lesser-known works, or commission new operas and productions from composers and directors who continue to move the art form forward.

We sometimes tend to think of opera as a very formalized and set tradition, but it has built into it a long history of “revising the creative plan” – by directors who recontextualize historical works to reflect contemporary issues; by artists and opera organizations who continue to refine, evolve and build the way that opera is created and performed; and sometimes by composers themselves, of their own volition. All facets of this visioning and revisioning are on display this fall in Toronto’s opera community.

The Canadian Opera Company has long used the model of co-producing with other companies to share the substantial costs of creating and producing large-scale productions. They also pair their operas strategically – running something well-known to audiences, or remounting a successful past production concurrently with something lesser known, or occasionally more contemporary or most often, significantly restaged and reinterpreted. This is beautifully illustrated by their first pairing of operas this fall: Puccini’s La Bohème and Beethoven’s Fidelio, opening Sept 29 and Oct 6 respectively. Puccini (and Bohème) are sure-fire winners here. Bohème was in the COC’s very first season (before the company even had its current name). Since 2008, there have been four productions of that Puccini opera alone. Add Tosca and Madama Butterfly to the mix, and it’s not surprising that there have been only six seasons since 2008 where the company didn’t present one of Puccini’s works.

Beethoven’s music is arguably to classical music audiences what Puccini is to opera, but Beethoven only wrote one opera, so it’s been a 15-year wait for fans of his beautiful Fidelio. After 1805 when it first premiered, he wrote three separate new overtures for it, quibbled with producers about several iterations of the final title, and in 1814 when the final version premiered, swore he would never write another one. On his deathbed, he spoke of the work saying “of all my children, this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me.”

While Fidelio doesn’t make the rotation as regularly as some works, its themes of loyalty and justice have meant that it tends to re-emerge at times of political and global turmoil, re-visioned through a compelling contemporary lens. Director Matthew Ozawa embraces the legacy and seizes the opportunity with both hands, in this new co-production with San Francisco Opera. Originally set in a prison, and originally inspired by the French Revolution (contemporary to Beethoven’s time), this modern re-imagining sets the story in a “undisclosed detention centre in the near past or near future,” and is rooted in the resonances Ozawa found in the material: images he was seeing in 2018 of detention centres in the US and elsewhere – including repurposed Japanese internment camps like the one where his father was born during World War II. The design uses levels, fences and screens to show the hierarchies and bureaucratic machinery involved in imprisoning and silencing people.

The balancing act
SOPHIA PERLMAN

A scene from Fidelio, San Francisco Opera, 2021
Originally slated to open the 2020/21 SFO season, with the COC following suit shortly thereafter, the pandemic has meant an additional wait to see this compelling concept brought to life! (The set has not been gathering dust though. Elements of it were repurposed for SFO’s pandemic drive-in production of The Barber of Seville.)

**Opera Atelier’s Orpheus:** There are three different versions of Gluck’s *Orphée et Eurydice* – two by the composer himself, but in this case the changes reflected factors other than the composer’s changing feelings about the work – factors such as changing musical tastes and conventions, cultural differences between different countries’ operatic traditions, the standardization of tuning and, above all, who got to play Orpheus. The 1762 version in Italian was written for a castrato; Gluck’s 1774 French reworking ceded to the French preference for their heroes to be high tenors; and in 1859, Hector Berlioz adapted the role to be sung by a contralto.

Opera Atelier has, it seems, explored all three versions of the opera: Gluck’s original Italian version in 1997; the 1774 French-language adaptation in 2007 (with tenor Colin Ainsworth, in the words of one critic, successfully “singing his way into and out of hell”); and most recently, in 2015, Berlioz’s revised score, with all of the main roles sung by women: mezzo-soprano Mireille Lebel as Orpheus, soprano Peggy Kriha Dye as Eurydice and Meghan Lindsay as Amour (Cupid).

Opening their 2023/24 season, Ainsworth returns to the role (and the 1774 adaptation) alongside soprano Mireille Asselin as Eurydice, and soprano Anna-Julia David, making her company debut as Amour. (Oct 26 - Nov 1.)

**Tapestry New Opera** knows better than some that in order for an opera to reach fan favourite level, people need to see it. New, contemporary and diverse voices must reach the new, contemporary and diverse listeners in order to achieve enduring relevance over time. The company understands the importance of exploring themes, events and modern mythology that have shaped a new generation of composers.

It also understands the importance of partnering with other creative organizations and producers to support artists through the extended creative process necessary to achieve these goals.

**Rocking Horse Winner,** based on a 1926 short story by D.H Lawrence, is sharply relevant to modern questions about capitalism, and the unconscious ways we pass on our hopes, dreams, fears and traumas to our children. Initially a collaboration between Scottish composer Gareth Williams and Canadian librettist/writer Anna Chatterton as part of Tapestry’s LibLab program, it was completed through a residency with Scottish Opera and premiered at the Berkeley Street Theatre in 2016 – a production that earned five Dora awards.

A partnership with Crow’s Theatre – not exclusively an opera presenter – to remount the production in spring 2020 seemed poised to bring the work to new audiences, until the pandemic forced the cancellation of the run. Rather than dimming the lights, Tapestry, the creative team, and the artists, pivoted to create a recorded version of the opera, which made it’s broadcast debut on Saturday Afternoon at
the Opera on CBC, introducing it to listeners across the country, many of whom will undoubtedly be excited to see it in living, breathing form during its eight-show run in Toronto at Crow’s Theatre (Nov 1–2). For those unable to make the trip (or unable to get tickets), you can now access the recording on Tapestry’s Bandcamp.

_Ariella_: If the return to more normal programming felt miraculous last season, there is a promising new trend, birthed from the lockdowns, to begin watching out for. The lockdowns were traumatic, professionally and creatively for the music community, but for many artists and creators, it brought a period of intense creativity, with time to focus on process without worrying about impending presentation deadlines. Now, as many presenters are entering their second “normal” season, we are beginning to see some of these process-driven new works coming to fruition and taking their first public steps in novel ways.

Composed in 2021, _Ariella_, a new opera by Jaap Nico Hamburger, is based on the novels of Dutch author Ariella Kornmehl, with a libretto by Thomas Beijer. Toronto audiences (along with audiences in Montreal, Quebec City and then in Israel) will have opportunities to see this work in concert or semi-staged contexts before it makes its official premiere at Lincoln Centre in November 2024. The Toronto stop at Koerner Hall features excerpts from the opera paired, following the intermission, with Rachmaninoff’s _Piano Concerto No. 2_. It’s an intriguing pairing and a wonderful public opportunity to see what an opera looks like as it enters a critical stage on its journey to a more finished form.

_Opera by Request_: For as long as I can remember, College Street United Church has been a home for music, theatre and opera at every level. It’s a perfect space for Opera by Request’s enduring model: two or more singers identify a role or opera they want to have the opportunity to learn and perform. After identifying a director, they form a collaboration to present the opera with support for casting other roles, rehearsing, coaching and performing the piece in concert with a supportive audience. Mozart’s _Idomeneo_ takes the stage on October 28, and Verdi’s _Rigoletto_ on November 10.

_Sophia Perlman_ grew up bouncing around the music, opera, theatre and community arts scene in Toronto. She awaits the arrival of her copy of The WholeNote to Hornepayne, Ontario, where she uses it to armchair travel and inform her Internet video consumption.

**BRIEFS**

### Early Music Upcoming

Plan to “Go Early and go often!” There’s so much to choose from - here are just a few that we noticed. The details are in our listings.

**OCT 6 | Enchanted Steps Kingston Baroque Consort. Dance music by Charpentier, Telemann, and Purcell. Their special guest is Tafelmusik’s Christina Zacharias, violin. Then on NOV 10 Baroque Passions: Heartbreak and Tenderness. Works by Telemann, Steffani, Locatelli, and Hasse. (Kingston)**

**OCT 13-15 | Vive la différence Tafelmusik. Guest violinist Emmanuel Resche-Caserta, the French-Italian concertmaster of Les Arts Florissants, leads a programme exploring the rivalry between the distinct French and Italian baroque styles. (Toronto)**

**OCT 22 | Encounter in Constantinople Rezonance Baroque Ensemble. “Music from the complex estuary between European and Ottoman cultures in the Baroque period” with special guests Nicolas Royer-Artuso (oud) and James Freeman (percussion) (Toronto). And then on NOV 19 Vivaldi: But Not “The Seasons” with soprano Vania Chan. A Vivaldi concert that includes arias by Vivaldi and concerti for strings... Some hidden gems you may never have heard! (Richmond Hill)**

**OCT 31 | Music for a Young King Alliance Francaise Toronto presents the French ensemble Le Poème Harmonique, with mezzo-soprano Eva Zaïcik. The music of Versailles, when “life, song, and dance were prominent in the palace; every day was punctuated by the most refined and exquisite music.” (Toronto)**

**NOV 3 | Sinbad, Aga Khan Museum, Festival of Arabic Music & Arts. Sinbad takes Bach on a thrilling journey through the modern Arab world. Arab-Canadian composer, Suad Bushnaq’s “Sinbach”, merges the worlds of Arabic and Baroque music like never before, with the Canadian Arabic Orchestra and Choir. (North York)**

**NOV 3 & 4 | Time Stands Still Toronto Consort. “Travel back to the vibrant English Renaissance and delight in the shimmering and silvery sounds of plucked strings, bowed strings and transverse flute, as heard at private entertainments of the late sixteenth century. ” The Consort’s guest is is bass and spoken-word artist Martin Gomes, whose poetry will reflect upon the era’s themes beyond the music. (Toronto)**

**NOV 7 | Haus Musik: Mods and Rockers Tafelmusik The Beatles, David Bowie, Dusty Springfield, Queen, and Petula Clark meets an earlier wave of British music from the 1600s: John Dowland, Thomas Simpson, William Brade, William Young, and Henry Purcell (Toronto, at the El Mocambo)**
**NOV 12** | [Bach Solo Bass Cantatas Music at Metropolitan](https://www.operaatelier.com). Performed by Canadian bass-baritone Daniel Lichti, Tafelmusik principal oboist John Abberger, and a period instruments ensemble led by Jonathan Oldengarm. Lichti celebrates his 50th anniversary season as a professional singer—his debut was at Met United (Toronto) LIVE & STREAMED.

**NOV 12** | [Rossi of Mantua: The Songs of Salamone Apocryphonia and diapente Renaissance Vocal Quintet](https://www.operaatelier.com). Sacred and secular music—Madrigals, motets & monodies—by the Italian-Jewish composer Salamone Rossi, also Monteverdi, Cesti, and Ceni. (Toronto)

**DEC 1** | Fridays at 12:30 Concert Series: Tafelmusik Returns [Don Wright Faculty of Opera](https://www.operaatelier.com)

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**GLUCK’S ORPHEUS AND EURYDICE**

*Oct 26 to Nov 1* 
*Elgin Theatre*

Colin Ainsworth / Orpheus 
Mireille Asselin / Eurydice 
Artists of Atelier Ballet 
Tafelmusik Baroque Orchestra

Music. Tafelmusik musicians join faculty from the DWFM Early Music Studio for this popular annual performance featuring Baroque chamber music by lesser-known composers as well as beloved masters. (London) LIVE & STREAMED.

**DEC 8 & 9** | [Medieval Christmas Toronto Consort](https://www.operaatelier.com). A serene and heartfelt Yuletide program combining music with projected images taken from the treasure trove of medieval paintings, book illuminations, and stained glass. Medieval Christmas is presented in a darkened, candle-lit hall designed to transport you, unplug you from the world outside, and send you home feeling some joy. (Toronto)

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**Festival of CAROLS**

December 5 & 6, 2023
7:30pm

**Yorkminster Park Baptist Church**

(Yonge & St. Clair)

Jean-Sébastien Vallée, Conductor 
Jonathan Oldengarm, Organist 
Toronto Mendelssohn Choir 
Toronto Mendelssohn Singers

tmchoir.org

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Compiled by WholeNote staff
Choral Music Upcoming

The post-COVID resurgence of public singing is breathtaking. You can search for ALL the detailed choral concerts using the “Just Ask” listings search feature, online at thewholenote.com.

**OCT 14** | Schola Magdalenae. This six voice ensemble for women's voices, led by Stephanie Martin, will sing works by Hildegard of Bingen, Colin Eatock, and Anthony St. Pierre. (Toronto)

**OCT 14** | The Ninth London Symphony: Beethoven's Symphony No. 9 in Op.125 “Choral” and Balfour’s Ambie. (London)

**OCT 15** | Haydn's The Creation Blessed Trinity Church/Toronto Oratorio Society. (North York)

**OCT 20** | Nosferatu Amadeus Choir of Greater Toronto. Nosferatu. A screening of the 1922 silent film Nosferatu with live choral performance (North York)

**OCT 21** | A Rare Byrd (Kaffeemusik) Toronto Chamber Choir. Sacred and secular music by William Byrd and his contemporaries, including a “common drunkard and notorious swearer & blasphemer” (Toronto)

**OCT 21** | Singation: Melodies of Home Toronto Mendelssohn Choir. Feel like singing? An SATB reading of music from around the world that brings comfort and peace, led by Shireen Abu-Khader. (Toronto)

**OCT 21** | A Rare Byrd (Kaffeemusik) Toronto Chamber Choir. Sacred and secular music by William Byrd and his contemporaries, including a “common drunkard and notorious swearer & blasphemer” (Toronto)

**OCT 21** | Mozart Requiem & Eustacio The Houses Stand Not Far Apart Grand Philharmonic Choir, with musicians of the Kitchener-Waterloo Symphony. (Kitchener)

**OCT 21** | Choral Concert Don Wright Faculty of Music presents Les Choristes & Western University Singers (London)

**OCT 26 & 27** | Carmina Burana Toronto Mendelssohn Choir, soloists, Toronto Children's Chorus and members of the Toronto Symphony Orchestra and a cast of thousands! (Toronto)

**OCT 28** | I Will Hold You Orpheus Choir of Toronto A celebration and reflection on what it means to live in a cosmopolitan city in a globalised world. (Toronto)

**OCT 28** | Ukranian - Glorious and Free Canadian Bandurist Capella/Vesninka Choir. Inspiring contemporary and historical patriotic songs, sung to a backdrop featuring images of the war in Ukraine today. (Toronto)

**OCT 28** | Alzheimer's Stories Pax Christi Toronto Choral “Find those you love in the dark and light. Help them through the days and nights. Keep faith. They sense what they cannot show. Love and music are the last things to go. Sing anything.” (Toronto)

**OCT 29** | Fauré's Requiem Toronto Symphony Orchestra with The Amadeus Choir, conducted by Sir Andrew Davis. (Toronto)

**NOV 8 & 11** | Faure's Requiem Toronto Symphony Orchestra with The Amadeus Choir, conducted by Sir Andrew Davis. (Toronto)

**NOV 15** | (Choir! Choir! Choir! Burlington Performing Arts Centre. The audience turns into a beautiful choir for one night! Singing, comedy, and community-building. (Burlington)

**NOV 17** | Choral Kaleidoscope Tafelmusik. Choir director Ivans Taurins has curated some of his favourites in this soundscape of 17th and 18th-century European choral music. (Toronto)

**NOV 18** | Annelies Grand Philharmonic Chamber Singers. Based on the life and diary of Anne Frank, who died in the Nazi Holocaust, who became a symbol of hope and goodness in very dark times. (Kitchener)

**NOV 18** | Masterworks: Verdi Requiem Mississauga Symphony Orchestra, Mississauga Festival Choir. (Mississauga)

**NOV 25** | Achiill Celebrates 40! Achiill Choral Society (Orangeville) also DEC 2 (Alliston)

**NOV 25** | Yuletide Cheer Peterborough Singers. An annual celebration – the best things about this special time of year. (Peterborough)

**NOV 25** | The Power of Music Jubilates Singers A concert of music about music! (Toronto)

**NOV 26** | The Man of the Deep: Christmas in the Mine Burlington Performing Arts Centre. A choir of working and retired coal miners from the island of Cape Breton in Nova Scotia organised in 1966. (Burlington) Also DEC 1 at Flato Markham Theatre (Markham)

**NOV 30** | The Tallis Scholars: 50th Anniversary Tour Flato Markham Theatre. The British ensemble creates purity and clarity of sound which best serves the Renaissance repertoire, allowing every detail of the musical lines to be heard. (Markham)

"It's beginning to look a lot like..." December!

In our print listings, at least 15 choral concerts between Dec 1 - 7 already offer “seasonal” or “holiday” fare! Stay tuned for more at thewholenote.com.
The Jazz Room: On Saturday, November 4, the guitarist and vocalist Jocelyn Gould celebrates the release of her new album, *Sonic Bouquet*, with a show at The Jazz Room in Waterloo. Gould is an excellent guitarist who plays with the robust swing, archtop tone and blues-inflected bebop language of luminaries like Wes Montgomery and Grant Green. Gould will be bringing a stellar band with her, including pianist Will Bonness, drummer Mark Kelso and bassist Mike Downes. (Her new album features fellow guitarist Randy Napoleon, drummer Quincy Davis, bassist Rodney Whitaker and Canadian clarinetist Virginia MacDonald.)

Jazz Bistro: On Thursday, November 23, the release of another new album will be celebrated, this time at Jazz Bistro. The LA-based, Ontario-born drummer Anthony Fung’s new album, *FO(U)RTH*, features pianist Michael Ragone, bassist Luca Alemanno, and the esteemed saxophonist Mark Turner, whose work (with the likes of Kurt Rosenwinkel, Tom Harrell, Billy Hart and countless others) will likely need no introduction. At Jazz Bistro, Fung is joined by his long-time Toronto collaborator, the bassist Julian Anderson-Bowes, as well as the aforementioned clarinetist Virginia MacDonald. Fung is a confident drummer who plays in a modern, straight-ahead style. His playing effectively manages to be exciting, propulsive and also eminently supportive of the phrase at hand, whether that phrase is generated by a bandmate or by Fung’s own sense of drumset melodicism.

Burdock: Through the pandemic, for all of the obvious reasons, Burdock took a long break from presenting shows in its Music Hall, a venue that had become a mainstay for indie artists, jazz musicians, rock bands and a host of other musical projects, all of which found a home on Burdock’s beautifully maintained stage. Now, after a lengthy hiatus, and under the leadership of new Music Hall programmer Deanna Petcoff, live shows at Burdock are back, with a number of interesting offerings currently in the books for the coming months. So, if it’s been a little while since you’ve seen a show at Burdock – or if you’ve never been – stop by, have one of their excellent beers (or the non-alcoholic kombucha on tap), and enjoy.

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.
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<thead>
<tr>
<th>Presenter</th>
<th>Profile</th>
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<tr>
<td><strong>Aga Khan Museum</strong></td>
<td>“Through the arts, the Aga Khan Museum sparks wonder, curiosity, and understanding of Muslim cultures and their connection with other cultures.” <a href="http://www.agakhanmuseum.org/index.html">www.agakhanmuseum.org/index.html</a></td>
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<td><strong>Amadeus Choir of Greater Toronto</strong></td>
<td>“The Amadeus Choir of Greater Toronto celebrates its 50th anniversary season with three monumental concerts at the Meridian Arts Centre and an outdoor and immersive choral experience.” <a href="http://amadeuschoir.com">amadeuschoir.com</a></td>
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<td><strong>Annex Singers</strong></td>
<td>“A spirited, auditioned choir with an eclectic repertoire spanning seven centuries.” <a href="http://annexsingers.com">annexsingers.com</a></td>
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<td><strong>Apocryphonia</strong></td>
<td>“Illuminating Musical Revelations” Specializing in affordable concerts of underperformed and rare classical music in the GTA.” <a href="http://www.apocryphonia.com">http://www.apocryphonia.com</a></td>
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<td><strong>Attila Glatz Concert Productions</strong></td>
<td>“Producing, promoting, and managing concerts and performances worldwide.” <a href="http://www.glatzconcerts.com">www.glatzconcerts.com</a></td>
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<td><strong>Azrieli Music Prizes</strong></td>
<td>“Azrieli Music Prizes: discovering, creating, performing and celebrating excellence in music composition.” <a href="http://azrielfoundation.org/priorities/music-arts-culture/amp">azrielfoundation.org/priorities/music-arts-culture/amp</a></td>
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<td><strong>Brampton On Stage</strong></td>
<td>“Brampton On Stage celebrates 4 unique venues – The Rose Mainstage &amp; Studio, LBP, Cyril Clark, and Garden Square.” <a href="http://tickets.brampton.ca/Online/default.asp">tickets.brampton.ca/Online/default.asp</a></td>
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<td><strong>Canadian Bandurist Capella</strong></td>
<td>“Like storytelling minstrels of old, the Canadian Bandurist Capella lets its voices and the strings of the bandura bring the rich musical story of Ukrainians to life!” <a href="http://www.banduristy.com">http://www.banduristy.com</a></td>
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<td><strong>Canadian Opera Company</strong></td>
<td>“The Canadian Opera Company is Canada’s largest opera company, known for its artistic excellence and innovation, as well as attracting some of the world’s best opera performers.” <a href="http://www.coc.ca">www.coc.ca</a></td>
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<td><strong>Cathedral Bluffs Symphony Orchestra</strong></td>
<td>“The Cathedral Bluffs Symphony Orchestra brings to life the power, emotion and dynamism of the classical symphonic repertoire for an engaged audience of supportive listeners.” <a href="http://cathedralbluffs.com">cathedralbluffs.com</a></td>
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<td><strong>Church of St Mary Magdalene Gallery Choir</strong></td>
<td>“An all-volunteer choir, singing music every week from the Middle Ages to the 21st Century.” <a href="http://www.smmarymagdalene.ca">www.smmarymagdalene.ca</a></td>
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<td><strong>Confluence Concerts</strong></td>
<td>“An act or process of merging”: Confluence produces joyful, daring and thought-provoking concerts in a warm atmosphere of intimacy and discovery. <a href="http://www.confluenceconcerts.ca">www.confluenceconcerts.ca</a></td>
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<td><strong>Counterpoint Community Orchestra</strong></td>
<td>“Founded in 1984 in the gay village of Toronto, Counterpoint is celebrating its 40th anniversary with the 23/24 season.” <a href="http://www.ccorchestra.org">www.ccorchestra.org</a></td>
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<td><strong>Crow’s Theatre</strong></td>
<td>“Celebrating 40 years of Crow’s Theatre.” <a href="http://www.crowstheatre.com">www.crowstheatre.com</a></td>
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<td><strong>DaCapo Chamber Choir</strong></td>
<td>“Dedicated to exploring unaccompanied music, primarily of the 20th Century and later, with an emphasis on Canadian repertoire, DaCapo Chamber Choir is...” <a href="http://dacapochamberchoir.ca">dacapochamberchoir.ca</a></td>
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<td><strong>Don Wright Faculty of Music at Western University</strong></td>
<td>“In the 2023-24 season, we are excited to share our music with the community and experience the incredible diversity of musical styles and genres our students, faculty and invited world-class guest artists have to offer.” <a href="http://music.uwo.ca">music.uwo.ca</a></td>
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<td><strong>Edison Singers</strong></td>
<td>“Regal, triumphant, nostalgic, spiritual and sentimental... As always, our concerts strive to transport listeners in a way that only the sonorities of choral music can achieve.” <a href="http://thedisonsingers.com">thedisonsingers.com</a></td>
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<td><strong>Elmer Iseler Singers</strong></td>
<td>“The Elmer Iseler Singers are a 20-voice professional chamber choir based in Toronto, directed by the acclaimed Lydia Adams, C.M. Entering their 45th year, they are presenting a 3-concert series.” <a href="http://www.elmerislersingers.com">www.elmerislersingers.com</a></td>
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<td><strong>Ensemble Vivant</strong></td>
<td>“…absolutely stirring and heart-achingly beautiful...chamber music at its evocative best!” – The WholeNote. <a href="http://www.ensemblevivant.com">www.ensemblevivant.com</a></td>
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<td><strong>Esprit Orchestra</strong></td>
<td>“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.” <a href="http://www.espiritorchestra.com">www.espiritorchestra.com</a></td>
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<td><strong>Etobicoke Centennial Choir</strong></td>
<td>“Etobicoke Centennial Choir is an auditioned SATB choir that performs diverse choral repertoire over a three-concert season. New singers are warmly welcomed. Rehearsals are Tuesday evenings from 7:30 – 9:45.” <a href="http://etobicokecentennialchoir.ca">etobicokecentennialchoir.ca</a></td>
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<td><strong>Etobicoke Community Concert Band</strong></td>
<td>“Great music...right in your own backyard!” <a href="http://www.eccb.ca">www.eccb.ca</a></td>
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<td><strong>Etobicoke Philharmonic Orchestra</strong></td>
<td>“The EPO 2023-2024 season features something for everyone, from Brahms to Prokofiev, Sibelius to Beethoven, celebrated with great soloists both local and from afar. Great music celebrated in your community.” <a href="http://www.eporchestra.ca">www.eporchestra.ca</a></td>
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<td><strong>Evergreen Club Contemporary Gamelan</strong></td>
<td>“Canada’s first gamelan ensemble, commissioning and premiering contemporary works for Sundanese gamelan degung for 40 years.” <a href="http://evergreenclubgamelan.com">evergreenclubgamelan.com</a></td>
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For more information on how to join the Blue Pages, and more generally on how a WholeNote membership works, email [members@thewholenote.com](mailto:members@thewholenote.com)Wishing you all a fulfilling musical 2023-24! Karen Ages, memberships
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.” www.exultate.net/

Flute Street
“Performing on nine different sizes of flutes from the tiny piccolo to Canada’s largest flute – the double contrabass – this versatile and unique ensemble offers a surprisingly wide spectrum of genres.” flutestreet.ca/

Greater Toronto Philharmonic Orchestra
“The GTPO has established itself as a community-driven orchestra in Toronto, serving a broad geographic area in the City of Toronto, with performances at multiple facilities.” www.gtpo.ca/

Hannaford Street Silver Band
“Get into brass, the Hannaford kind!” http://hssb.ca/

HCA Dance Theatre
“HCA Dance Theatre, a non-profit arts organization, housed in the historical building of Hamilton Conservatory for the Arts, presents and produces a variety of performance arts events with an impressive mix of genres, styles and cultural diversity.” hcadancetheatre.com/

InterMusic Entertainment Group
“Classical Music, Like Never Before.” intermusicgroup.ca

Isabel Bader Centre for the Performing Arts
“Situated on the shores of Lake Ontario, the Isabel brings together world-class arts spaces and programs creating a dynamic venue for students and the community to learn, discover, think, do, and experience together.” wwwQUEENSU.ca/Thelisabel/

Jubilate Singers
“Toronto-based SATB community choir performing multicultural music under the direction of Isabel Bernaus.” www.jubilatesingers.ca/

Kindred Spirits Orchestra
“The Kindred Spirits Orchestra 2023-24 season presents a 3-concert series at the Meridian Arts Centre, 3-concert series at Flato Markham Theatre and 3 special concerts in CBC Glenn Gould Studio, Cornett Hall and Unionville Millenium Theatre.” ksorchestra.ca/

Li Delun Music Foundation
“Named after the renowned Chinese conductor Li Delun, who founded the first symphony orchestra in the People’s Republic of China, the Toronto-based foundation presents high-quality musical events bridging cultural exchange between the East and West.” lidelun.org/

London Symphony
“London Symphony is one of the finest regional professional orchestras in Canada, and a leader in London’s vibrant music and arts community.” www.londonsymphonia.ca/

Metropolitan United Church
“Met United is a centre for great sacred music in the heart of Toronto. We are warm, welcoming, and affirming – join us in celebrating beauty and community.” www.metunited.org/

Mississauga Chamber Singers
“The Mississauga Chamber Singers bring clarity and intimacy to great choral masterpieces from a wide range of A Capella works to timeless works for choir and orchestra.” www.mcssingers.ca/

Mississauga Symphony Orchestra
“The Mississauga Symphony Orchestra is passionate about, and committed to, maintaining and continuing the tradition of classical symphonic music in Mississauga. We take pride in our designation as the best hybrid orchestra in Canada.” www.mississaugasymp.org/

Mooredale Concerts
“Great Classical Music for All” www.mooredeaconcerts.com/

Music at St. Andrew’s
“Music at St. Andrew’s presents great music at affordable prices in the heart of downtown Toronto.” standrewstoro.org/

Music at St. Thomas’s Anglican Church
“Excellence in liturgical music.” www.stthomas.on.ca/

Music Gallery
“Toronto’s centre for creative music. The Music Gallery develops, presents and promotes contemporary music in all genres.” 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.” www.WMCT.on.ca/

Music TORONTO
“Music TORONTO’s 2023-24 season presents an array of genres.” www.mct.on.ca/

Music at St. Andrew’s Musical Club of Toronto
“Music TORONTO’s 2023-24 season presents the world’s highest calibre chamber ensembles and solo pianists. Join the best audience in the city for live performances in an intimate concert hall downtown.” musicantorontoconcerts.com/

Nathaniel Dett Chorale
“The Nathaniel Dett Chorale is Canada’s premier performer of Afrocentric composers, building bridges of understanding, appreciation, and acceptance between communities of people through the medium of music.” nathanieldetchorale.org/

New Music Concerts
“At NMC we inspire our listeners with extraordinary performances of the world’s most adventurous music.” www.newmusicconcerts.com/

Nine Sparrows Arts Foundation
“Dedicated to bringing you the best in inspirational arts programming.” www.nine Sparrowarts.org/

Nocturnes in the City
“One of the secret musical events in Toronto.” www.masaryktown.ca/nocturnes

Off Centre Music Salon
“Unique concerts presented Salon-style. Please join us on select Sunday afternoons at Trinity-St. Paul’s Centre (Spadina & Bloor).” offcentre_music.com/

Opera Atelier
“Opera Atelier is North America’s premier period opera/ballet company, producing the opera, ballet and drama of the 17th, 18th, and 19th centuries.” www.operaatelier.com/

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
“Celebrating the power of choral music and championing the new and unusual in choral performance.” http://orpheuschoir.com/

Pax Christi Chorale
“Pax Christi Chorale’s 2023/24 concert season has something for everyone!” www.paxchristichorale.org/

Peterborough Singers
“Experience the joy of creating great music alongside over 100 Singers.” www.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
“RCCO Toronto is Toronto’s leading professional organization of the pipe organ – hosting recitals, concerts, and workshops throughout the year.” www.rcco.ca/Toronto

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) www.rcco.ca/Toronto

Royal Conservatory of Music
“The Royal Conservatory’s Koerner Hall is the greatest venue in this city.” www.rcmusic.com/concerts

Scarborough Philharmonic Orchestra
“Great music close to home in Scarborough.” spo.ca/

Show One Productions
“Show One Productions is a full-service production company presenting concerts with high-profile classical musicians, opera stars, and orchestras, as well as great dance and theatre companies.” 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.”
http://pims.ca/article/sine-nomine/

Sinfonia Toronto
“A World-Class Orchestra” (German review headline), Sinfonia Toronto performs in Trinity-St. Paul’s, Jane Mallett Theatre and Weston Recital Hall. Their 2023-2024 season includes 10 premiers and all-time Baroque, Classical and Romantic favourites.” www.sinfoniatoronto.com/

SoundCrowd
“Toronto’s first large-scale contemporary a cappella ensemble. Love Pitch Perfect? You’ll love us. All voice, no limits.” soundcrowd.ca/

St. Bartholomew’s Anglican Church, Regent Park
“The S. Bartholomew’s music programme features compositions by well-known masters such as Lassus, Byrd, Fauré and Howells, and rarely-heard treasures of the Middle Ages.” stbartstoronto.ca/

St. James Cathedral
“Music is an integral part of the life of St. James Cathedral. Our Anglican musical heritage continues to enrich and evolve in new and exciting ways.” stjamescathedral.ca/

St. Michael’s Choir School
“St. Michael’s Choir School – Canada’s only full time Choir School.” smcs.on.ca/

St. Olave’s Anglican Church
“A welcoming Anglican church supporting choral liturgy and music in the community.” stolaves.ca/

Tafelmusik Baroque Orchestra and Choir
“Tafelmusik brings a fresh perspective to historically informed performance. 17th to 19th century instrumental and choral music shares the stage with exciting multimedia programs, bold new commissions, and intriguing cross-cultural collaborations.” tafelmusik.org/

Tapestry Opera
“We make new opera in Toronto. Tapestry was founded in 1979, and we’re the only Canadian company solely dedicated to creating and performing original Canadian opera.” tapestryopera.com/

TO Live
“TO Live is one of Canada’s largest multi-arts organizations, programming and operating three iconic venues: Meridian Hall, St. Lawrence Centre for the Arts, and Meridian Arts Centre.” tolive.com/Home-Page

Toronto Beach Chorale
“Toronto Beach Chorale is a vital musical presence in the Beach, and has a reputation for artistic excellence. Artistic Director Mervin W. Fick inspires choristers’ true joy of singing.” www.torontobeachchorale.com/

Toronto Children’s Chorus
“The Toronto Children’s Chorus is a vibrant musical community that has been nurturing young voices for generations. Through exceptional choral training and performance experiences, we inspire growth, teamwork, and artistic excellence to children ages 4-18.” www.torontochildrenschorus.com/

Toronto Choral Society
“This December we are performing Bach’s Christmas Oratorio at Koerner Hall, the jewel of Toronto concert venues.” www.torontochoralsociety.org/

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

Toronto Community Orchestra
“The TCO performs two “pay what you can” concerts for the public per season at East End United, 310 Danforth Ave, Toronto.” torontocommunityorchestra.org/

Toronto Mendelssohn Choir
“The Toronto Mendelssohn Choir is proud to be one of Canada’s oldest, largest, and best-known choral organizations. Under the incredible leadership of maestro Jean-Sebastien Vallée, 2023/24 promises to be a season full of exhilarating performances, including collaborations with the Toronto Symphony Orchestra.” www.tmcchoral.org/

Toronto Operetta Theatre
“TOT will return to the St. Lawrence Centre stage with a new season of wonderful music, comedy, and romance – the best of Operetta and Musical Theatre!” www.torontoperetta.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.” www.tso.ca/

Trio Arkel
“Chamber music series in the heart of Toronto.” www.trioarkel.com/

University of Toronto Faculty of Music
“Join the Faculty of Music’s vibrant community for a season of over 100 events including an exciting lineup of distinguished visitors, performances, lectures, symposia and more.” www.music.utoronto.ca/

Untitled Ensemble Chamber Music Society
“A not for profit chamber music project dedicated to exploring works by historically marginalized composer groups with an emphasis on works by women.” www.untitledensemble.ca/

Upper Canada Choristers
“The Upper Canada Choristers is a mixed voice community choir committed to excellence, diversity, and the joy of singing.” www.uppercanadachoristers.org/

Vesnivka Choir
“Vesnivka Choir’s 2023–2024 concert season features an exciting program of Ukrainian patriotic songs, Christmas music as well as Ukrainian and Indigenous traditional music and will include interesting guest ensembles.” http://www-vesnivka.com/

VIVA Singers Toronto
“VIVA Singers Toronto is a family of choirs with a mandate to give members, ages four through adult, the opportunity to achieve artistic excellence in a singer-centred, collaborative choral community. Every Voice Matters!” www.vivasingerstoronto.com/

VOCA Chorus of Toronto
“The VOCA Chorus of Toronto, a dynamic, auditioned ensemble under the leadership of artistic director Jenny Crober, performs a broad range of repertoire in collaboration with a variety of superb guest artists.” www.vocachorus.ca/

VOICEBOX: Opera in Concert
“The 50th anniversary season features three early Bel Canto influenced operas of the iconic Italian Master, Giuseppe Verdi.” http://operainconcert.com/

Westben
“Join us at Westben in 2024 as we celebrate 25 years of bringing people together through music in nature near Campbellford. Experience our Summer and Fall Festivals at The Barn, Willow Hill and the Campfire and year round programming at the Schoolhouse.” www.westben.ca/

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

Yorkminster Park Baptist Church
“Yorkminster Park is synonymous with magnificent music. Whether it’s the choir accompanied by the majestic Casavant organ, our Memorial Carillon (one of twelve in Canada), or the congregation lifting their voices in hymns of praise, vocal and instrumental expressions of faith are integral in the Yorkminster Park experience.” www.yorkminsterpark.com/
NEW SEASON. NEW LOOK.

BRAMPTON ON STAGE
JUNE - DECEMBER 2023
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ROSE ORCHESTRA: AUTUMN BRILLIANCE
OCTOBER 21, 2023

B-JAZZED
OCTOBER 24 & DECEMBER 19, 2023

PAVLO
OCTOBER 28, 2023

CHRISTMAS AT THE ROSE WITH THE BRAMPTON CONCERT BAND
DECEMBER 2, 2023

ROSE ORCHESTRA: GINGERBREAD JOY
DECEMBER 9, 2023

ADI BRAUN QUARTET - NOIR
DECEMBER 14, 2023

BRAMPTONONSTAGE.CA
BOX OFFICE: 905 874 2800

BRAMPTON ON STAGE
THE ROSE GARDEN SQUARE
LBP
CYRIL CLARK
**LIVE OR ONLINE**

**Sunday October 1**

- **11:00am:** Yorkminster Park Baptist Church. Carson Dedication and Recital. Dr. Andrea McCrady, Dominique Carriou.
- **2:00pm:** Niagara Symphony Orchestra.
- **4:00pm:** Burlington Performing Arts Centre. Leipzig's Way by Gold. Captain Wind Band. Burlington Performing Arts Centre - Community Studio Theatre, 440 Locust St., Burlington. 905-681-6000. $49.50; $44.50(member).
- **5:00pm:** Ballet Jorgen. The Nutcracker.
- **7:00pm:** St. Thomas' Anglican Church. Even-song, Te Deum, and Atoning. Howells: Magnificat & Nunc Dimittis “Collegium Regale.” Britten: Festival Te Deum. Peter Phillips: Motet “Elegij abojescus esse.” Guest: John Tuttle, conductor; Choir of St. Thomas’s Church. Elizabeth Anderson, director; Manuel Piazza, conductor; Choir of St. Thomas’s Church; Elizabeth Anderson, director; Manuel Piazza, conductor; Choir of St. Thomas’s Church. $10 to $20.

**Monday October 2**

- **10:00am:** Westben. Fall Festival: Sounds in Nature. Enjoy a magical autumn morning amidst the splendid splendor of colourful forests, peaceful streams, and turning leaves. Ben Finlay & Friends, Willow Park Amphitheatre, 6698 County Road 30 N., Campbellford. 1-877-883-5777 or www.westben.ca. $55(3rd); $30(under 30); $20(Livestream).
- **2:00pm:** William and Mary in Music: A Day of Chamber Music. With the Montclair Chamber Ensemble. 2323 or www.stthomas.on.ca. Freewill offering. Reception to follow in parish hall.
- **7:00pm:** INNERChamber Inc. Three-Part Inventions. Reflections by Roy Lewis on the roots of creativity. Original compositions by Graeme Hargrove and Ben Bolt-Martin connected by the musical experiments of Bach and Domenico Scarlatti. Roy Lewis, actor; Ben Bolt-Martin, cello; Graham Harrow, percussion. Factory 163, 163 King St., Stratford. tickets@innerchamber.ca. $45; $30(arts workers/st); $20(Livestream). 5:30pm - Pre-show dinner. A light meal is available to in-person patrons. Live & LIVESTREAM.

**October 1 to Dec 7, 2023**

**Sunday October 1**

- **11:00am:** Yorkminster Park Baptist Church. Carson Dedication and Recital. Dr. Andrea McCrady, Dominique Carriou.
- **2:00pm:** Niagara Symphony Orchestra.
- **4:00pm:** Burlington Performing Arts Centre. Leipzig's Way by Gold. Captain Wind Band. Burlington Performing Arts Centre - Community Studio Theatre, 440 Locust St., Burlington. 905-681-6000. $49.50; $44.50(member).
- **5:00pm:** Ballet Jorgen. The Nutcracker.
- **7:00pm:** St. Thomas’ Anglican Church. Even-song, Te Deum, and Atoning. Howells: Magnificat & Nunc Dimittis “Collegium Regale.” Britten: Festival Te Deum. Peter Phillips: Motet “Elegij abojescus esse.” Guest: John Tuttle, conductor; Choir of St. Thomas’s Church. Elizabeth Anderson, director; Manuel Piazza, conductor; Choir of St. Thomas’s Church. $10 to $20.

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**Tuesday October 3**

- **12:00 noon:** Canadian Opera Company.

**Wednesday October 4**

**8:00: Hugh’s Room. Cocomontoya.**

**8:00: Toronto Symphony Orchestra.**

**Saturday October 7**

**8:00: Flato Academy Theatre.**
Indigenous Artists and Sultans of String. Walking Through the Fire: A Trailblazing Musical Response to the TRC’s 94 Calls to Action. Sultans of String; Alyssa Delbaere-Sawchuk, fiddle; Marc Meniléen, singer/songwriter; Shannon Thunderbird, singer/songwriter; Don Ross, guitar; and others. 2 Lindsay St. S., Lindsay. www.flatoacademytheatre.com/events/shows/sox or 705-324-9111 or 1-877-888-0038 or boxoffice@flatoacademytheatre.ca. From $42.

**8:00: Toronto Symphony Orchestra.**
Pops: The Doo Wop Project. The Doo Wop Project, vocal group; Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $47. Also Oct 3.

**9:00: Flato Casino Theatre.**

**8:00: Opera Revue.**
Tasting Notes: Wine Meets Opera. Selections from works by Mozart, Verdi, and Gounod. Daniele Frisene, soprano; Alexander Hajek, baritone; Claire Ellis Harris, piano; Chandie Veses, wine guide. My House in the Junction, 282 Dundas St. W. 647-637-7491 or www.operarevue.com/tast- ing-notes-wine-meets-opera. $60. 15% discount for groups of 3 or more.

**8:30: Brantford Symphony Orchestra.**
Indigenous Artists and Sultans of String. Walking Through the Fire: A Trailblazing Musical Response to the TRC’s 94 Calls to Action. Sultans of String; Alyssa Delbaere-Sawchuk, fiddler; Marc Meniléen, singer/songwriter, Shannon Thunderbird, singer/songwriter; Don Ross, guitar; and others. Sanderson Centre for the Performing Arts, 8 Balhousie St. Brantford. www.brantfordsymphony.ca/event/walking-through-the-fire or 519-759-8000. $49; $20(t).
LIVE OR ONLINE

Oct 1 to Dec 7, 2023

28(4:30). At 7:30pm unless otherwise noted.
• 7:30: University of Toronto Faculty of Music. Side-By-Side Concert Series. Students from the Conservatoire national supérieur de musique de Lyon join with Faculty of Music string students and faculty. Marianna Pitié, conductor. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-408-0038. $40; $25(s); $10(st). Ut of T students admitted free with a valid TCard, space permitting.

Saturday October 7

• 2:00: Toronto Symphony Orchestra. Film Screening: Disney’s Coco In Concert. Music by Michael Giacchino. Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $55. Also Oct 11, 12.
• 7:30: Canadian Opera Company. Fidelio. See Oct 1. Also Oct 12, 14, 19, 21, 22 (pm). 28(4:30). At 7:30pm unless otherwise noted.

Sunday October 8

• 2:00: Canadian Opera Company. La Bohème. See Oct 6. Also Oct 12, 13, 19, 21, 22 (pm). 28(4:30). At 7:30pm unless otherwise noted.
• 2:00: Music Salon. Carnival of the Animals. For ages 5 and up. Listen to poetry about animals, participate in unique choreography, enjoy artworks created by students, win prizes in educational games, receive gifts, and save refreshments.

Tuesday October 10


Wednesday October 11


Thursday October 12

• 12:00 noon: Music at Metropolitan. Thursday Noon at Met. With carillon recital at 11:30am. Philip Joseph Filion, organ. Metropolitan United Church, 5 Queen St E. www.munited.ca/live. Free. LIVE & STREAMED.

Friday October 13


• 7:30: Beach United Church. An Evening with Oleg Samokhin. A fundraising concert of live music for the people of Ukraine. Works of Lutz, Debussy, and Ravel. Oleg Samokhin, piano. 140 Winaive Ave. communications@beachuc. com. Freewill offering. Minimum $30 donation at the door suggested. Funds raised will be donated to the Sunnybrook Hospital Foundation’s Ukraine Surgical Educational and Training Partnership with three hospitals in Lviv, Ukraine.
• 7:30: Canadian Opera Company. La Bohème. See Oct 6. Also Oct 12, 13, 19, 21, 22 (pm). At 7:30pm unless otherwise noted.

• 8:00: Music Gallery. X Avant XVIII: Neewermmiddass - Day 1: so what do you think? (vol). Germaine Liu, Fahmid Nibesh, Raphael Rother; Mark Zurawinski, and Six Turntables. 918 Bathurst Centre for Culture, Arts, Media and Education, 918 Bathurst St. www.musicgallery.org/programming/2023-2024-season/x-avant-xviii. $10(Members, Arts Workers, Low Income); $15(adv); $20 Regular.

October 12 at 8 pm QUATUOR DANEL

October 14

11:00 am: Westben. Thank You Notes: A Back-to-School Talk. Child-friendly thank you card thanks from Rachmaninoff's Second Piano Concerto to Celine Dion. Chopin: Nocturne No. 2; Liszt: Liebestraum; Chopin: No. 2; Tchaikovsky's Symphony No. 5. Free. 8:00 am: Chorus Workshop. Workshops led by the great chief barriers: works including Excerpts from Requiem Mass by Mozart. Free. 10:00 am: Xenia Concerts. An Adaptive Concert with the Dior String Quartet. $25. Pre-concert chat from 9:45 am.

11:00 am: London Symphony. The Ninth Opening night of the 2023-24 Season. Andrew Balfour: Amie. Beethoven: Symphony No. 9 in D major; Schumann: Symphony No. 2 in C major. 8:00 pm: The Terry Cade Project. Featuring Wounded Two Bald Guys. Nick Maclean, piano; Brownman Ali. $35. Also Oct 15 (3 pm).


11:00 am: Thursday October 15

11:00 am: Flato Markham Theatre. SAM-AJAM: YOU are the Show! 171 Town Centre Blvd., Markham. 905-305-7469 or www.flatomarkhamtheatre.ca. $48 (regular); $58 (prime); $15 (YTX). Also Oct 14 (2 pm), 15 (pm).

2:00 pm: Ballet Jorden. Cinderella. Music by Sergei Prokofiev and Choreography by Bengt Jorgen. FirstOntario Concert Hall, 1 Summers Ln., Hamilton. flatomarkhamtheatre.ca. $48-916-4725.

2:00 pm: Blessed Trinity Church/Toronto Oratorio Society. Haydn's The Creation. Gln. music by: George Frideric Handel (Coronation Day). Ryan Downey, tenor (Urli); John Holland, bass (Raphael/Adam); Blessed Trinity Choir & Chamber Orchestra. Blessed Trinity Church, 3220 Bayview Ave. 416-869-3488 or facebook.com/events/80064238072017.

7:00 pm: Flato Markham Theatre. SAM-AJAM: YOU are the Show! 171 Town Centre Blvd., Markham. 905-305-7469 or www.flatomarkhamtheatre.ca. $48 (regular); $58 (prime); $15 (YTX). Also Oct 14 (2 pm), 15 (pm).

6:30 pm: workshop: Come Sing. Schola Magdalena. 32nd Annual East Coast Kitchen Party. Featuring Gln. music by: George Frideric Handel (Coronation Day). Ryan Downey, tenor (Urli); John Holland, bass (Raphael/Adam); Blessed Trinity Choir & Chamber Orchestra. Blessed Trinity Church, 3220 Bayview Ave. 416-869-3488 or facebook.com/events/80064238072017.


8:00 pm: Royal Conservatory of Music. Global Music Series. Saini: Canadian Odyssey; Richard Oskari: The Giant. $20 (YTX); $35 (prime); $50 (VIP Experience). Flato Markham Theatre. $25 (regular); $35 (prime); $45 (VIP Experience). Flato Markham Theatre.


2:00 pm: Ballet Jorden. Cinderella. Music by Sergei Prokofiev and Choreography by Bengt Jorgen. FirstOntario Concert Hall, 1 Summers Ln., Hamilton. flatomarkhamtheatre.ca. $48-916-4725.

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LIVE OR ONLINE

**United Church.**
- 7:30: **Canadian Opera Company. Fiddle.** See Oct 1. Also Oct 20. At 7:30pm unless otherwise noted.
- 7:30: **FirstOntario Performing Arts Centre. Burton Cummings.** FirstOntario Performing Arts Centre, Partridge Hall, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac.ca. $95; $85(members).
- 8:00: **Flato Markham Theatre.** Hiroshi's Sushi+Concert. Adam O'Farrill; trumpeter; Hadrien Feraud, bass; Gene Coye, drums. 171 Town Centre Blvd., Markham. 905-305-7469 or www.flatomarkhamtheatre.ca. $88(regular); $88(prime); $15(TIX).

Thursday October 19


12:00 noon: **Music at Metropolitan.** Thursday Noon at Met.: With cinnicale recital at 11:30am. Irina Bazik, piano. Metropolitan United Church, 56 Queen St. E. www.metunited.ca/live. FREE. LIVE & STREAMED.


12:00 noon: **Music at Metropolitan.** Thursday Noon at Met.: With cinnicale recital at 11:30am. Irina Bazik, piano. Metropolitan United Church, 56 Queen St. E. www.metunited.ca/live. FREE. LIVE & STREAMED.

12:00 noon: **Music at Metropolitan.** Thursday Noon at Met.: With cinnicale recital at 11:30am. Irina Bazik, piano. Metropolitan United Church, 56 Queen St. E. www.metunited.ca/live. FREE. LIVE & STREAMED.

Wednesday October 18


7:00: **City Playhouse Theatre.** Gatsby. Music by Laura Nobili. 1000 New Westminster Dr., Thornhill. 905-303-2000 or 905-832-2281 or www.cityplayhouse.ca/event/655-209/655-267. From $20.

12:00 noon: **Kitchener-Waterloo Chamber Music Society.** Chamber Music for Piano & Violin. Jean-Luc Therrien, piano; Jean-Samuel Bez, violin. First United Church, 16 William St. W., Waterloo. 519-569-1809 or www.ticketscena.kwcms.ca/kwcms. $30; $20(st). NOTE: Change of venue from KWCMCS Music Room to First

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the Americas. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.


7:30: **Canadian Opera Company. Fiddle.** See Oct 1.

7:30: **Freesound. Music for Trumpet, Accordion, and Percussion.** Freesound members Émilie Fortin, Matti Pukki, and Michael Murphy perform music written for them by Laurence Crane, Lien van der Voet, Sophie Dupuis, Magnus Lindberg, and Christopher Fox. Array Square, 155 Walnut Ave. 647-354-4034. PWYC.


8:00: **Brampton On Stage.** Kim Mitchell, Singer & songwriter. Rose Theatre, 1 Theatre Ln., Brampton. www.ticketbrampton.ca or 416-574-8200.


8:00: **Exquisite Chamber Singers.** Music to Inspire. “Come in, all you two-legged creatures, there is good life here”. Andrew Balisan. “Come in, all you two-legged creatures, there is good life here”. Andrew Balisan. Doors: 7:00. Performance: 8:00. St. Andrew’s Presbyterian Church, 73 Simcoe St. 416-593-5600 X231 or www.standrewstoronto.ca. Free. Reservable: $5, $20, $40 or over. Tax receipt.
● 5:00: St. John’s Norway Church. St. John’s Norway Hymn Fest. A selection of our favourite hymns, including “Praise, My Soul, the King of Heaven” and solo repertoire including Franck’s Panis angelicus. St. John’s Choir & soloists; Cara Halpin, organist and Director of Music. 470 Woodbine Ave. 416-691-4560. Free.


● 7:00: Beach Cares. Big Band Music Night. An evening with hors d’oeuvres, silent auction, dance demo/lesson, door prizes, gift baskets, cash bar, and more. Toronto All-Star Big Band, John Amato, vocalist; Shannon McDougal, vocalist. Beach United Church, 140 Wineva Ave. www.eventbrite.ca/manage/events/66508256867/details. $50. In support of The Beach Cares refugee sponsorship program.


● 7:30: Brampton On Stage. Autumn Brilliance. Come along for an exhilarating ride in the Canadian countryside with colorful music that evokes the crisp fall air; the bountiful harvest and the brilliant reds and golds in the trees. The Rose Orchestra. Rose Theatre, 1 Theatre Ln., Brampton. www.tickets.brampton.ca or 905-874-2800. From $20.

● 7:30: Canadian Opera Company. La Bohème. See Oct 6. Also Oct 22.


● 7:30: Hamilton Philharmonic Orchestra. Britten, Vaughan Williams & Elgar: Britten: Variations on a Theme of Frank Bridge; Vaughan Williams: Oboe Concerto; Knowles: New Work (world premiere); Elgar: Enigma Variations. Ahele Remezova, oboe; James Kahane, conductor. FirstOntario Concert Hall, 1 Summers Ln., Hamilton. 905-526-7756; boxoffice@hpo.org. $20-$50. 6:30 pm pre-concert talk.


● 8:00: FirstOntario Performing Arts Centre. Fleetwood Mac’s “Rumours”. Tommy Youngsteen. FirstOntario Performing Arts Centre, Cairns Recital Hall, 250 St. Paul St., St. Catharines. 905-686-0722; boxoffice@firstontario.ca. $49.50.


● 8:00: Kindred Spirits Orchestra. Opening Night Gala: War and Peace. Stravinsky: Scherzo fantastique Op.3; Lutoslawski: Concerto for Piano & Orchestra; Honegger: Symphony No.3 “Symphonie Liturgique”. Christina Petrowska Quilico, piano; Daniel Vnukowski, host; Kristian Alexander, conductor. Richmond Hill Centre for the Performing Arts, 10288 Yonge St., Richmond Hill. 905-787-8811. $30-$40; $22.20-$30/student; $15-$20 full-time student or 18 and under. 7:10pm: Prelude pre-concert recital. 7:20pm: pre-concert talk. Intermission discussion and Q&A with Christina Petrowska Quilico and Daniel Vnukowski. Post-concert reception.

● 8:00: Richmond Hill Philharmonic Orchestra. Elements. George Fenton: Planet Earth - Overture; Sibelius: The Tempest - Suite; Vaughan Williams: Prelude to Sinfonia Antarctica; Smetana: The Moldau (“Vltava”); Handel: Water Music - Suite; Falla: Danza ritual del fuego (Ritual Fire Dance) from El amor brujo. Jessica V. Kun, conductor. Richmond Hill Centre for the Performing Arts, 10288 Yonge St., Richmond Hill. www.rhpo.ca or 905-787-8811 or boxoffice@rhcentre.ca. $34-$65.


● 8:00: Sinfonia Toronto. Beethoven’s 5th. Opening concert of Sinfonia Toronto’s 25th Anniversary season. Beethoven: Symphony No.5 in c Op.67; Frank Horvat: Magnifi cent Roots (first performance); Louis Sauter: Regard de l’anniversaire IV (first performance); Dar Taktakishvili; Violin Concerto No.2 (first Canadian performance); Sarasate: Zigeunerweisen (Gypsy Airs). Elisos Gogibedashwill, violin; Sinfonia Toronto; Nurhan Arman, conductor. George Weston Recital Hall, Meridian Arts Centre, 5040 Yonge St. 416-499-0403 or www.sinfoniatoronto.com. $52; $40(sr); $20(st).

October 1 to Dec 7, 2023

LIVE OR ONLINE

1-800-708-6754 or www.tolive.com. From $75. Also Oct 20(8pm); 21(8pm).


Sunday October 22

1:00: Don Wright Faculty of Music. Flute Day Recital featuring Susan Hoppeiner; Susan Hoppeiner, flute; Von Kuster Hall, Music Building, Western University, 151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.

2:00: Canadian Opera Company. La Bohème. See Oct 6. Also Oct 28(4:30). At 7:30pm unless otherwise noted.

2:00: Markham Concert Band. Silver Screen Spectacular. Music from Mary Poppins, Marvel’s Avengers, OITNB, The Incredibles, and other films. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469; flatomarkhamtheatre.ca. $10-$26.


7:00: Burlington Performing Arts Centre. Indigenous Artists and Sultans of String. Burlington Performing Arts Centre, 300 Main St. S. www.burlingtonperformingarts.ca. From $25. Also Oct 26(3pm), Nov 12(3pm).

8:00: Changepoint Orchestera. Changepoint Orchestera. Changepoint Orchestera.

Harvest Song

SUN. OCT. 22 | 4:00 PM

Church of St. Michael and All Angels 611 St. Clair Ave. W.

Wychwood Clarinet Choir

4:00: Wychwood Clarinet Choir. Harvest Song: Mozart: Excerpts from The Marriage of Figaro; A Nightingale Song in Berkeley Square; Beethoven: Moonlight Serenade (arr. Steve Macdonald); Holst: First Suite in E-Flat. Wychwood Clarinet Choir; Michele Jacot, director & clarinet solo. St. Michael and All Angels Anglican Church, 611 St. Clair Ave. W. www.wychwoodclarinetchoir.ca. Free.

5:00: Nocturnes in the City. Chamber Music Recital. Mndyans: Three Ukrainian Songs; Mozart: Clarinet Quintet in A K.581; Donopor: String Quartet No.12 in F Op.96 “American Quartet”. Zemlinsky String Quartet; Peter Stoll, clarinet. St. Wenceslaus Church, 496 Gladstone Ave. 416-481-7244. $25.

7:00: Toronto Symphony Orchestra. Beethoven’s Ninth. Olga Neuwirth: Dreydl (Canadian Premiere); Ligeti: Violin Concerto; Beethoven: Symphony No. 7. Jonathan Crow, violin; Gustavo Gimeno, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $35. Also Oct 28(8pm) - RTH, 29(3pm) - George Weston Recital Hall.

Wednesday October 25


8:00: Toronto Symphony Orchestra. Bartok: Concerto for Strings; Barber: Violin Concerto; Beethoven: Symphony No. 7. Jonathan Crow, violin; Gustavo Gimeno, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $35. Also Oct 28(8pm) - RTH, 29(3pm) - George Weston Recital Hall.

Thursday October 26

12:00 noon: Music at Metropolitan. Thursday Noon at Met. With carillon recital at 11:30am. Joshua Zentner-Barrett, organ. Metropolitan United Church, 56 Queen St. E. www.munited.ca/live. Free. LIVE & STREAMED.

7:00: Canadian Opera Company. Centre Stage: Ensemble Studio Competition. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Premium experience tickets at www.CCCCentreStage.ca or CentreStage@coc.ca. $60-$95.


7:30: Opera Atelier. Gluck’s Orpheus and Euridice. Colin Ainsworth, tenor (Orpheus); Mireille Asselin, soprano (Euridice); Anna-Julia David, soprano (Amor); Tafelmusik Baroque Orchestra, Tafelmusik Chamber Choir and others. Elgin Theatre, 189 Yonge St. 416-703-5767 x700; OperaAtelier.com. From $55. Also Oct 26; 29(7:30pm), Nov 12(7:30pm).

8:00: Burlington Performing Arts Centre. April Wine. Burlington Performing Arts Centre - Community Studio Theatre, 440 Locust St., Burlington. www.burlingtonpac.ca/events/april-wine or 905-568-1600. From $64.50.

8:00: Flato Markham Theatre. Little Pear Garden Dance Company: Spectrum of Connections. 171 Town Centre Blvd., Markham. 905-305-7469 or www.flatomarkhamtheatre.ca.

Tuesday October 24


7:00: FirstOntario Performing Arts Centre/Brock University. Dr. Susan Rogers - The Music of Listening. FirstOntario Performing Arts Centre, Partridge Hall, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac.ca. PWYC! ($20 suggested).


8:00: Don Wright Faculty of Music. Student Composers Concert. Von Kuster Hall, Music Building, Western University, 151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.

For more information visit www.rezonenceensemble.ca

Resonance Baroque Ensemble is thrilled to announce their 2023/2024 concert season:

Encounter in Constantinople (October 29)
Disappearing Act (February 4)
Madness and Meaning (April 28)

For more information visit www.rezonenceensemble.ca
ca. $48 (regular); $58 (prime); $15 (YTOX).


**Music Toronto**

**FREE EVENT**

October 26 at 8 pm

GEOFF NUTTALL
HAYDN CELEBRATION

music-toronto.com

**Friday October 21**


• 12:30: Don Wright Faculty of Music. Tempus: Music for Climate Change. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.


• 7:00: Jazz at Durbar. Matt Pines, Jazz Trio. Matt Pines, piano; TBA, double-bass; and Rebecca Erkin, vocals. Durbar Indian Restaurant, 2496 Bloor St. W. 416-762-4441 or www.rebeccaercaikin.com.

• 7:00: Music at Metropolitan. Royal College of Organists: Phantoms of the Organ. Spooky favourites for the organ and piano featuring emerging artists. Metropolitan United Church, 56 Queen St. E. www.metunanited.ca/live. Free. LIVE & STREAMED.

• 7:30: Don Wright Faculty of Music. Parsons and Poole Concert. Yekwon Sunwoo, piano. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. $40/$15(adv.), $45/$20(adv. at door).

• 7:30: FirstOntario Performing Arts Centre. The Rolling Stones Tribute Band. FirstOntario Performing Arts Centre, Partridge Hall, 250 St. Paul St., St. Catharines. 905-688-0722 or boxoffice@firstontarioartscenecentre.com or www.firstontarioartscenecentre.com. $15.64-$82.90. From $25. Also Oct 27.


**Saturday October 28**


• 4:30: Canadian Opera Company. La Bohème. See Oct 6.


• 7:00: Kitchener-Waterloo Chamber Music Society. Norton Al. Pierre-Paul Provencer, baritone; Vicente Garcia, double-bass; Laurie Rosewarne, piano; Rémi Barrette, guitar; Erik Johnson-Scherger, violin. First United Church, 16 William St. W., Waterloo. 519-569-1809 or www.ticketscene.ca/kwcms. $30; $20(adv. at 1st). NOTE: Change of venue from KWCMS Music Room to First United Church.


• 7:30: Opera Atelier. Gluck’s Orpheus and Eurydice. See Oct 26. Also Oct 29(2:30pm), Nov 12(3:30pm).

• 7:30: Opera by Request. Idomeneo. Music by W.A. Mozart. Dillon Parmer, tenor (Idomeneo); Meghan MacPhee, soprano (Ilia); Whitney O’Hearn, soprano (Stammele); Whitney Sloan, soprano (Elektra); Francis Domingue, tenor (Arbacca); Henry Irwin, baritone (The Oracle); Hillary Krutich, soprano; and Bree Horton, mezzo (Two Cretan Women); William Shockhoff, piano and music director: College St. United Church, 452 College St. 416-455-2365. $20.

• 7:30: Orpheus Choir of Toronto. I Will Hold You. Music by immigrant composers Hussein Jannamohamed, Pouya Hamidi, Tracy Wong, and Natalie Fasheh; Caroline Shaw: To the Hands; Stephen Paulus: All Things are Passing By. Thomas Burton, conductor: Christ Church Deer Park, 1570 Yonge St, orphuschoirtoronto.com. $45; $35(adv.); $20(adv. 1st).


**October & November 2023**

THE WHOLE NOTE
Oct 1 to Dec 7, 2023

LIVE OR ONLINE

Bade Me Welcome; Holst: I Vow to Thee, My Country; John Barry & Don Black: Here’s to the Heroes; David Chauk: Elegie; and other works. Upper Canada Brass. Guest: Olivier Laquerre, baritone. St. Mary’s Anglican Church, 10030 Yonge St., Richmond Hill. 705-792-5766.

● 7:30: Windjammers Wind Ensemble. “Vil-
lages of the Way” Concert for Mully Chil-
dren’s Family.

● 8:00: Brampton On Stage. Pavlo, Pavlo. guitar. Rose Theatre, 1 Theatre Ln., Brampt-
on. www.tickets.brampton.ca or 905-874-2600. From $15.

● 8:00: Canadian Musical Orchestra. Rouh-
olah Khaleghi: An Iranian Musical Icon. Kouasa Nakhaei, artistic director; Hadi Milano, nar-
rator; Ava Rostamian & Habib Hosseini, vocal-
ists. Trinity-St. Paul’s Centre, 427 Bloor St. W. www.eventbrite.ca/e/rouholah-khaleghi-an-
iranian-musical-icon-tickets-689846163867. $45.26.

● 8:00: Flato Markham Theatre. Annual Discovery Gala: Gala Red, 171 Town Centre Blvd., Markham. 905-305-7489 or www.fl-
tomarkhamtheatre.ca. $950 (regular show only); $175 (prime show only).


● 8:00: Orchestra Toronto. Strength Through Our Ancestors. Bach (arr. Sto-
kowski): Toccata and Fugue in d: Shostako-
vich: Violin Concerto No.1 in a; 77: Brahms: Symphony No.4 in e Op.98; Mark Fewer; vi-

● 8:00: FirstOntario Performing Arts Cen-
tre/Pride Niagara. The Rocky Horror Pic-
ture Show. Darryl Dyball, host. FirstOntario Performing Arts Centre - The Film House, 250 St. Paul St., St. Catharines. 905-688-
0722; boxoffice@firstontariopac.ca. $15. Also Oct 27(10pm), 28(10pm). Costumes welcome.

● 8:00: Hannaford Street Silver Band. La Trompette Francaise. Robert Weymouth, trumpet; Jean-Michel Malouf, conductor. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. From $17. www.tickets.
centre.ca/event/10005F2DFA834CA8.

● 8:00: Les AMIS Concerts. Chamber Music Concert. Works by György Gouyet, Bohuslav Martinů, and Zoltán Kodály. Laurence Kayaleh, violin; Elizabeth Dolin, cello. Trin-
ity United Church, 294 Division St., Cobourg. Tickets available at the door. Information at www.lesamisconcerts.ca. $35.

● 8:00: Toronto Symphony Orchestra. Beethoven’s Seventh. Taney Davies: Plumes (first North American performance); Ligeti: Violin Concerto; Beethoven: Symphony No. 7. Jonathan Crow, violin; Gustavo Gimeno, con-
ductor. George Weston Recital Hall, Meridian Arts Centre, 5040 Yonge St. 416-386-3375. From $54. Also Oct 25(6pm - RTH) & 28(6pm - RTH).

● 8:00: Wilfrid Laurier University. Steve-
phen Page at Laurier with the Penderecki String Quartet & Guests. Penderecki String Quar-
tet; James Campbell, clarinet; Steven Page, viola; Wilfrid Laurier University. David-
ids Hall, 75 University Ave., Waterloo. www.
eventbrite.ca/e/steven-page-at-laurier-
with-the-penderecki-string-quartet-and-
guests-tickets-36591800687. From $20. All proceeds from this concert support Lau-
rie’s Make Space for Music fundraising campaign.

● 8:00: The Edison Singers. Royal Splen-
dour: A Celebration of Royal Music in Words, Images & Song. Neil Edison, conductor. Niag-
ara-on-the-Lake location and ticket pricing to be confirmed. www.theedisonsingers.com/
performances. Also Nov 4 (Toronto) & Nov 5 (Guelph).

● 8:00: FirstOntario Performing Arts Cen-
tre. Heart! Heart! with Mark Lalama Trio. FirstOntario Performing Arts Centre, Robert-
son Theatre, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac.ca. $35; $186 (table of 6).

● 8:00: Pax Christi Chorale. Alzheimer’s Stories. Robert Cohen: Alzheimer’s Stor-
ies; and works by Mark Sirett, Eleanor Daley, Kim Andre Arnessen, Eric Whitacre, and 
Jake Runestad. Pax Christi Chorale; soloists; in-strumental ensemble; Josh Tamayo, piano; Elaine Choi, conductor. Holy Blossom, 1590 Bathurst St. www.paxchristi-
chorale.org. $45(tax); $20(19-35); $10 (under 19), $25(sr); $20(19-35); $10 (under 19).

● 8:00: St. Paul’s Bloor Street Anglican 
Church. Benefit Concert for St. Paul’s Refu-
egee Ministry. Beethoven: Piano Sonata No.17 in d Op.31 No.2 “Tempest”; Chopin: Ballade No.4 in f Op.52; Chopin: Fantaisie in c Op.49; Liszt: Spanish Rhapsody S.265; Debussy: Estampes; Schubert: Das Wandern; Puc-
cini: “Che gelida manina” from La Bohème; and other works. Ryan Downey, tenor;
11:00am: Encore Symphonic Concert Band. Monthly Concert, 35-piece concert band performing band concert music, pop tunes, jazz standards (2 singers) and the occasional march. Trinity Presbyterian Church York Mills, 2737 Bayview Ave. www.ecoreband.ca. $10.

12:00 noon: Music at Metropolitan. Thursday Noon at Met: Julia Mirzoev, viola. Metropolitan United Church, 56 Queen St. E. www.metunited.ca/live. Free. LIVE & STREAMED.

7:30: Brampton On Stage. The Wizard Of Oz. Brampton Music Theatre. Rose Theatre, 1 Theatre Ln., Brampton. www.tickets.brampton.ca or 905-674-2800. From $15. Also Nov 3 (7:30pm), 4 (7:30pm & 7:30pm), 5 (7pm), 9 (7:30pm), 10 (7:30pm), 11 (7:30pm), 12 (2pm).

7:30: Tapestry Opera/Crow’s Theatre. Rocking Horse Winner. See Nov 1. Also Nov 4 (11:30pm), 5 (7:30pm), 9 (7:30pm), 11 (7:30pm), 12 (11:30pm).

8:00: Scarborough Music Theatre. Xanadu. Music and Lyrics by Jeff Lynne and John Farrar. Scarborough Village Theatre, 3630 Kingston Road, www.xanaduontario.com. $27 (sr/st), $25 (group rate). Also Nov 3 (8pm), 4 (8pm), 5 (7pm), 9 (8pm), 10 (8pm), 11 (8pm), 12 (1pm), 16 (6pm), 17 (6pm), 18 (2pm).

8:00: Toronto Symphony Orchestra. An Evening with Audra McDonald. Audra McDonald, singer/actor; Andy Einhorn, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $78.


7:00: Fallsview Casino Resort. Paul Anka: Seven Decades Tour. Fallsview Casino Resort, OLG Stage, 6380 Fallsview Blvd., Niagara Falls. 1-877-333-3110 or www.ticketmaster.ca. From $64.


7:30: Brampton On Stage. The Wizard Of Oz. See Nov 2. Also Nov 4 (11:30pm) & 7:30pm), 5 (7pm), 9 (7:30pm), 10 (7:30pm), 11 (7:30pm), 12 (2pm).


8:00: Scarborough Music Theatre. Xanadu. See Nov 2. Also Nov 4 (8pm), 5 (7pm), 9 (8pm), 10 (8pm), 11 (8pm), 12 (1pm), 16 (8pm), 17 (8pm), 18 (2pm).

8:00: Toronto Consort. Time Stands Still. Artistic Direction by Alison Melville. Works by Richard Allison, Thomas Campion, Thomas Morley, John Johnson and others, along with duets and trios for other mixtures of instruments and voices. Martin Gosses, bass & spoken word artist. Trinity-St. Paul’s Centre, Jeanne Lamon Hall, 427 Bloor St. W. www.torontoconsort.org or 416-864-8337. Also Nov 4.

Saturday November 4

1:00: Brampton On Stage. The Wizard Of Oz. See Nov 2. Also Nov 5 (pm), 9 (7:30pm), 10 (7:30pm), 11 (7:30pm), 12 (1pm).

1:30: Tapestry Opera/Crow’s Theatre. Rocking Horse Winner. See Nov 1. Also Nov 5 (11:30pm), 8 (7:30pm), 9 (7:30pm), 11 (7:30pm), 12 (11:30pm).


4:00: St. Thomas’s Anglican Church. In Remembrance. Durufle: Requiem; Vaughan Williams: Lord, Thou Hast Been Our Refuge; and works by Larkin and Howells. Organ music by Durufle, Choirs of St. Thomas’s Church; Elizabeth Anderson, director; Manuel Piazza, assistant director. 383 Huron St. 416-979-2322 or www.stthomas.on.ca. Admission by donation.

7:00: Brampton On Stage. Crate Clash. Curated by Joseph Khargie. The ultimate DJ battle showcasing young DJs and DJ crews participating in a 70-year-old Jamaican tradition. Rose Theatre, 1 Theatre Ln., Brampton. www.tickets.brampton.ca or 905-674-2800. From $10.

7:00: Canadian Bandurist Capella/ Vesnikova Choir. Ukraine - Glorious and Free. Inspiring contemporary and historical patriotic songs sung to a backdrop featuring images of the war in Ukraine today. Canadian Bandurist Capella; Vesnikova Choir; Toronto Ukrainian Male Chamber Choir; Rumnynne United Church, 432 Rumnynne Rd. www.cbc-vesnikova-toronto.eventbrite.ca. $25; Free(under 18). Also Oct 29 (5pm at Metropolitan United Church, London).
**NEW ORFORD STRING QUARTET**

**Beethoven, Ravel**

3:15 pm Nov 5

**MOOREDALECOnCERTS.com**

- **2:00:** Scarborough Music Theatre. Xanadu. See Nov 2. Also Nov 5(2pm), 9(6pm), 10(6pm), 11(8pm), 12(1pm), 16(6pm), 17(6pm), 18(2pm).
- **2:00:** Toronto Consort. Time Stands Still. Artistic Direction by Alison Melville. Works by Richard Allison, Thomas Campion, Thomas Morley, John Johnson and others, along with due to technical difficulties with the instruments and voices. Martin Gomes, bass & spoken word artist. Trinity-St. Paul’s Centre, 1151 Richmond St. N., **London**, 519-569-1809 or www.ticketscene.ca/kwcms. Advance: $35; $20(st). At door: $40; $25(st).
- **2:10:** VOICEBOX: Opera in Concert. Un giorno di regno (King for a Day). Music by Giuseppe Verdi. Holly Chaplin, Belle Dao, Cézar Bello, Tonia Abrigo, Justin Welsh; Opera in Concert Chorus; Robert Cooper; chorus director; Suzy Smith, music director & piano. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. www.operainconcert.com or 416-366-7723 or 1-800-708-6754 or www.yorkminsterpark.com. Free. Donations welcome.
- **3:00:** Trio Arkel. Chamber Music Concert. Weber: Clarinet Quintet Op.34. Marie Béard, violin; Rémi Pelletier, viola; Winona Zelinka, cello. Guests: Dominic Desautels, clarinet; Luri Lee, violin. Trinity-St. Paul’s Centre, Jeanne Lamon Hall, 427 Bloor St. W. www.eventbrite.ca or admin@trioarkel.ca or 416-229-6918. $40.
- **3:15:** Mooredale Concerts. New Orford String Quartet. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-922-3714 x103; 647-868-2012 (eve/wknd). $55; $50(adult); $30(st).
- **4:00:** Music Salon. The Healing Power of Music. Informal Romantic Music lecture-concert in an innovative salon-style atmosphere. Wine, hors d’oeuvres and piano music by Schumann, Chopin, Lizst, Hensel, Tchakovski, Grieg and Dvořák, performed by young pianists and professional musicians. Learn about the healing power of music for enhancing immune system; treating various medical problems; stress reduction and emotional rescue. A Private Home in Burlington, 630 Budgern Common, Burlington, www.eventbrite.ca/e/the-music-salon-tickets-656162930247 or mayakavaller@gmail.com or 416-337-8345.

**NEW ORFORD STRING QUARTET**

Beethoven, Ravel

3:15 pm Nov 5

**MOOREDALECOnCERTS.com**

- **2:00:** Scarborough Music Theatre. Xanadu. See Nov 2. Also Nov 5(2pm), 9(6pm), 10(6pm), 11(8pm), 12(1pm), 16(6pm), 17(6pm), 18(2pm).
- **2:00:** TO Live. Harirahan: Soul India - Live in Concert. Harirahan, singer & composer. Meridian Hall, 1 Front St. E. www.tolive.com or 416-366-7723 and 1-800-708-6754 or boxoffice@tolive.com. From $50.
- **2:00:** Toronto Consort. Time Stands Still. Artistic Direction by Alison Melville. Works by Richard Allison, Thomas Campion, Thomas Morley, John Johnson and others, along with due to technical difficulties with the instruments and voices. Martin Gomes, bass & spoken word artist. Trinity-St. Paul’s Centre, 1151 Richmond St. N., **London**, 519-569-1809 or www.ticketscene.ca/kwcms. Advance: $35; $20(st). At door: $40; $25(st). NOTE: Change of venue from KWCMS Music Hall, Bader Centre for the Performing Arts, Jeni-

**TAFELMUSIK**

Mods & Rockers: Haus Musik

November 7, 2023, 8pm
El Mocambo

The Beatles, David Bowie, Queen...
Relive the tunes of the British musical tidal wave that flooded the airwaves in the 1960s.

Brought to you by the creators of Café Counterculture, Andrew Downing and Alex Samaras, and the musicians of tafelmusik.

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November 7, 2023, 8pm
El Mocambo

The Beatles, David Bowie, Queen...
Relive the tunes of the British musical tidal wave that flooded the airwaves in the 1960s.

Brought to you by the creators of Café Counterculture, Andrew Downing and Alex Samara...
Room to First United Church.


- 7:30: Tapestry Opera/Crow’s Theatre. Rocking Horse Winner. See Nov 1. Also Nov 9(7:30pm), 11(7:30pm), 12(1:30pm).


Thursday November 9


- 7:30: Brampton On Stage. The Wizard Of Oz. See Nov 2. Also Nov 10(7:30pm), 11(7:30pm), 12(1:30pm).

- 7:30: Tapestry Opera/Crow’s Theatre. Rocking Horse Winner. See Nov 1. Also Nov 9(7:30pm), 12(1:30pm).

- 8:00: Flat Markham Theatre. Classic Albums Live: Fleetwood Mac - Rumours. 171 Town Centre Blvd., Markham, 905-305-7469 or www.flatmarkhamtheatre.ca. $78(regular); $63(prime); $95(YXK).

- 8:00: New Music Concerts. Ligeti at 100: An Evening with the Ligeti String Quartet. György Ligeti: Poème symphonique for 100 Metronomes; Tanya Tagaq: Sivuniqui; Emily Rocha, soprano (Gilda); Daevyd Tenant; tenor (Duca de Mantua); Alesia Vitali, mezzo (Maddalena) & Countess Ceprano); Wes Hui, bass-baritone (Sparsaucule / Count Ceprano); and others; William Shookhoff, piano and music director. College St. United Church, 452 College St. 416-455-2385. $20.

- 7:30: Soundstreams. The Bright Divide. Two immersive & contemplative works by Morton Feldman and a world-premiere by Cecilia Livingston inspired by the paintings of Mark Rothko. Soundstreams Choir 21; Steven Dann, viola; Gregory Oh, cello; Ryan Scott, percussion; David Fallis, conductor; Tim Albery, stage director. TD Music Hall, 178 Victoria St. 416-504-1282 or www.Sound- streams.ca. From $25. Also Nov 11(7:30pm).

- 5:15: Kingston Baroque Consort. Baroque Passions: Heartbreak and Tenderness. Works by Telemann, Stoffani, Locatelli, and Hasse. St. James Anglican Church, 10 Union St, Kingston. legerek@queensu.ca or 613-217-3019 or at Novel Idea, 158 Princess St or www.live-musickingston.ca/Kingston-baroque-con- sort-2023/. $25; $10(st); Free(under 17).

- 6:00: North York Central Library. Open Mic at the Library: North York Edition. Music, poetry & storytelling. Are you a musician, poet, or storyteller? If so, then you are invited to share your talents at the North York Central Library Open Mic. Guitar, piano & djembe provided. 7 minutes for each performance. For adults, teens, and seniors. North York Central Library Auditorium, 5120 Yonge St. Sign-up is at 5:30pm. For more information, contact the Language, Literature & Fine Arts Department at 416-395-5639. Free. Also Dec 8.

- 7:30: Brampton On Stage. The Wizard Of Oz. See Nov 2. Also Nov 12(7:30pm), 12(1:30pm).

Friday November 10

- 12:10: Music at St. Andrew’s. Noontime Recital. Bach: Movements from Flute Sonata and arias for alto and flute. Nancy Olfert, alto; Michele French, flute; Dan Bickle, organ. St. Andrew’s Presbyterian Church, 73 Simcoe St. For adults, teens, and seniors. North York Central Library Open Mic. Guitar, piano & djembe provided. 7 minutes for each performance. For adults, teens, and seniors. North York Central Library Auditorium, 5120 Yonge St. Sign-up is at 5:30pm. For more information, contact the Language, Literature & Fine Arts Department at 416-395-5639. Free. Also Dec 8.

- 7:30: Rocking Horse Winner. See Nov 1. Also Dec 8.

- 8:00: North York Central Library. Open Mic at the Library: North York Edition. Music, poetry & storytelling. Are you a musician, poet, or storyteller? If so, then you are invited to share your talents at the North York Central Library Open Mic. Guitar, piano & djembe provided. 7 minutes for each performance. For adults, teens, and seniors. North York Central Library Auditorium, 5120 Yonge St. Sign-up is at 5:30pm. For more information, contact the Language, Literature & Fine Arts Department at 416-395-5639. Free. Also Dec 8.


narrator; 16-person cast and chamber orchestra; Joe Cascone, designer & director. Fairview Library Theatre, 35 Fairview Mall Dr. CivicLightOpera123@gmail.com or 416-755-1717 or www.clotoronto.com. $20. Also Nov 11(2pm & 8pm).

5:00: Don Wright Faculty of Music. Musicians from Mariboro Chamber Music Tour. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-688-3787 or www.music.uwo.ca/events. Free.

5:00: Scarborough Music Theatre. Xan- adu, See Nov 2. Also Nov 11(8pm), 12(2pm), 16(8pm), 17(8pm), 18(2pm).


5:00: Sinfonia Toronto. Pictures at an Exhibition. Mussorgsky (arr. Ravel); Pictures at an Exhibition; Alexander Simic; In Memoriam (first Canadian performance); Chan Ka Nin; Donas de Fuerza for Flute and Acting (first performance); Ezio Mint: Rugiada; Ezio Mint: Flauto II. 416-499-0403 or www.sinfionatronto.com. $22; $40(4 or more); $20(st).


Saturday November 11

2:00: Civic Light Opera Company. Okla- homa! in concert. Music by Richard Rodgers. Book and Lyrics by Oscar Hammerstein II. 80th anniversary tribute. Brian Pearcy, narrator; 16-person cast and chamber orchestra; Joe Cascone, designer & director. Fairview Library Theatre, 35 Fairview Mall Dr. CivicLightOpera123@gmail.com or 416-755-1717 or www.clotoronto.com. $20. Also Nov 10(8pm), 11(8pm).

7:30: Brampton On Stage. The Wizard Of Oz. See Nov 2. Also Nov 12(1pm).

7:30: Cantabile Chamber Singers. Light and Dark: A Musical Contrast. Dale Trum- bore: Magnificat (first Canadian performance); and works by Gerda Blok-Wilson, Dr. Laura Sygo, Andrew Balfour; Dr. Matthew Emery and Eric Whittace. Church of the Redeemer, 162 Bloor St. W. $30, $15(youth 13-18).

7:30: FirstOntario Performing Arts Centre. Pink Floyd Niagara: FirstOntario Per- forming Arts Centre, Partridge Hall, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac.ca. $30-$65.

7:30: Hamilton Philharmonic Orches- tra. Sibelius & Dréaux. Kawabe: New Work (world premiere); Sibelius: Violin Concerto; Dréaux: Symphony No.7. Kerson Leong, viola; Jacob Joyce, conductor. FirstOntario Concert Hall, 1 Summers Ln., Hamilton. 905-526-7756; boxoffice@hpo.org. $20-$80, 6:30 pm pre-concert talk.


7:30: Soundstreams. The Bright Divide. Two immersive & contemplative works by Morton Feldman and a world-premiere by Cecilia Livingston inspired by the paintings of Mark Rothko. Soundstreams Choir 21; Steven Dann, viola; Gregory Oh, cello; Ryan Scott, percussion; David Falls, conductor; Tim Albery, stage director. TD Music Hall, 178 Victoria St. 416-504-1282 or www.Sound- streams.ca. From $25. Also Nov 10(8pm).

7:30: Scarborough Music Theatre. Xan- adu. See Nov 2. Also Nov 12(2pm), 16(8pm), 17(8pm), 18(2pm).


8:00: Greenbank Folk Music Society. Brooks and Bowskill with the Hometown Beauts. A little bit country, a little bit rock n’ roll. Greenbank Hall, 19956 Highway 12, Greenbank. 905-885-8351 or Blue Heron Hall. $25. Free for children under 12. Pre-concert talk: 7:15pm.


13:00: Westben. Electric Storm Collective. Two immersive & contemplative works by Mark Rothko. Soundstreams Choir 21; Steven Dann, viola; Gregory Oh, cello; Ryan Scott, percussion; David Falls, conductor; Tim Albery, stage director. TD Music Hall, 178 Victoria St. 416-504-1282 or www.Sound- streams.ca. From $25. Also Nov 10(8pm).

Sunday November 12

7:00: Saturday Night at the Pub. The Comfort Food Experience. Featuring local and regional comfort food. The Palace, 19955 Main St. E. 905-885-8351 or Blue Heron Hall. $25. Free for children under 12. Pre-concert talk: 7:15pm.

7:00: Saturday Night at the Pub. The Comfort Food Experience. Featuring local and regional comfort food. The Palace, 19955 Main St. E. 905-885-8351 or Blue Heron Hall. $25. Free for children under 12. Pre-concert talk: 7:15pm.

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our innermost hidden thoughts, giving voice to the defining tableaux from our childhood. Gunilla Josephson, film-maker; Frank Horvat, composer; Thin Edge New Music Collective, 340 Yonge St. www.frankhorvat.com/ moments. $20. Also at 8:30pm.


Thursday November 16

12:00 noon: Music at Metropolitan. Thursday Noon at Met.: Lindsay McIntyre, soprano. Metropolitan United Church, 56 Queen St. E. www.metunited.ca/live. Free. LIVE & STREAMED.


7:30: Don Wright Faculty of Music. Opera at Western: La Cenerentola (Cinderella). See Nov 16.


Friday November 17

11:30 AM: TESLA QUARTET


7:30: Don Wright Faculty of Music. Opera at Western: La Cenerentola (Cinderella). See Nov 16.


Saturday November 18

2:00: Don Wright Faculty of Music. Opera at Western: La Cenerentola (Cinderella). See Nov 16.

2:00: Scarborough Music Theatre. Xanadu. See Nov 2.


**LIVE OR ONLINE**

Oct 1 to Dec 7, 2023

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**November 2023**

- **3:30: Rezonance Baroque Ensemble, and Vania Chan, soprano**
  - SUN, NOV 19, 3:30PM
  - rchcentre.ca

- **6:45pm:** Pre-concert chat at 2:45pm. Also on Dec 12.

- **4:00: Burlington Performing Arts Centre**

- **4:00: Toronto Symphony Orchestra.** Young People's Concert: Saint-Georges' Swing and Bow. Canadian premieres. Classical Kids LIVE!, authors: Daniel Bartholomew-Poyser, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $30.

- **5:00: Nocturnes in the City.** Vocal Recital: Opera's Music from Prague. Grace Quinsey, soprano; John Holland, baritone; William Shoekhoff, piano. St. Wenceslaus Church, 496 Gladstone Ave. 416-487-2194. $25.

- **6:00: Aga Khan Museum.** Duende Flamenco Festival. Emilio Ochando, Carmen Romero, Miriam Mendez, El Yeye, Eduardo Guerrero, and others. Aga Khan Museum Auditorium, 71 Wynn Dr. www.aghanumuseum.org/events/duende-festiva-2023. $50/Nov 16. 17, 18; $80/Nov 19. Also Nov 16(2pm), 17(2:30pm). 19(pm).

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**Tuesday November 21**


- **1:00: St. James Cathedral.** Tuesday Organ Recital. Jonathan Oldengarm, organ. Cathedral Church of St. James, 106 King St. E. 416-364-7865 or www.stjamescathedral.ca recitals. Donations welcome.

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**Wednesday November 22**


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**Thursday November 23**

- **12:00 noon: Music at Metropolitan.** Thursday Noon at Met:: Jonathan Krawchenko, piano. Metropolitan United Church, 56 Queen St. E. www.metunited.ca/live. Free. LIVE & STREAMED.


- **7:30: Don Wright Faculty of Music.** Western University Jazz Ensemble Concert. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.uwo.ca/events. Free.

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**Friday November 24**


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**November 25, 2023**


- **3:00: Toronto Symphony Orchestra.** Toronto Symphony Youth Orchestra: Fate - The Firebird; Tchaikovsky’s Fourth. Stra- vinsky: The Firebird; Tchaikovsky; Symphony No.4. Simon Rivard, conductor. George Weston Recital Hall, Meridian Arts Centre, 5040 Yonge St. 416-598-3375. From $34.


- **7:00: Peterborough Singers.** Yuletide Cheer. Our annual celebration of all the best things about this special time of year. Venues: St. Patrick Armoury, 150 George St. N., Peterborough; 705-745-1820 or www.peterboroughsingers.com. $35; $10(st).

- **7:30: Barrie Concerts Association.** Collectif9. Collectif9, string ensemble. Hiway...
Pentecostal Church, 50 Anne St. N., Barrie
www.barriepentecostal.org or 705-436-1232.
Live: $5; $10(st). Live-stream: $20; $10(st). Available for up to 30 days after the concert.


LIVE OR ONLINE | Oct 1 to Dec 7, 2023

60 Simcoe St. 416-588-3375. From $35. Also Nov 29(8pm), Dec 1(7:30pm), Dec 3(3pm).

Friday December 1

● 12:00: Don Wright Faculty of Music. Fridays at 12:00 Concert Series: Musicians of Tafelmusik. 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: Burlington Performing Arts Centre. State Ballet Theatre of Ukraine: Snow White and the Seven Dwarfs. Burlington Performing Arts Centre - Main Theatre, 440 Locust St., Burlington, www.burlingtonontapac.ca/events/snow-white or 905-568-1600. From $64.50. Also Dec 3.

● 7:30: Don Wright Faculty of Music. Western University Wind Ensemble Concert. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London, 519-661-3767 or www.music.uwo.ca/events. Free.

Saturday December 2

● 1:30: Pox Christi Chorale. Children's Messiah. Experience Handel's masterpiece through the eyes of a child. Children's Messiah introduces young audience members to a great choral masterwork and the joys of the collective live musical experience in this 80-minute, family-friendly, casual concert, Pox Christi Chorale; Josh Tamayo, piano; Elaine Chao, conductor; Church of the Redeemer, 102 Bloor St. W. www.poxchristi.org. Pay what you can. Also 4pm.


● 2:00: Westben. Christmas at Westben: Speaking of Gifts. An exploration of giving through word and song. Westben Festival Chorus; Brian Finley, director; Kirsten Walsh, soprano; Sarah Lewis, spoken-word artist. The Barn (Campbellford), 6688 County Road 50, Campbellford. 1-613-823-5777 or 905-688-0208. $25; $15(st). Also Dec 3.


● 3:30: Don Wright Faculty of Music. Western University Symphonic Band Concert. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London, 519-661-3767 or www.music.uwo.ca/events. Free.

● 4:00: Pox Christi Chorale. Children's Messiah. See Dec 21(3:30pm).

● 6:00: VIVA Singers Toronto. A Medival Bestiary. Dean Barry: A Medieval Bestiary. Youth and Adult Choruses of VIVA Singers Toronto; Toronto Consort, Trinity-St. Paul's University, 300 Lonsdale Rd. www.uppercanadachoristers.org or info@uppercanadachoristers.org. Pay what you can. Also 8pm.


● 7:30: Etobicoke Centennial Choir. Holiday Fanfare. Rutter: Gloria and a selection of glorious songs of the season and a sing-along to some of your favourite carols. Runnymede United Church, 432 Runnymede Rd. 416-779-2585 or www.etobicokecentennialchoir.ca. $30.

● 8:00: FirstOntario Performing Arts Centre. In My Body by BBDZM. FirstOntario Performing Arts Centre, Partridge Hall, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac.ca. $35; $30(members).

● 8:00: Scarborough Philharmonic Orchestra. Holiday Memories. Bel Canto Choir; City of Mississauga Orchestra; John Cameron, conductor. Villaggio Restaurant, 3212 Lawrence Ave. E. Scarborough. 416-478-2015 or www.spo.ca. $30($20); $15(st).

● 9:00: Brampton On Stage. Christmas at The Rose With The Brampton Concert Band. Rose Theatre, 1 Theatre Ln., Brampton. www.tickets.brampton.ca or online or 905-874-2800. From $15.

● 9:30: Markham Theatre. The Manhatttan Transfer: Farewell Tour. 171 Town Centre Blvd., Markham. 905-305-7469 or www.markhamtheatre.ca. $38(regular); $38(prime); $15(YTX).

● 10:00: Markham Concert Band. A Seasonal Celebration. Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469 or www.markhamtheatre.ca. $10-$25.

● 10:00: Westben. Christmas at Westben: Speaking of Gifts. An exploration of giving through word and song. Westben Festival Chorus; Brian Finley, director; Kirsten Walsh, soprano; Sarah Lewis, spoken-word artist. The Barn (Campbellford), 6688 County Road 50, Campbellford. 1-877-853-5777 or www.westben.ca. $28; $25(st); $5(under 30). Also Dec 2.


● 3:00: Don Wright Faculty of Music. Western University Early Music Studio with Musicians of 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: Off Centre Music Salon. Fritz Kreisler and his Echo. Performances, food, and silent auction. Tax receipts will be issued for the maximum allowable amount. Sheila Jaffe, violin; Inna Perkis, piano; Ilana Zarankin, soprano; Opera Canada; Sarah Polyak, mezzo; Ernesto Ramirez, tenor; Giles Timmins, bass-baritone; Kathryn Tremills, piano; Boris Zarankin, piano/ artistic director. Trinity-St. Paul's Centre, 427 Bloor St. W. www.off-centremusic.com. Admission by donation.

● 3:00: Toronto Symphony Orchestra. Tchaikovsky's Sleeping Beauty. See Nov 29.

● 5:00: St. Thomas's Anglican Church. Lessons and Carols for Advent. Traditional (arr. Willcocks): Come, Thou Redemer of the Earth; Vaughan Williams: The Truth from Above from Britten: A Hymn to the Virgin; Stophord: There Is No Rose; o come, o Come, Emanuel, and other carols. Choir of St. Thomas's Church; Elizabeth Anderson, director; Manuel Piazza, music director. 385 Huron St. 416-979-2233 or www.stthomason.ca. Free will offering.

● 7:30: Bravo Niagara Festival of the Arts. TD Jazz Series: The Manhattan Transfer 50th Anniversary. The Niagara Symphony Orchestra; Michael Morgan, director; TSO Women's Chorus; Brian Finley, director; Manuel Piazza, assistant director. 568-1600. From $64.50. Also 2pm.

Monday December 4

● 7:30: Don Wright Faculty of Music. Contemporary Music Studio Concert. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London, 519-661-3767 or www.music.uwo.ca/events. Free.

Tuesday December 5


Sunday December 3

● 7:30: Toronto Mendelssohn Choir. Festival of Carol. Featuring holiday classics like Silent Night; Angels We Have Heard on High; and O Come, All Ye Faithful. Toronto Mendelssohn Singers; Jonathan Oldengarm, organ; Jean-Sébastien Vallée, conductor. Yorkminster Park Baptist Church, 1585 Yonge St. www.tmchoir.org. From $25. Also Dec 6.

● 8:00: Brampton On Stage. Stagedoor Stories: Susan Aglukark - Canada's Arctic Rose. Rose Theatre, 1 Theatre Ln., Brampton. www.tickets.brampton.ca/online or 905-874-2800. From $15.

● 8:00: Don Wright Faculty of Music. Electroacoustic Composers Concert. Studio 242, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.

Wednesday December 6


● 7:30: Don Wright Faculty of Music. Chamber Concert: Les Choristes & Western University Singers. von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.

● 7:30: Toronto Mendelssohn Choir. Festival of Carol. Featuring holiday classics like Silent Night; Angels We Have Heard on High; and O Come, All Ye Faithful. Toronto Mendelssohn Singers; Jonathan Oldengarm, organ; Jean-Sébastien Vallée, conductor. Yorkminster Park Baptist Church, 1585 Yonge St. www.tmchoir.org. From $25. Also Dec 6.

● 8:00: Art of Time Ensemble. To All A Good Night & Harbourfront Centre Theatre, 235 Queens Quay W. info@artoftimeensemble.com. From $25. Also Dec 8, 9.


● 8:00: Music Toronto. Echo: Memories of the World. A unique fusion of music, video, spoken word, soundscape, and other artistic media. Gryphon Trio (Annapa Patipatanakoon, violin; Roman Borisy, cello; Jamie Parker, piano); Marion Newman Nege'ga, mezzo-soprano; čačumhi aaron wells, actor. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 273 Bloor St. W. 416-566-7725 or www.music-toronto.com. $47.50-$52, $10 (st).

December 7 at 8 pm

Gryphon Trio

with Marion Newman Nege’ga, mezzo-soprano and čačumhi aaron wells, actor

music-toronto.com

MAINLY CLUBS

Vocalist Joanna Majoko joins saxophonist Jesse Ryan at Hugh’s Room Live, October 15. See page 28

Bebop Joe’s Coffee House

960 Queen St W. 416-534-5298
Formerly Antikka Café & Records, Bebop Joe’s Coffee House carries on the legacy of Turkish coffee, collectible vinyl, and live jazz on Queen Street.

BSMFT 254

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

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.

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 neighborhood 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 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
eathemmetray.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

378 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
hiruta.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. 647-960-2593
hughsrroom.com
A dedicated listening room with an intimate performing space, great acoustics, and an attentive audience, Hugh’s Room recently made the move to their new permanent home on Broadview Avenue.

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.
MAINLY CLUBS

Lula Lounge
1585 Dundas St. W. 416-589-0307
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.

Pamenar
307 Augusta Ave. cafepamenar.com
One of the city's best third-wave coffee shops by day and bar by night, Pamenar hosts live music, DJs, comedy, and more.

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 W. 416-599-5299
poetryjazzcafe.com
A sexy, clubby space, Poetry hosts live jazz, hip-hop, and DJs nightly on Queen St. West.

Reservoir Lounge, The
52 Wellington St. E. 416-955-0887
reservoirlounge.ca
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
larev.ca
La Rev offers their guests and 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. W. 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
474 Mt. Pleasant Rd 416-901-7469
smokeshowbbqandbrew.com
A laid-back venue with an emphasis on barbeque and beer, Smokeshow hosts cover artists and original music Thursday through Sunday, with Bachata lessons on Tuesdays and Karaoke on Wednesdays.

Tapestry
224 Augusta Ave.
In the space formerly occupied by Poetry, Tapestry features jazz, electronic music, soul, and more.

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.

FESTIVALS

Don't miss El Yiyo, Nov 17, at the Aga Khan Museum’s Duende Flamenco Festival.

Search listings online at thewholenote.com/just-ask
**ONGOING EVENTS**

- **Trinity College, University of Toronto. Eveningsong. Traditional Anglican choral music.** Trinity College Chapel Choir; Thomas Bell, director of music; Peter Bayer, organ scholar. Trinity College Chapel, University of Toronto, 6 Hoskin Ave. 416-678-2522 or Trinity College. Free. Evensong is sung every Wednesday starting Sep 13 at 5:15pm in the beautiful Trinity College chapel during term time.
- **Encore Symphonic Concert Band. Monthly Concert Band Concert.** The first Thursday of every month at 11am. 35-piece concert band performing band concert music, pop tunes, jazz standards (2 singers) and the occasional march. Trinity Presbyterian Church York Mills, 2737 Bayview Ave. www.encoreband.ca. $10.

**PERFORMANCE OPPORTUNITIES**

- **North York Central Library, Open Mic at the Library: North York Edition. Music, poetry & storytelling.** Are you a musician, poet, or storyteller? If so, then you are invited to share your talents at the North York Central Library Open Mic. Guitar, piano & djembe provided. 7 minutes for each performance. For adults, teens, and seniors. North York Central Library Auditorium, 5120 Yonge St. Sign-up is at 5:30pm. For more information, contact the Language, Literature & Fine Arts Department at 416-395-5639. Free. Oct 13, Nov 10, Dec 8.

**WORKSHOPS & MEETINGS**


**ONLINE EVENTS**

- **Arts@Home. A vibrant hub connecting Torontonians to arts and culture.** Designed to strengthen personal and societal resilience through the arts. www.artsathome.ca.
- **North Toronto Community Band. Openings for clarinet, trumpet, trombone, tuba and auxiliary percussion. Rehearsals held at Willowdale Presbyterian Church 38 Elleslve Ave. (just north of Mel Lastman Square). Monday evenings 7:30 to 9:30 p.m. Contact ntcband@gmail.com.
- **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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Enigmatic Variations consists of Canadian works performed by Calgary-based violist Margaret Carey and pianist Roger Admiral (Centrediscs CMCCD 32723 cmccanada.org/product-category/recordings/Centrediscs), opening with a piece by Malcolm Forsyth (1936-2011), Steps for Viola and Piano (1978). Traditionally melodic and idiomatically well-suited to the viola, the five movements are self-explanatory: Buoyant, Strange Light, Violent, Colours and Jocular, all played adnetly by Carey and Admiral. Milton Barnes (1931-2001) is featured on three tracks, Ballade for Solo Viola (1978) and Lament and Hymn Tune Pavane for Viola and Piano (1976). Barnes was a traditionalist by nature who was schooled in the 12-tone tradition but chose to avoid avant-garde idioms in favour of tonally based expression. The pieces included here, especially Ballade, are playfully rhythmic and melodic, at times reminiscent of childhood chants and songs.

The title of the disc is taken from a 2021 work commissioned from Sean Clarke (b.1989). Clarke and Carey both studied at Mount Royal University Conservatory and the variations are inspired by the “virtuosity, playing and teaching style” of several of their teachers and colleagues, as well as a landscape drawing by Carey featuring Canadian flora and fauna imbedded in a Peruvian Inca Cross. Apart from occasional sharp outbursts, the variations remain as dark and enigmatic as the opening theme.

The most substantial work on this disc is the Viola Concerto Op.75 by one of the most prolific composers from Quebec, Jacques Hétu (1938-2010). Hétu composed 16 concerted works for most of the main instruments of the orchestra and a Symphonie concertante such as ondes Martinon, amplified guitars and marimba, plus a Rondo (1938-2010). Hétu composed 16 concerted works for most of the main instruments of the orchestra and a Symphonie concertante such as ondes Martinon, amplified guitars and marimba, plus a Rondo (1938-2010). Hétu composed 16 concerted works for most of the main instruments of the orchestra and a Symphonie concertante such as ondes Martinon, amplified guitars and marimba, plus a Rondo (1938-2010). Hétu composed 16 concerted works for most of the main instruments of the orchestra and a Symphonie concertante such as ondes Martinon, amplified guitars and marimba, plus a Rondo.

The extended title work is in three movements that are evocatively brought to life in the music: The Stars are Never Still; Land of Poison Trees and In that Shoreless Ocean. In his intimate program note Lau describes the impetus for the work, and how it changed with the death of the dedicatee, violinist Yehonatan Berick. Berick, along with his life partner cellist Rachel Mercer and pianist Angela Park comprised the AYR Trio who commissioned the work. Lau says the three movements depict a life cycle chronicling childhood, adulthood and old age. Renowned soloist and chamber musician Scott St. John has taken on the emotionally difficult task of replacing Berick in this trio’s configuration, not only in the trio works but also in Intuitions No.2, a violin and cello duo written for Berick and Mercer, and If Life Were a Mirror for violin and piano. This latter work comprises reflections on Arvo Pärt’s Spiegel im Spiegel (Mirror in the Mirror), in which we hear numerous echoes of familiar tunes from Bach and other icons, “musical artifacts that reflect one another like a hall of mirrors.” The former was composed as part of a set of pieces designed to be played by partners living in the same bubble during the pandemic lockdowns, and the latter was completed just before the COVID-19 outbreak.

The other trio works include two from 2007, Piano Trio No.1 and Timescape Variations, and A Simple Secret from 2019. The Dreamer for solo piano fills out the disc. Mercer and Park have worked together in various combinations over many years, including the piano quartet Ensemble Made in Canada, and their compatibility and intuitive partnership are on fine display here. St. John’s playing fits with these two like a glove, partly I’m sure due to Lau’s idiomatic and skilfully crafted music. A very satisfying release.

Gerald Cohen – Voyagers presents chamber music by this American composer performed by the Cassatt String Quartet with guest soloists Narek Arutyunian (clarinets) and trombonist Colin Williams (innova 090 innova.mu). Cohen (b.1960) is a Jewish cantor and professional baritone as well as a composer and his music often reflects his
religious roots. *Playing for Our Lives* was written for the Cassatt for a 2012 concert devoted to music by composers interned at the Nazi concentration camp Terezín (Theresienstadt) near Prague. The quartet asked for a contemporary memorial and tribute to the musical life at that place, a transit camp on the road to Auschwitz and other death camps. The three movements draw on material related to Terezín: a Yiddish folk song *Beryozekele* (Little Birch Tree) which had also been set by Viktor Ullmann who perished in Auschwitz; a lullaby from Hans Krása’s children's opera *Brundibar*, composed and performed at Terezín; and Verdi’s *Requiem*, a piece championed at the camp by conductor Rafael Schachter, from which Cohen fashioned his *Dies Irae* (Day of Wrath). The music is at once angry, contemplative, full of angst, uplifting and haunting, ultimately ending in sublime quietude.

The title work for clarinet and string quartet is a tribute to the Voyager spacecraft, launched in 1977 and headed to the outer reaches of the solar system. It was inspired by the music of the Voyager Golden Record, an audio time capsule intended to give extraterrestrial beings an impression of human culture on Planet Earth. Cohen “chose several of these [sound samples]: a Beethoven string quartet (*Cavatina*), an Indian raga (*Bhairavi*) and a Renaissance dance (*Galliard*), weaving them together in a composition that celebrates humanity’s quest to explore the universe, and the power of music to express the rich emotions and cultures of human life.” The final movement *Beyond the Heliosphere* brings back aspects of the first three using the Beethoven as its central element and ending with a direct quote from the *Cavatina* of Beethoven's Op.130 quartet before fading out with a repeated high note from the bass clarinet “as if the signal of the Voyager keeps going, ever fainter, as it continues its interstellar voyage.”

The disc ends with *Preludes and Debska*, written in 2001 for the unusual combination of trombone and string quartet. Three contrasting preludes lead to the concluding debska, a Middle Eastern dance popular in both Arab and Israeli communities, introduced by a trombone cadenza. This finale is “mostly lively and playful, eventually becoming rather wild before reprising the debska theme at the conclusion” bringing this intriguing and sometimes surprising disc to an end.

The early 20th century was an exciting time in the development of European concert music, with a plethora of new approaches. With *Divergent Paths – Schoenberg & Ravel* (Azica ACD–71360 azica.com) the Telegraph Quartet has embarked on a project to present and juxtapose some of these diverse directions. Although born one year apart, Ravel (1875–1917) and Schoenberg (1874-1951) could in many ways not be farther apart, and the same could be said of the quartets presented here, written around the same time (1902 and 1907 respectively). The excellent and extensive liner notes claim that this is the first time the two have been recorded together, and point out that they rarely, if ever, appear on the same concert program. Following in the footsteps of Debussy’s quartet of a decade earlier, Ravel’s is the epitome of French Impressionism while Schoenberg’s expanded tonality points the way to his later development of the 12-note system adopted by the Second Viennese School; together they paint a telling portrait of the changing times. Although there is some *sturm und drang* in the *vif et agité* final movement of the Ravel, the overall impression is that of beauty and balance. Schoenberg’s String Quartet No.1 in D Minor, Op.7 starts stromily, in the relative minor key to Ravel’s F Major, making a good case for their pairing, but there the similarities stop. There is a lurchness in the Schoenberg, especially in the third movement, but it is a much darker mood than the mostly playful Ravel. Heard now, more than a century after it was composed, the Schoenberg no longer sounds shockingly abrasive and there is even a Romantic sensibility in its quieter moments, making me wonder why it is still so infrequently heard in the concert hall. Fortunately, there are a number of historic recordings available of Schoenberg’s four quartets by the likes of the Juilliard, LaSalle, New Vienna, Schoenberg and Pražák string quartets.

Although relegated to obscurity in recent decades, the prolific composer Leopold van der Pals is currently undergoing a renaissance, thanks in large part to the efforts of cellist Tobias van der Pals, the great-grandson of Leopold’s younger brother, conductor Nikolaj, Leopold was born in St Petersburg in 1884. His father was the Dutch consul there, while his Danish-born maternal grandfather was Julius Johannsen – composer, music theorist, professor at and later director of the St. Petersburg Conservatory. Music had a central role in the van der Pals home, where the composers Glazunov and Tchaikovsky were regular guests, and it was on Glazunov’s recommendation that the young Leopold began his tuition as a composer. At Rachmaninoff’s suggestion he went to study with Reinhold Glière in Berlin, under whose tutelage he completed a symphony that was accepted for performance by the Berlin Philharmonic, an auspicious beginning indeed. The outbreak of WWI forced him to leave Germany and the October Revolution in Russia meant he could not return there either. Van der Pals settled in Switzerland where he remained until his death in 1966.

Tobias van der Pals has been immersed in his great uncle’s life and legacy for more than 20 years and in 2018 had the opportunity to move Leopold’s entire archive to Copenhagen. There are now over 700 compositions being prepared for publication by Edition Wilhelm Hansen with Tobias as editor. Following a CD of orchestral works and another of solo concertos, CPO has recently released *Leopold van der Pals – String Quartets Vol.1* performed by the Van Der Pals Quartet, of which Tobias is a member (CPO 555 282–2 vanderpals-quartet.com). Van der Pals completed six quartets and the first three are included here, along with a brief late work, *In Memoriam Marie Steiner*. Born a decade after Ravel and Schoenberg, he too wrote his first quartet around the age of 30, beginning it shortly after his move to Switzerland. That decade seems to have made a difference in the confluence of styles, and in van der Pals’ writing we see something of a blending of the cultural differences of the elder masters.

Although van der Pals returned to the medium at several points in his life, the first three quartets were written within a span of a dozen years. Strangely he didn’t publish the second and only heard a fragment of it performed in his lifetime. It was given its world premiere by this ensemble in 2018. The lyrical third quartet dates from 1929 and was very well received by public and critics alike as, it seems, was all his music. This makes its disappearance during the latter part of the century even harder to fathom. Kudos to Tobias van der Pals and his colleagues and to the folks at CPO for bringing these forgotten gems to light. I am eager to hear more.

I had hoped to include one more disc, but I see I have run out of space so I will just give it honourable mention here. *Stravinsky* | *Poulenc* | *Debussy* (LAWO Classics LWC1260 lawo.no) features excellent performances by Norwegian cellist Amalie Stalheim and pianist Christian Ibsen Hadland of Stravinsky’s *Suite Italienne*, an arrangement of Baroque-inspired dances extracted from his ballet *Pulcinella*, and cello sonatas by Poulenc and Debussy, the latter being one of the Impressionist master’s final works. A collection to treasure, with immaculate sound, balance and ensemble playing.

We invite submissions. CDs, DVDs and comments should be sent to: DISCoveries, The WholeNote c/o Music Alive, The Centre for Social Innovation, 720 Bathurst St. Toronto ON M5S 2R4 or to discoveries@thewholenote.com.
Duo for Viola and Double Bass

Efraín Oscher’s 2008 Lambert’s is the quiet, contemplative in manus tuas

he and the violinist Pavel Kochanski were developing a new mode of and harmonics.

Thème for solo cello, but Azdanfar steals the show with the dazzling Caroline Shaw based on a Thomas Tallis motet and originally written

ambitious anchored by flawless technique and a profound musicality.

The reasoning behind the digital-only release from Leaf Music featuring Orchestre Symphonique de Montréal principal double bassist Ali Kian Yazdanfar is that Iridescence – the variability in an object’s colour when you change the viewing angle – here refers to our viewing the two instruments from a different perspective (L.M268 leaf-music.ca).


Each player has a solo piece, completely different in style and effect. Lambert’s is the quiet, contemplative in manus tuas, a 2009 work by Caroline Shaw based on a Thomas Tallis motet and originally written for solo cello, but Yazdanfar steals the show with the dazzling Thème Varié pour Contrebasse solo, a 1976 composition by Jean François with variations built on trills, sixteenth notes, double stops, pizzicato and harmonics.

I’m not sure exactly what the reasoning was behind the selection of works on Mythes, the latest CD from violinist James Ehnes and his regular pianist partner Andrew Armstrong, but there’s no doubting the quality of the recital of two major works and a series of encore pieces (ONYX.12434 onyxclassics.com/release/james-ehnes-andrew-armstrong-mythes).

When Szymanowski wrote his Mythes Op.30 in 1915 he felt that he and the violinist Pavel Kochanski were developing a new mode of expression for the instrument. Certainly the three sensuous pieces are full of brilliantly coloured and nuanced violin effects, all superbly captured by Ehnes.

The original keyboard part for Handel’s Sonata in D Major HWV.371 exists only as a figured bass line, with Armstrong here using a version that the duo has essentially adapted from various performing editions. A varied selection of seven encores completes the CD: Kreisler’s arrangements of a Tchaikovsky Chant sans paroles and Grainger’s Molly on the Shore; Hefetz’s arrangements of Rimsky-Korsakov’s Flight of the Bumblebee and Ponce’s Estrellita; James Newton Howard’s brief 133...At Least; Josef Suk’s Burleska; and the Sicilienne attributed to Maria Theresa von Paradis.

When pianist Kit Armstrong and violinist Renaud Capuçon played all 16 of the mature Mozart violin sonatas at the Mozart Week festival in Salzburg in 2016 Capuçon says that they “knew at once that we wanted to record them.” The result is the outstanding four CD box set of Mozart: Sonatas for Piano & Violin, works that mark Mozart’s development of the genre from keyboard sonatas with violin accompaniment to the fully fledged violin sonatas of the nineteenth century. The 12 Variations in G Major on “La bergère Célimène K.559 and the 6 Variations in G Minor on “Hélas! J’ai perdu mon amant” K.360 complete disc two (Deutsche Grammophon.486.4463 deutschegrammophon.com/en/catalogue/products/mozart-sonatas-for-violin-violin-capucin-armstrong-12981).

Armstrong’s booklet note perfectly describes their approach and the result: “However, we did not historicize in our playing; on the contrary, it was particularly rewarding to see beauties brought forth by later techniques blossom in Mozart’s music. When I hear Renaud render Mozart’s lyrical flights with all the sumptuousness and refinement that modern violin playing can have, I am convinced: it is beautiful, and that is what matters.”

Bach’s sonatas for violin and piano, predating Mozart’s by some 60 years, are essentially extensions of the Baroque trio sonata. Probably dating from 1720–23 during his time at Cöthen, they were reworked in later years but never published in his lifetime. Several contemporary manuscripts exist, but no autograph copy. They are presented on a 2CD set by violinist Kit Armstrong and his regular pianist partner Andrew Armstrong.

Ambroise Aubrun with Mireille Podeur on harpsichord on J.S. BACH Sei suonate un Cembalo certato e Violino solo (Six Sonatas for Obbligato Harpsichord and Violin BWV1014-1019) (Hortus 228-229 editionshortus.com).

“The idiomatic performances are delicate and refined, perhaps a bit lacking in warmth. An excellent booklet essay by Podeur with some fascinating technical insights adds to a top-notch release.

On Spanish Light the violinist Franscisco Fullana returns to his Andalusian roots in an outstanding recital with the Spanish pianist Alba Ventura (Orchid Classics ORC100250 orchidclassics.com).

Turina’s Violin Sonata No.2 Op.82, Sonata española from 1934 incorporates Andalusian and gypsy melodies in a work that also shows the influence of Turina’s studies in Paris. Sarasate’s Romanza andaluza is from the second volume of Spanish Dances Op.22, while his Zigeunerweisen Op.20 made for violin and orchestra is heard in the piano arrangement made by the composer and recorded by him with one of the three Catalan composers featured here, Joan Manén (1883–1971) in 1904.

Written for Jacques Thibaud, the single movement Granados Violin Sonata H.127 is a real gem; of uncertain date, it wasn’t published until 1971. The two movements 1V Oração al Maig and VI La font are from the Seis sonetos of 1921–22 by Eduardo Toldrà (1895-1962). The Manén
The traditional Catalan Christmas song *El cant dels ocells* (Song of the Birds) adapted by Fullana from the Pablo Casals cello arrangement, ends a superb disc.

If you like putting on a CD and just relaxing to a stream of beautifully played popular melodies then you should love *Estrellita*, the new album of “a selection of encores: small but sparkling gems of the repertoire” from Korean cellist Hee-Young Lim and Chinese pianist Chuhui Liang (Orchid Classics ORC100227 orchidclassics.com).

Sandwiched between Saint-Saëns’ *The Swan* and Schubert’s *Ave Maria* are two pieces by Ravel, including the *Pavane pour une infante défunte*, two by Tchaikovsky, including the *Souvenir d’un lieu cher*, Godard’s *Berceuse* from *Jocelyn*, Amy Beach’s *Romance*, Rubinstein’s *Médélodie*, the Ponce title track and pieces by Liszt, Debussy, Brahms and Ysaye. The Liszt, Brahms and Beach arrangements are by the cellist. BBC Music Magazine noted the warmth and expressiveness of her tone, “which is of truly rare beauty.” Indeed it is, across the full range of the instrument.

*Butterfly Lovers*, the popular violin concerto at the heart of the new CD from Joshua Bell with the Singapore Chinese Orchestra under Tsung Yeh (Sony Classical 19658810972 joshuabell.com) was written in 1959 by Chen Gang and He Zhanhao, two students at the Shanghai Conservatory. Despite its use of Chinese folk melodies and pentatonic scales it was scored for a standard late-Romantic symphony orchestra, presumably to widen its appeal beyond China’s borders.

Here, though, it’s performed in a rarely heard arrangement by Yan Huichang and Ku Lap-Man for an orchestra of traditional Chinese instruments, the only Western exceptions being cellos, double basses, harp and some of the percussion section. Described as being more of a rediscovery than a mere reorchestration, it’s a remarkable listening experience, making you wish – unrealistically, it must be said – that this could be the standard performing edition.

Bell and Yeh don’t stop there, however, presenting the three other works on the disc in arrangements for the same orchestra. Massenet’s *Méditation* from *Thaïs* doesn’t sound a whole lot different, but the Saint-Saëns *Introduction et rondo capriccioso* in A Minor Op.28 and Sarasate’s *Zigeunerweisen* Op.20 certainly display a quite different and fascinating tonal palette. Bell’s beautifully subtle phrasing seems to mirror the Oriental nature of the soundscape.

Although it was released in January the CD *Woven Lights*, featuring the Violin Concerto and the Chaconne for electric violin (five strings) and electronics by Italian composer Vito Palumbo (b.1972) only recently came to my attention (BIS-2625 bis.se).

The 2015 Violin Concerto was recorded at Abbey Road Studios in September 2016 with soloist Francesco D’Orazio and the London Symphony Orchestra under Lee Reynolds.

It’s a quite fascinating work, albeit difficult to describe; in the booklet notes the description is “a work of bittersweet lyricism,” the composer himself noting the echoes of Alban Berg, especially towards the end of the piece.

D’Orazio recorded the two-part Chaconne of 2019–20 in Italy in January 2021 and it is much more difficult to assess objectively. Francesco Abbrescia realizes the sampled sounds and electronics in *J. Woven Lights*, where the chaconne principle of variation in the opening section gradually transforms into a dialogue with initially sparse electronics that become thicker and denser, while *II. The Glows in the Dark* is for electric violin and 30 pre-recorded electronic violin parts, pre-recorded by the same performer.
The Dvořák String Quartet No.13 in G Major Op.106 was the first composition written after his return from America in 1895 and reflects his happiness at being home again. Completing the CD is Dvořák’s Andante appassionato B40a from 1873, the original slow movement from an early A-Minor quartet listed as Op.12 and discarded when the composer revised the work.

As always, there’s faultless, gorgeous playing from this superb ensemble.

On Earthdrawn Skies the Aizuri Quartet explores deep connections between humans and the natural world with music that “draws from the earth as it reaches upward and outward” (Azica ACD-71359 azica.com).

Hildegard von Bingen’s chant Columba aspexit is heard in Alex Fortes’ commissioned arrangement which cleverly builds through a series of solos, duets and trios to a full-group unison.

The String Quartet No.1 by the British-Jamaican composer Eleanor Alberga is described as an exploration of the cosmos, launching us into space with jagged rhythms and melodies, contemplating the star-filled sky and energetically returning to earth.

The Armenian composer and ethnomusicologist Komitas Vardapet is represented by Sergei Aslamazian’s arrangement of five Armenian Folk Songs, and an excellent CD ends with the Sibelius String Quartet in D Minor Op.56, Voces Intimae, written in self-imposed isolation in Aiola while he tried to overcome the alcoholism that plagued him in Helsinki and reconnect with his natural surroundings.

Guitarist Emma Rush grew up in Hamilton, Ontario and had a family connection to the Canadian Impressionist painter William Blair Bruce, whose paintings she saw in the homes of her grandparents and aunts. In 2020 she commissioned seven new Canadian compositions inspired by Bruce’s paintings, and her new CD A Dream of Colour – Music inspired by the paintings of William Blair Bruce is the result (emma-rush.com).

The subject paintings are beautifully reproduced in colour in the CD booklet, accompanied by a brief note by the composers – Christine Donkin, Amy Brandon, Dale Kavanagh, Craig Visser (a striking piece for guitar and tape), christina volpini, Daniel Medizadeh and Jeffrey McFadden.

Rush is an outstanding player, and her beautifully clean, sensitive and nuanced interpretations of exquisite additions to the contemporary Canadian guitar repertoire, beautifully recorded and presented, make for a terrific disc.

El ultimo aliento (The last breath), the new CD from the Hungarian guitarist Zsófia Boros features music from Argentina and the compositions of the contemporary French composer Mathias Duplessy (ECM New Series 2769 485 8302 ECMrecords.com).

There are six pieces by Duplessy: De rêve et de pluie, Le secret d’Hiroshige, Le labynrinthe de Vermeer, Berceuse, Valse pour Camille and Perle de Rosée. All display Duplessy’s distinctive Romanticism, a mix of traditional tonality with contemporary forms and structure.

Four Argentinian composers are featured, with Quique Sinesi’s El abrazo and Tormenta de ilusión of particular interest: for the former, Boros stretches a rubber band over the fretboard to mute the sound, and for the latter switches from guitar to ronroco, an instrument from the Andean region with ten strings in five double-courses.

Joaquin Alem’s Salir adentro, Ginastera’s Milonga and for the latter switches from guitar to ronroco, an instrument from the Andean region with ten strings in five double-courses.

Zsófia Boros features music from Argentina and the compositions of the contemporary French composer Mathias Duplessy (ECM New Series 2769 485 8302 ECMrecords.com). We usually encounter guitarist Aaron Larget-Caplan with his New Lullaby Project CDs, but his tenth solo album, Spanish Candy reflects his work with the Spanish classical music and flamenco dance ensemble ¡Con Fuego!, which reimagines Spanish classical compositions with flamenco techniques and flavours while also adding flamenco works to the standard repertoire (Tiger Turn 888-10 alcguitar.com).

There are three pieces by Albéniz here – Zamba Granadina and Larget-Caplan’s own arrangements of Sevilla and Granada – Five Pieces by Tárrega, including Recuerdos de la Alhambra, the flamenco solo Mantilla de Feria by Esteban de Sanlúcar, and Larget-Caplan’s arrangement of Pascual Marquina’s España Cañí.

Larget-Caplan’s aim to “juxtapose the fiery passions of flamenco with the subtle colors and harmonic riches of classical music” results in an entertaining - if somewhat brief at 33 minutes - CD. ☀

What we’re listening to this month:

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What we’re listening to this month:

2023-09-26   11:53:22 PM

Art Choral Vol. 4 – Classique
Ensemble ArtChoral; Matthias Maute; Ilya Poletaev
ATMA ACD2 2423 (atmaclassique.com/en)

» Some choirs and their musical projects have clearly defined areas of focus. Others, such as Ensemble ArtChoral, directed by Matthias Maute, think bigger: the ArtChoral series is a unique and ambitious three-year, 11-volume project surveying the history of choral singing over six centuries, from the Renaissance to the present day. Classique, the fourth release in the series, focuses on the Classical era and contains music by Gasparini, Bierey, Haydn and Mozart, accompanied by fortepianist Ilya Poletaev.

Much of the music on this disc was composed for liturgical use, including Johann Michael Haydn’s Agrus Dei (which is based on the first movement of Beethoven’s “Moonlight” piano sonata) and Mozart’s ubiquitous Ave Verum Corpus, as well as a set of fascinating vocal trios and quartets by Franz Joseph Haydn. This thoughtful programming provides a convincing overview of the era’s styles and sounds through smaller forms, at a time when much of the choral music being composed was large scale, such as the masses and oratorios of Haydn, Mozart and Beethoven.

Ensemble ArtChoral is in fine form throughout, and their skillful approach to this music is apparent from the first notes. Using the fortepiano as the sole source of accompaniment is a thought-provoking choice, with its unique timbre and relatively inflexible dynamic range leading to an increased attention toward expressive boundaries; the listener must reorient themselves to understand that, while they are still hearing the juxtaposition of forte and pianos, the extremes are less pronounced than might be expected from performances with modern instruments.

It is a monumental task to summarize six centuries of anything, let alone such a vast expanse of composers and their music; Ensemble ArtChoral continues to prove that they are up to the challenge with Classique.

Matthew Whitfield

At First Light
Exultate Chamber Singers
Independent (exultate.net)

» One of Canada’s top chamber choirs, the Exultate Chamber Singers is a Toronto-based ensemble dedicated to showcasing new Canadian choral music through commissioning and programming. While there are some who consider all music of the 20th century to be contemporary, Exultate commits itself to music that is truly contemporary, as demonstrated with their recent recording At First Light.

Consisting of eight works written by Canadian composers between 2018 and 2021 – seven of which were commissioned by Exultate – At First Light provides a glimpse into some of the wonderful music being written by both emerging and established composers in our country. There is a wide range of compositional diversity here, with texts taken from many sources including Malay lyricist Mohamad Fairuz bin Mohamad Tauhid, the Lebanese-American Kahlil Gibran, as well as Shakespeare and Yeats, set by an equally diverse range of composers.

Unlike the “modernist” music of Schoenberg and Stockhausen, this modern music is largely tonal, with a freedom of technique and expression that has been gathered and distilled from centuries of musical history and returned to its listeners in new, creative forms. Ethereal harmonic textures are the primary musical vernacular here, but each composer’s individual approach ensures that each work is unique unto itself. Whether Matthew Emery’s brief yet profound Be Still, My Heart, Mari Alice Conrad’s atmospheric At First Light, or the rhythmically delightful Speak to Us of Joy by Ecuadorian Canadian Sami Anguaya, there is a variety of styles and techniques on display which provide a distinctively wide-ranging and satisfying listening experience from beginning to end.

A robust and enthusiastic exposition of contemporary Canadian content, Exultate’s At First Light reminds us that there is much to celebrate here at home with regards to classical music. Although its death has been signaled many times over the last half-century, the presence of such gifted composers and interpreters indicates that there is indeed a future for this genre that will be defined not by survival, but rather by successes yet unimagined.

Matthew Whitfield

Concert note: Exultate Singers present “Music to Inspire” on October 20 at Calvin Presbyterian Church, Toronto.

thewholenote.com/listening
The Folly of Desire
Ian Bostridge; Brad Mehldau
Pentatone PTC 5187 035
(pentatonemusic.com)

Since his emergence onto the international jazz scene in the early 1990s, Brad Mehldau’s evolution as a gifted, inspired artist has been nothing but breathtaking. In addition to his now legendary jazz piano chops, Mehldau has explored and extended himself into many music modalities, and with his new release, created in tandem with noted tenor vocalist and musical interpreter, Ian Bostridge, Mehldau straddles several genres here in a bewitching sojourn into this powerful song cycle that plumbs the limits of sexual freedom in a post-#MeToo political age. Taking inspiration from the poetry of Blake, Yeats, Shakespeare, Brecht, Goethe and Cummings, this 16-track, diverse program also includes jazz standards and a foray into German Lieder.

First up is The Sick Rose - languid and gossamer, Bostridge’s rich tenor encircles the potent poetry of William Blake, while Mehldau weaves a world of fog and delight through his pianistic/artistic skill. Leda and the Swan is a central theme of this song cycle, and is drawn from a Greek myth, while the text comes from Yeats, and depicts a brutal rape - the denying of free will and transfiguration of a woman’s body for venal pleasure. Mehldau rides the roller coaster of emotion and crashes into Yeats’ deepest meaning. A highlight of the cycle is the boys I mean are not refined. The poetry of ee cummings takes a jaundiced look at amoral young men. While Mehldau again creates a profound mood and, through his incomparable vocal instrument, Bostridge wrings every last bit of meaning out of the disturbing text. A triumph of artistic sensibility and skill.

Of special, luminous beauty are the duo’s take on These Foolish Things, and the rarely performed gem, In the Wee Small Hours of the Morning. The almost unbearable beauty of Mehldau’s piano is evident throughout, and he remains one of the most profound and original artists of his (or any) time.

Lesley Mitchell-Clarke

Gayle Young – According to the Moon
Sarah Albu; Gayle Young
farpoint recordings fp088
(farpointrecordings.com)

Southern Ontario musician, composer, experimental instrument maker and author Gayle Young (b.1950) has been continually active since the 1970s, though it feels like recognition of her music has ramped up in the last decade. Last year’s release, As Trees Grow featured piano-centred compositions infused with field recordings of natural sounds.

Her latest seven-track album According to the Moon, subtitled “Sarah Albu performs vocal works by Gayle Young, 1978–2021” showcases the human voice in its manifold guises. These range from extended voice techniques, spoken word and sprechstimme to classical singing and everything in between. In some works Young appears to invite Montreal-based Albu to shape her virtuoso performances on the formants and rhythms of spoken language.

In the evocative Ancient Ocean Floor (2021) the voice is supported by a field recording of a waterfall filtered through resonant tubes. The texture is further enriched by Young’s nuanced performance on the amaranth, a bowed koto-like instrument with flexible tuning of her own design.

Albu’s vocalism in The Story (2012) is selectively emphasized by electronic resonance filters and frequency shifters. And in Vio-Voi (1978) Geneviève Liboiron’s violin plays an effective counterpoint with Albu’s controlled soprano, demonstrating the significant role of instruments in this ostensibly vocal album.

Young’s serious maverick/experimental composer street cred is rooted in her teachers’ musical family tree which reaches back to Harry Partch, Charles Ives and beyond. The mature, sometimes challenging, works spanning four decades presented on According to the Moon amply underscore the aesthetic consistency and longevity of Young’s artistic vision and achievement.

Andrew Timar

Rough Magic
Roomful of Teeth
New Amsterdam NWAM172
(roomfulofteeth.org)

One of the fiercest contemporary proponents of pushing the boundaries of the human voice, this group is beyond sole creativity; the level of skill and musicianship of the Grammy-winning vocal supergroup Roomful of Teeth demonstrates a cohesiveness only possible within a collective of beings who know each other very, very well. Rough Magic features premiere recordings of four works co-created with the group and simply explodes out of the gate.

From the very opening of William Britelle’s
Psychedelics 1: Deep Blue (You Beat Me)
The traditional harmonies are bursting with tones, lyrics and extended techniques that draw you into a world of vocal sound and texture that unless you are familiar with this premier contemporary vocal group you will likely have never heard before. In three movements, the piece explores what the composer notes as “an attempt...to reckon with a psychological breakdown that I experienced as a young adult, and to parallel that with the seemingly apocalyptic strains of our current collective state...” The movements Deep Blue (You Beat Me), I am the Watchtower and My Apothecary Light include cultural references thrown about which beautifully illustrate the chaos of memory and time.

For the opening of Eve Beglarian’s None More Than You, the composer asked the ensemble “to try to utter the most famous text about words in Western culture, the opening of the Gospel of John, using only consonants,” a fascinating opening that evolves to colours of crystalline traditional harmonies unbound and include pressure breathing that was felt throughout. Caroline Shaw’s five-movement work The Isle references Shakespeare’s stage direction in The Tempest, and makes beautiful use of Shaw’s trademark murmurs, audible breaths and shifting timbres imbuing recitations of text. Peter S. Shin’s Bits Torn From Words is simply stunning, a brilliant use of Shaw’s trademark murmurs, audible breaths and shifting timbres imbuing recitations of text.

The imaginatieve, playful photos and thoughtful artwork are an artful introduction to the group, and if you have a chance to look up the short video demos to several of the pieces (available on the group’s website via Vimeo) you will be rewarded with the most enjoyable micro-sized films that really blossom with the textures and lyrics. With this album Roomful of Teeth has broken even their own boundaries; this is truly a contemporary vocal ensemble whose ferocious attitude defies its delicate balance with dedication to excellence. Hold on to your hats and enjoy exploring this fantastic recording.

Cheryl Ockrant

CLASSICAL AND BEYOND

Anguille sous roche (Marais; Couperin; Rameau)
Les Voix Humaines
ATMA ACD2 2858 (atmaclassique.com/en)

Montréal-based viol de gambists Susie Napper and Margaret Little formed a partnership in 1985 naming themselves Les Voix Humaines and since that time, they have earned a formidable reputation for their performances of early music chiefly by English and French composers. Over the years, the duo has been augmented by gambists Mélisande Corriveau and Félix Deak, with violinist Jessy Dubé joining the ensemble in 2021. This newest recording on the ATMA label – humorously titled Anguille sous roche – or Something Fishy – marks a departure in personnel in that Corriveau replaces Little here in duets with Napper in a program of music by Marin Marais, François Couperin and Jean-Philippe Rameau. The music is drawn from several sources – Couperin’s collection Les Goûts Réunis from 1724, Rameau’s only collection of chamber music published in 1741, and from various collections of Pièces de Viole by Marais. Most of the pieces are barely four minutes in length and while many of them are dance movements, others are more fanciful in nature such as Rameau’s La Coulicum (referring to the Persian conqueror Thamas Kuli Khan) and the finale, L’Anguille (the Eel).

Throughout, Napper and Corriveau produce a wonderfully resonant sound, the phrasing keenly articulated. The German poet Goethe once described chamber musicians as “having a conversation” and this is certainly the case with the intimate and intuitive approach taken by the two performers. There is nothing at all “fishy” about this recording – attractive repertoire and solid musicianship make it a welcome addition to the Baroque chamber catalogue.

Richard Haskell

Sonata Tramontana
Carrie Krause; John Lenti
Black Bear Records BMM01
(barquemusicmontana.bandcamp.com)

Sonata Tramontana, full of life and nuance, is such a refreshing take on the centuries-old repertoire it comprises. Conceived by Montana violinist Carrie Krause, it centres around intimate gestures, deep connection with nature and appreciation of life in all forms. It is the kind of music that is meant to be played in small spaces, flowery meadows or on riverbanks. Everything on this album works in synergy – from cover art and beautifully written liner notes, to the heartfelt performances. The album features 17th-century music...
for violin and theorbo by Italian, Austrian and German composers Mealli, Schmelzer, Caccini, Biber, Bödicker and Castaldi, an elusive repertoire that remains relatively unknown to the wider audiences and brings vigour and bloom to what might be considered somewhat predictable in the realm of historical performances. Krause and her partner in crime, theorbo virtuoso John Lenti, are just fabulous, their performance is nothing short of beautiful. Krause has a way of bringing the most interesting, almost visceral textures out of her Baroque violin.

Her ornamentations are lovely and complemented well by Lenti’s strong presence. Although passionate and meaningful, this music is unpretentious. Krause and Lenti tell stories, visit mountain peaks and valleys, drink from the lakes and creeks, dance in town squares, all the while balancing virtuosity and tranquility. The music grows and grows throughout the album, reaching for hidden nooks and corners, filling our ears with delight.

Ivana Popovic

Mozart and the Organ
Anders Eidsten Dahl; Arvid Engégard; Atle Sponberg; Emrik Snerte
LAWO Classics (lawo.no)

When one thinks of Mozart, the mind can go many places, from opera to overture, sonata to symphony. One area of music with which Mozart is not often associated, however, is organ music. By all accounts, Mozart was a fine player who enjoyed the sounds of the instrument – going so far as to title it “The King of Instruments” – but the organ was not a vehicle for concertizing in Mozart’s time, instead used almost exclusively in church services. What Mozart did write for organ falls into two categories: the first is the collection of 17 “Epistle” sonatas, chamber music written between 1772 and 1780 for masses in Salzburg, played between the reading of texts; the second is music that Mozart wrote for the “Flotenuhr” – a large grandfather clock containing a self-playing organ. There are two large-scale works from this latter category that are played quite frequently today, the Adagio and Allegro in F Minor K594 and the magnificently monumental Fantasia in F Minor K608.

Organist Anders Eidsten Dahl gives a tremendous overview of this music in Mozart and the Organ, which includes 14 of the 17 church sonatas and both K594 and K608. Recorded in the Swedish Church in Oslo, Norway featuring violinists Arvid Engégard and Atle Sponberg and bassoonist Emrik Snerte, each of the sonatas is a little gem containing its own delightful character and range of expression, compressed into a miniature form. The larger organ works are wonderfully paced and expertly interpreted, and Dahl makes Mozart’s challenging writing sound effortless and clear, especially in perilous passages where rapid and constant movement make great demands of the performer.

Mozart and the Organ is highly recommended to all who appreciate Mozart and organ music, whether together or separately. These works are masterpieces and well worth hearing, whether for the first time or the hundredth.

Matthew Whitfield

Mozart – Complete Piano Sonatas Vol.4
Orli Shaham
Canary Classics CC23 (canaryclassics.com)

Violinist Gil is not the only Shaham who is making waves wherever classical music is adored. His younger sister Orli has been showing the world that her steely, lyrical pianism is eminently suited to the performance of Wolfgang Amadeus Mozart. However, rather than put on a show with Mozart’s more celebrated piano music the younger Shaham is focusing her attention on Mozart’s lesser-performed sonatas en route to giving us a complete collection of the elegantly sparse works with their virtually endless supply of sparkling melodies.

Volume 4 of the ongoing series features three of the earliest sonatas – the F Major, No.2 K280, the C Major No.1 K279 and the D Major, No.6 K284, Durnitz. Should there be any question as to why these (early) works grace the fourth volume of Shaham’s Mozart Complete Piano Sonatas the answer lies in the simple fact that they are no less technically demanding, being as they are of great harmonic ingenuity and melodic richness, as the later sonatas.

The Allegro and (especially) the Rondeau en Polonaise: Andante movement of the Durnitz are cases in point. The latter – in Shaham’s skilful hands – reflects a pre-eminently graceful Polish dance of Mozart’s vivid imagination. As with Volumes 1, 2 and 3 Shaham’s delicate phrasing brings out the corporeality of Mozart’s melodic delights from end to end on this disc, but especially in the filigreed brilliance of the Durnitz sonata.

Raúl da Gama

Mozart – Piano Concerto No.5 & Church Sonata No.17
Robert Levin; Academy of Ancient Music
AAM AAM042 (aam.co.uk)

At first glance, the music contained in this recording is somewhat perplexing; of all the incredible music Mozart composed, why choose one full piano concerto, a few juvenile transcriptions, and a church sonata that’s less than five minutes long? There is a reason, and it’s a good one.

In 1993, Robert Levin and Academy of Ancient Music founder Christopher Hogwood set out to record Mozart’s complete works for keyboard and orchestra, with the first of a planned 13 recordings released in 1994. Despite its noble intentions, the project was cancelled midway through, as the advent of downloadable digital music formats in the early 2000s changed the market quickly and drastically. Now, over 20 years later, AAM and Levin are continuing the cycle, scheduled for completion in June 2024, which will become the first-ever recording of Mozart’s complete works for keyboard and orchestra on either modern or historical instruments.

The most aurally striking aspect of this recording is that the Piano Concerto No.5 in D Major K175 doesn’t feature a piano at all, but rather an organ. This is for several reasons, including the necessity of a pedalboard to reach the lowest notes in the keyboard part, the limited upper range, and Mozart’s use of the term Clavicembalo, generic nomenclature that encompassed a range of keyboard instruments. Rather than being impractically theoretical, however, the use of the organ provides great clarity and prominence to the solo part and blends exceedingly well with the ensemble.

The other noteworthy pieces on this recording are the Three Piano Concertos after J.C. Bach K597, through which the young Mozart learned his craft and honed his skills. Far from the masterpieces of his later years, these works were joint efforts between Wolfgang and his fathe, Leopold, who would revise his son’s transcriptions and add embellishments and other instructional guidance. Juxtaposing these early works with only slightly more mature compositions, the young Mozart clearly learned quickly.

A valuable component of a valuable project, this recording is informative and tremendously appealing, both individually and as part of its larger set.

Matthew Whitfield
Clara et Robert Schumann – Chamber Music for Horn
Louis-Philippe Marsolais; David Jalbert; Philip Chiu; Cameron Crozman; Stéphane Tétreault
ATMA ACDD 2874 (atmaclassique.com/en)

Some time ago in Berlin, Sir Simon Rattle organized a youth orchestra of teenage students at the Philharmonie to learn and play Grieg's In the Hall of the Mountain King. It was fun to watch the various instruments come in one by one, adding layer upon layer to the sound, a steady crescendo and accelerando controlled superbly by Rattle culminating in a world of total mayhem and a rousing success. I suddenly realized how extraordinarily clever, intricate and difficult a piece it was. A work of genius and one of The Very Best of Grieg.

Evidencing an enveloping warm, round and inviting timbre on the brass instrument, Marsolais, joined by terrific pianists Philip Chiu and David Jalbert, as well as cellists Stéphane Tétreault and Cameron Crozman, foregrounds a thoughtful selection of chamber music composed by Clara and Robert Schumann, now placed into new and engaging musical contexts. Repertoire originally composed for a variety of instruments takes on an intimate sheen, sonic patina and mellow lustre when stated here on the horn, providing both the opportunity to feature the instrument more robustly as a principal solo voice, and continue the overdue and ongoing efforts taken to appropriately write Clara Schumann more prominently into the canon of classical compositions and composers.

Andrew Scott

The Very Best of Grieg
Various Artists
Naxos 8.552123 (naxos.com/Search/KeywordSearchResults/?q=8.552123)

Some time ago in Berlin, Sir Simon Rattle organized a youth orchestra of teenage students at the Philharmonie to learn and play Grieg’s In the Hall of the Mountain King. It was fun to watch the various instruments come in one by one, adding layer upon layer to the sound, a steady crescendo and accelerando controlled superbly by Rattle culminating in a world of total mayhem and a rousing success. I suddenly realized how extraordinarily clever, intricate and difficult a piece it was. A work of genius and one of The Very Best of Grieg.

Thanks to this brilliant and comprehensive sampling from Naxos on two CDs I am totally immersed in Grieg’s music. I feel there is an unmistakable Norwegian sound world that’s immediately recognizable. Grieg is considered to be part of the struggle for national awareness and independence that swept through Europe in the second half of the 19th century. Each smaller nation had a voice, a leading composer like Liszt for Hungarians, Smetana and Dvořák for the Czechs, Enescu for the Romanians, Sibelius for the Finns etc.

Grieg was a prolific composer, but essentially a pianist, so most of his works are for solo piano, but these were often orchestrated and much colour and harmony were added to the pieces. He was a miniaturist. His strength lies in capturing immediately a simple, but incisive and beautiful melody, developing it quickly, so most of his pieces are very short, four minutes or less. He published ten books of Lyric Pieces. Some of these are very memorable, for example, The Wedding Day at Troldhaugen, Berceuse, Notturno, Butterfly, Brooklet, Cradle Song, I love but thee, To the Spring and more. Also, Songs for soprano that are devilishly difficult to sing.

The longer works such as the Piano, Violin and Cello Sonatas and the String Quartets are represented here by just a movement. But we mustn’t miss his orchestral music: Holberg Suite, Sigurd Jorsalfar, two Peer Gynt Suites and most importantly the Piano Concerto in A Minor, one of most beautiful Romantic concertos ever written.

His contemporary, Tchaikovsky said about Grieg: “What charm, what inimitable and rich musical imagery. What interests, novelty and independence!” So true.

Janos Gardonyi

Lyric Pieces
Sarah M Silverman
Adnyar Records
(sarahsilvermanmusic.com)

The adaptation of classical music within popular music in the late 20th century, such as the famous Eric Carmen homage to Rachmaninoff in All by Myself.

What we’re listening to this month: thewholenote.com/listening
developed into the unique genre of classical crossover made famous by Andrea Bocelli, Sarah Brightman, Josh Groban and many others. While not loved equally by all – what music is? – classical crossover toes the line between tradition and accessibility, giving symphonic sounds big ticket appeal. Described as a “genre-defying” reimagining of Grieg’s Lyric Pieces for solo piano, a collection of 66 short piano compositions written over the span of 58 years, Sarah M Silverman’s Lyric Pieces uses 11 of these works as the foundation for her own compositions, creating arrangements and adding texts and vocal melodies to create this new collection of songs. A native of Toronto, Silverman studied classical piano at the Glenn Gould School and takes a sensitive approach to her arrangements, skillfully manipulating the components of Grieg’s compositions while adding her own unique voice. Much like the way that flavours are combined in a recipe, these songs are a combination of aural ingredients, and Silverman is clearly gifted at uncovering savoury combinations.

The songs on Lyric Pieces are not intended to be heard as the conversion of Grieg’s piano music into art song, with the existing piano solo merely reduced to an accompaniment. Rather, this music takes on an entirely different form, exploring the unique and interesting relationship between composer and artist with a result that is well worth listening to, not only for its musical beauty, but also for the way in which it pushes upon the limits of our preconceptions regarding genre and the concept of crossover.

Matthew Whitfield

seems that Mahler’s time has come at last in Montréal thanks to the recent appointment of the gifted Venezuelan conductor Rafael Payere to head the OSM.

Payere brings with him a recording contract with the Pentatone label and a mission to launch a complete cycle of Mahler’s symphonies, starting (as is often the case) with the Fifth Symphony in a truly stunning rendition. The orchestra is on fire under his direction, precise and impassioned by turns. The Pentatone recording team have conjured a luxurious, natural ambience to the production in which every instrument is beautifully balanced. Payere has an uncanny ability to render the episodic structure of the work into a seamless whole, creating flowing waves of sound that build organically and inexorably to their sublime summits. Special kudos go to Paul Merkelo’s superb trumpet solos in the opening funeral march and to Catherine Turner for her opulent obligato horn part in the Scherzo. An altogether thrilling performance that promises great things to come! Daniel Foley

Rachmaninov – Complete Symphonies; Isle of the Dead; Symphonic Dances; Vocalise
Detroit Symphony Orchestra; Leonard Slatkin
Naxos 8.503278 (naxos.com/CatalogueDetail/?id=8.503278)

► As I am writing this, the wistful opening motto theme of the Third Symphony is reverberating in my mind and I am marvelling at how beautifully Rachmaninov establishes an atmosphere and the symphony a world of its own, so different from anything he wrote before. I have never heard it in a concert hall either, mainly because apart from the piano concertos, his orchestral works are rarely performed. So this highly acclaimed new issue by Naxos is very welcome.

Leonard Slatkin, who has over the years become a conductor of stature with a worldwide reputation, is thoroughly inside the music with an authoritative grip on the score and this reflects on the musicians of the Detroit Symphony who seem to be in love with the music. And in HD orchestral sound they sound better than ever.

The 3CD set contains the three Symphonies and the Symphonic Dances plus the symphonic poem Isle of the Dead and Vocalise, a short orchestral piece. It should be noted that the First Symphony failed disastrously at its premiere and its score was lost until miraculously the orchestral parts were found many years later. It is a youthful work with intense passion but it bears no comparison to what he would produce later. Isle of the Dead is interesting; inspired by a Romantic Russian painting, it describes Charon on the River Styx rowing the dead across to the other shore. We can hear the sinister undulating motion of the oars in very dark hued music. Its 5/8 rhythm must be a challenge for the conductor, but it comes off very well under Slatkin.

The Second Symphony is arguably the best and the most popular and has always been my favourite. It’s a glorious work with lavish orchestration and it has “a sustained vitality, rich in lyrical invention and a glowing eloquence capable of raising to extraordinary power” as described very aptly by British musicologist Robin Hill. It had a tremendous success and this recording, being a live performance, has a spontaneous enthusiastic outburst of applause. I wholly concur and it’s worth buying the set for this alone.

Another wonderful highlight is Vocalise which to me is the best thing Rachmaninov ever wrote. It’s a short (less than ten-minute) work for small orchestra with such an underlying sustained melancholy I’ve seen conductors literally in a hypnotic trance conducting with closed eyes. Rachmaninov could be regarded as a connecting tissue between Tchaikovsky and Shostakovich (or Prokofiev) but he preferred to look forward rather than backward, so he moved away from lush Romantic orchestration towards lighter and cleaner textures, a tighter, more economical orchestration. This is manifest in his Symphony No. 3 in A Minor. It is in three movements but don’t let this fool you. The composer cleverly encloses a Scherzo inside the second movement, so we are not shortchanged. I find that the wealth of diverse musical ideas and their adventurous handling puts this symphony ahead of the second and it’s a shame it’s hardly ever played. In a similar vein, Symphonic Dances (1940) is a most enjoyable lighthearted piece with emphasis on dance rhythms (e.g., the second movement is a decadent waltz the Russians are quite good at) that concludes this remarkable set.

Janos Gardonyi

Fauré: Nocturnes & Barcarolles
Marc André Hamelin
Hyperion CDA68331/2
(hyperion-records.co.uk/a.asp?a=A49)

► Solo piano music comprises a significant part of Gabriel Fauré’s output spanning a 60-year period from his very earliest Romances sans Paroles Op.17 written while still in his teens, to the final 13th Nocturne Op.119 from 1921. Among the most highly regarded of his piano works are the Nocturnes and Barcarolles, and these are presented in their entirety on this Hyperion release by the Montreal-born and Boston-based pianist...
Marc-André Hamelin. While Hamelin is no stranger to French repertoire, it has never been a big part of his extensive discography, so this recording is a welcome addition.

Fauré’s Nocturnes are very much in the Romantic tradition, the earliest ones showing some influence of John Field and Chopin. Yet they were never languorous, nocturnal essays; instead, they were conceived as lyrical pieces evoking a myriad of emotions. Hamelin’s playing is elegant and refined, with the inherent technical challenges handled with ease.

Like the Nocturnes, the Barcarolles were written over the entire span of Fauré’s career and similarly show a progressive development in style. While most are written in the standard 6/8, 9/8 or 6/4 time signatures, many don’t adhere to the familiar notion of a lilting Italian boat song. Again, Hamelin demonstrates an appealing fluidity of execution where his impressive technique is never an end unto itself, but simply a means towards a fine interpretation.

An added bonus is the charming piano duet Dolly Suite, written for the young daughter of the singer Emma Bardac. It is performed here with Hamelin’s wife Kathy Fuller, bringing the program to a most satisfying conclusion.

Richard Haskell

An American Rhapsody
Calefax
Pentatone PTC 5187 046 (calefax.nl/shop)

One of the side perks of this business is how much one can learn from liner notes. The dishy release from the Netherlandic reed quintet Calefax spreads their love for the New World all over the place. New York (New Amsterdam?) is the focus of this collection of arrangements that plays like the most excellent school concert imaginable. No disrespect to the players, they kick it in a way that reminds me of an earlier band, the Netherlands Winds, continuing the low countries’ exceptionally high standard of woodwind playing.

But it’s weird to listen to their Rhapsody in Blue, effectively scored down to the five voices in saxophonist Raaf Hekkema’s arrangement. I won’t make arguments about style, but I hear almost a practiced accent in the impeccably spoken lines of this fun little play. The liner notes remind us that this was Gershwin stepping out onto the concert stage from the show pit, and I think while the playing is excellent, there’s some kind of reserve or modesty in the performance suiting New Amsterdam more than Midtown.

Samuel Barber’s Excursions, Op.20, originally for piano, are more folk than Broadway. They really sparkle in this excellent performance. Florence Price’s Piano Sonata in E Minor receives a gently Romantic treatment. Harry Burleigh’s Southland Sketches was based in gospel music. One learns, again in the very readable liner notes, that Burleigh was a mature student at the National Conservatory of Music (founded expressly to foster equity in musical training, regardless of sex or race or disability), where he studied with Antonín Dvořák.

The latter half of the disc celebrates jazz, pop and street music. Two Ellington tunes are beautifully rendered by Hekkema and Oliver Boekhoom (the aptly named Oboe/English hornist), and Hekkema also made a fantastic tribute to both Billy Holiday and Eric Dolphy based on Dolphy’s bass clarinet treatment of God Bless the Child.

Max Christie

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

Density 2036 Parts VI-VIII
Claire Chase
Virtuoso flutist Claire Chase continues her laudable documentation of her multi-year commissioning project, Density 2036, with works from the 2019, 2020, and 2021.

BIKEncerto
Reynaliz Herrera;
Ideas; Not Theories
Composed by Reynaliz Herrera, BIKEncerto: a concerto for solo bicycle and orchestra is now available on major streaming/download platforms!

Le Voyage Immobile /
The Still Journey
Denis Levaillant
Now available! New portrait recording of music by French composer Denis Levaillant, featuring premiere recordings of recent works for strings and accordion.

IMMIGRANT
Fuat Tuaç
In his second album, the acclaimed Toronto-based jazz vocalist reflects on his experiences as an immigrant. In English, French and his native Turkish.
half an hour of this 70-minute program is taken up with Gunnar Berg’s Four Clarinette Seul (1957) and Simon Steene-Andersen’s De Profundis, (2000/rev2019). Substantial works both. And the third excerpt? Tossed in is a rewrite of the cor anglais solo from Act III of Tristan und Isolde.

Max Christie

MODERN AND CONTEMPORARY

Shadow & Light – Canadian Double Concertos
Marc Djokic; Christiana Petrowska Quilico; Sinfonia Toronto; Nurhan Arman
Cenrediscs CMCD 31823 (cmccanada.org/product-category/recordings/cenrediscs)

> Originating in the early 1700s, during the later portion of the Baroque era, the concerto presented composers of the time with an instrumental compositional structure (a formula if you will) perfectly suited to feature an instrumental soloist. A double concerto, therefore, shines the spotlight equally on two soloists, accompanied by different aggregations, providing composers with another voice of possibility to help realize their creative intentions. How nice then, in our time of near constant and rapid change, that this formula is still meaningful and relevant, particularly so in the capable compositional hands of Alice Ping Yee Ho, Christos Hatzis and Larysa Kuzmenko.

Writing for the pairing of violin and piano (the dependably terrific Christiana Petrowska Quilico and violinist Marc Djokic backed capably by Sinfonia Toronto under the direction of conductor Nurhan Arman), the aforementioned compositional triumvirate bring Shadow & Light to life with influences ranging from Felix Mendelssohn and Johannes Brahms, to Hitchcock foil Bernard Herrmann and the author Jules Verne. If the range of this description sounds expansive and beyond categorization, that’s because it is! The result, released on Cenrediscs and supported by any number of Canadian arts-based granting agencies, is a truly post-modern affair that plays in the margins that lie between the binary of the traditional double-concerto form and a set of influences that escape categorization. Whatever the conceit, the result is a satisfying and extremely fine recording that expands the canon of both Canadian composition and the rare double-concerto pairing of violin and piano for future repertoire consideration.

Andrew Scott

Frank Horvat – A Village of Landscapes
Sébastien Malette (bassoon); Allison Wiebe (piano)
I Am Who I Am Records (frankhorvat.com)

> I’ve reviewed several albums by prolific Toronto composer and pianist Frank Horvat for The WholeNote. His often Romantically inclined, emotionally charged music often also employs a dizzying array of heartfelt, compelling extra-musical themes. These range from the personal (love, mental health), to the social (environment, social justice), and a combination of the two (dealing musically with pandemic isolation).

A Village of Landscapes, perhaps his 21st album, features a suite of 13 compositions stylishly and convincingly performed by bassoonist Sebastien Malette, in five movements accompanied by Allison Wiebe on piano. The 13 pieces are further divided into three mini-suites: for bassoon with piano, unaccompanied bassoon and bassoon with electronics.

For example, the atmospheric movement Smokey (Hills) is scored for hazy basso profundo contrabassoon sounds and bass-heavy piano, while Sharbot Lake features a continuous high bassoon melody over shifting, pulsing synth chords. Top of Form/Top of Form

In this album Horvat’s thematic inspiration was supplied by photographs of places in the Canadian landscape by Michelle Valberg, representing each of the country’s ten provinces and three territories. Horvat writes, “Our present world is at a precipice when it comes to protecting our natural resources, so as an artist, I feel I have a duty to have my compositions reflect this.”

“The bassoon is a VERY versatile instrument. It has a wide range of notes, timbre and expression.” avers Horvat. In a Village of Landscapes he successfully explores many less-known characteristics of the instrument, working against stereotypes of buffoonery and jollity that too often plague the bassoon.

Andrew Timar

Graham Campbell; Palms Upward
Various Artists
Independent (grahamcampbell.ca)

> Toronto composer and music producer David Jaeger (b.1947) has had a long, illustrious career. A founding member of the Canadian Electronic Ensemble, he enjoyed an influential four-decade career at CBC Radio commissioning hundreds of compositions and producing well over a thousand national broadcasts championing contemporary concert music from Canada and beyond. Jaeger’s early 1970s show Music of Today kindled my growing interest in new music.

David Jaeger – Chamber Works for Viola
Carol Gimbel; Marina Poplavskaya; Cullan Bryant
Navona Records NV6528 (navonarecords.com/catalog/nv6528)

> The track titles are evocative enough to allow the imagination room to fill in the blanks. Still, I’m curious to know a little more, like what does Driftless Sea mean? This is the final track, featuring klezmer-coloured clarinet playing a folk-like melody alongside a string quartet, guitars (played by Campbell fils) and Jaash Singh on darbuka. Kettle Vapours (Park on solo piano) might suggest reflections on watching a pot boil, but it’s more eventful, more solid than vapid. Barely an intermezzo, it works.

Double bass playing is ably supplied by Charles James on several tracks, while the composer supplies guitar and piano on tracks 7 and 8 respectively.

Max Christie

David Jaeger – Chamber Works for Viola
Carol Gimbel; Marina Poplavskaya; Cullan Bryant
Navona Records NV6528 (navonarecords.com/catalog/nv6528)
developments in classical music. My interest was further stoked by his long-running, influential new music program Two New Hours (1978–2007) on which I occasionally appeared. When not in the studio or on international juries, Jaeger always found time to pursue his own composing. And the viola appears time and time again in his scores. For example, the early Favour (1980) for viola and live digital delay controlled by the performer was written for the outstanding Israeli violist Rivka Golani, followed by Sarabande (1993).

The five works on Chamber Works for Viola continue Jaeger's exploration of the expressive possibilities of the instrument, here played by New York/Toronto violist extraordinaire, Carol Gimbel. My recital favourite is the expressive viola solo White Moon Legend. Exploiting the instrument's wide range of bowed cantabile and pizzicato effects, Jaeger's melodies appear in contrasting tessituras, heightening the work's dramatic narrative arc.

Gimbel's passionate advocacy of this music is amply supported by the warm and husky tones of her ex-Emmanuel Vardi 1725 viola. Also a great support is the attractive recording which details the viola within natural-sounding room sonics graced with a satisfying bloom of reverb.

Andrew Timar

Beatings Are In the Body
Beatings Are In the Body
For the Living and the Dead
(beatingsareinthebody.bandcamp.com)

The self-titled debut release Beatings Are In the Body is by the gifted experimental Canadian performer/composer trio of Erika Angell (voice/electronics/bells), Rööstin Adams (piano/Wurlitzer/voice/sticks) and Peggy Lee (cello/voice/sticks). Their name is drawn from a work by Canadian poet Meaghan McAneeley, who contributed the release's artwork/design and texts for two of the tracks. The musicians explore and draw their compositional/performance inspiration from how the physical body carries and stores wide-ranging memories, pain and emotions throughout life, in acoustic and electro-acoustic, atonal and tonal compositions, jazz, songs, poetry and free improvisations.

The opening track, Blurry, features accessible tonal piano-chord rhythms, vocals and moving cello interludes between and during spoken/sung phrases. Time for experimental new music with electronics, spoken/sung at times noisy vocals and instrumentals in Triploop. Superimposed modern electronic sound effects with acoustic instruments are especially memorable. Like a Deepness/Let Go is a contemporary atonal tragic almost-pop song with vocal solo with warbling, piano chords, melodious cello countermelody and emotional loud high vocal and cello unison held-notes at longer phrase beginnings. A subsequent faster section suddenly goes back to a slow dramatic grim song with the repeated lyric “Let go” to abrupt an ending. Intense, the too-short free improvisation, Rhiza, is like pain at its painful worst with sound effects like crashing dishes, improvisational vocal sounds and cello string bangs.

The 12 diverse emotional tracks flow seamlessly when listened to in order. Random track listening offers a different sound scenario. The tight, respectful performances create inspiring, not depressing, music!

Tiina Kilk

NATURE-BLAZING NEW MUSIC

Sébastien Malette brings to life Frank Horvat’s captivating 13-piece bassoon suite, drawing inspiration from the mesmerizing photographs of Canada’s stirring natural landscapes captured by award-winning photographer, Michelle Valberg.

As performed by the Odin Quartet, a gorgeous collection of Horvat’s string quartet music...Here his message is clear: music is an important tool in raising the level of positivity and hope on this planet as well as in our individual lives.

– Ivana Popovic

LAND SEA SKY for Raj Sen
Experimental Music Unit
Independent (experimentalmusicunit.bandcamp.com)

Experimental Music Unit is a trio based in Lekwungen Territory (located on the southern tip of Vancouver Island) consisting of Tina Pearson (flute, accordion, voice), George Tzanetakis (clarinets, saxophones) and Paul Walde (bass guitar, percussion). EMU specializes in exploratory music and sound practices grounded in ecological studies, focused improvisation and collaboration. Their latest audio project, LAND SEA SKY released as a 38-minute EP, reflects all those interests.

The EP is the musical realization of a text score by Pearson, composed during the winter of 2020-2021. Like so many, EMU was frustratingly isolated during the COVID pandemic. While they could meet remotely through online platforms, most of all they longed to make music together again outdoors.

LAND SEA SKY was their response. Recording their parts in the studio, EMU however imagined they were actually playing together at Finnerty Cove, a rocky outcrop on the east shore of Lekwungen territory on the Salish Sea. The lapping waves, gulls and other oceanic sounds captured on the field recording eloquently places the trio’s musicking in this site-specific sonic space.

I found the most magical moments happened when the trio entered into a dialogue with the oceanscape, or when the latter emerged into the sonic foreground – a startling transformation. Starting softly, leisurely, the ever-shifting, subtly articulated interplay between the human trio and the
Salish Sea’s many voices reflects EMU’s deep connection with and respect for the place where they “live and play.”

LAND SEA SKY proved to be more than a purely musical experience; it’s a timely reminder that the root of all human song is in nature.

Andrew Timar

Samuel Adams – Current
Spekral Quartet; Karen Gomyo; Conor Hanick
Other Minds Records (samuelcarladams.bandcamp.com/album/current)

In the world of contemporary classical music releases, this album is likely to make a splash for its precision, ideas and remarkable performances. Three recent works (two of them world premiere recordings) by American composer Samuel Adams centre around the integration of acoustic and electronic sounds. Adams does not blur the lines between these sounds nor does he try to draw on the complexity of each. Rather, he allows both to coexist, mingle and support the other in natural ways. The music on this album is mostly minimal in nature, and that works in its favour rather than as limitation. There is space to sit with the sound, to breathe with the colours and build a relationship with what we hear.

The title piece, written for string quartet and snare drums, co-commissioned and recorded by the fantastic Spekral Quartet, is an example of Adams’ creativity at work. Four snare drums are activated by the transducer speakers that are placed atop them, essentially used as the echo-chambers. The sound effect is fabulous; it comes in the form of a variety of timbres, vibrations, pitches and everything in between, the sonic world building at its best.

Equally luminous are a solo piano and electronics work, Shade Studies, displaying tranqul pulsations, gestures and sines waves subtly altering piano tones, and Violin Díptich, a resonant evocation of Bach coupled with the most intriguing acoustically produced delay effect at the end of short phrases.

Ivana Popovic

Malek Jandali Concertos
Rachel Barton Pine; Anthony McGill; ORF Vienna RSO; Marin Alsop
Cedille CDR 90000 220 (cedillerecords.org)

Syrian-American Malek Jandali (b.1972) effectively combines Arabic melodies, modes and rhythms with Western classical structures. His 36-minute Violin Concerto (2014) honours “all women who thrive with courage.” Jandali identifies four women beaten, arrested or disappeared by Syrian authorities, including his own mother who, with his father, was brutally assaulted after he performed at a Washington demonstration.

In the Allegro moderato, sinuous, plaintive violin melodies, portentous orchestral chords and restless rhythms culminate in an extended, anguished, angry solo cadenza. The mournful Andante follows, the violin singing a prolonged lament over throbbing drumbeats, slowly building to a stirring, hymn-like climax. Nostalgic folk dances animate the Allegretto, but the concerto ends with a slow, sorrowful violin solo and a sustained, darkly sombre final chord.

The 25-minute Clarinet Concerto (2021) was written for New York Philharmonic principal clarinetist Anthony McGill and dedicated “in memory of all victims of injustice.” The music is less overtly Arabic, the emotions more elusive. In the Andante misterioso, the clarinet intones a pensive, wandering melody over percussive punctuations. The misterioso mood continues in the Nocturne: Andante, with brooding, broken clarinet phrases and irregular percussive rhythms. The Allegro moderato features klezmer-like Syrian dance tunes, a virtuoso cadenza exploiting the clarinet’s extreme registers and a final festive dance, a happy ending to this mostly downcast concerto.

Well-earned applause for violinist Rachel Barton Pine, clarinetist McGill, conductor Marin Alsop, the ORF Vienna Radio Symphony Orchestra and, most of all, composer Malek Jandali.

Michael Schulman

Density 2036: Parts VI-VIII
Claire Chase
New Focus Recordings FCR535 (newfocusrecordings.com)

To call Claire Chase a once-in-a-generation flutist may sound to many like speculation. But now, with the release of what is collectively referred to as Density 2036, doubters, naysayers and outright refuseniks have all gone the way of extinct species. There are now three double albums in this series. On the heels of the first two — Density 2036 (2013-2015) and Density 2036 (2016-2017) — comes Chase’s triple-CD Density 2036 – Part VI (2019); Part VII (2020); Part VIII (2021).

With each CD (numbered serially) Chase and her flutes took us by the hand to lead us into a magical multi-layered landscape. Transcending both time and place, Chase interpreted compositions often written expressly for her in such a manner that the resultant music created its own temporal dimension. This new triple release not only carries on where Chase left off, but in it she raises the proverbial bar on her artistry.

As the music of each part unfolds, so too does a discourse with structure and archetype quite unique to these works. It may even be called a Chase rhetoric, an Orphic dialogue of struggle and release. Each work is a ravishing poetic episode or (in the case of Part VII Liza Lim: Sex Magic) a series of poetic episodes. Every gesture is graced by lyricism and the memorable material is calibrated to create an abstract drama that says precisely all it needs to.

Such is the audacity of Chase’s vision of her instrument that the music which comes in hot evanescent diaphragmatic breaths, the waves of which eb and flow and penetrate disparate sonic palettes from the palpating heart (in Phylys Chen’s Roots of Interior for flute and heartbeat), on Part VI. Multiple soundworlds collide on Matana Roberts’ Auricular Hearsay in Part VIII. The centre-piece is decidedly Part VII Liza Lim’s Sex and Magic, a sweeping masterwork evocative of the near mythic life-affirming power of women, redolent of legend, oracles and history woven into a scalp-tingling wonder-scape featuring – among other instruments – the death-defying aural majestic sound of Chase’s contrabass flute.

The Density saga was ignited by Edgard Varèse’s Density 21.5 and its tantalizing three-note key figure. Chase’s ongoing musical work builds an epic musical edifice with a hot breath of musical notes that leap off the page, like whirling dervishes and pirouetting ballet dancers leaping into rarefied air.

Raul da Gama

Avner Dorman – Siklòn
Boston Modern Orchestra Project; Gil Rose
BMOP Sound 1090 (bomp.org/audio-recordings)

Much performed, multi-award-winning Avner Dorman (b. Tel Aviv 1975) says his eight-minute Siklòn (2015) “reflects the violent nature of Miami’s hurricanes” (siklòn – Haitian Creole for “hurricane”) “as well as the frenzy of energy from a place driven by hot weather, sometimes clashing ideas and the effervescence of youth.” The highly percussive perpetuum mobile rushes headlong toward an extended, cacophonous crescendo of rising brass fanfares.

Dorman’s 14-minute Astrolatry (2011) depicts a prehistoric nocturnal ritual. Glittering glockenspiel and harp help illuminate awed reverence in Celestial Revelations; marimba and bass drum underline the savage orgiastic dance of The Worship of the Stars. The five movement,
13-minute Uriah: The Man the King Wanted Dead (2009) recounts King David’s arrangement of the death of Bathsheba’s husband in dramatic, near-cinematic music. (Astrolatry and Uriah’s scenarios and music would make powerful ballets.) In the 11-minute After Brahms: Three Intermezzi for Orchestra (2015), inspired by Brahms’ late piano works, rich, warm, late-Romantic sonorities support the urgent Allegro con molto appassionato, gentle Delicatamente con molta espressione and autumnal Adagio espressivo. Violence returns with the 19-minute Ellef Symphony (2000; ellef – Hebrew for “one thousand”). Fear is filled with sombre foreboding. Slaughter with martial brutality. Elegy portrays a mother grieving over her dead son; … silence offers “a prospect for peace” with “the new millennium as an empty canvas…it is up to us to write the poem of the future.” Conductor Gil Rose and the Boston Modern Orchestra Project vividly perform Dorman’s very vivid compositions.

Michael Schulman

Reynaliz Herrera – BIKEncerto: a concerto for solo bicycle and orchestra
Reynaliz Herrera; Ideas, Not Theories Ideas, Not Theories (reynaliherrea. bandcamp.com)

Boston-based, Mexico-born Reynaliz Herrera is a talented, award-winning musician, percussionist, performer, composer, educator and bicycle performer. Graduating from Boston Conservatory in 2012, she continued exploring the bicycle as a musical instrument by performing and composing for it. In 2012 Herrera founded Ideas, Not Theories, a theatrical percussion company/chamber ensemble for which she is director, composer, scriptwriter, lead performer and producer. This experimental ensemble focuses on her original music for bicycles and other unconventional instruments, having performed in festivals in the US, Canada, Mexico and Barbados.

Herrera’s debut release is the four movement BIKEncerto: a concerto for solo bicycle and orchestra. Each movement highlights a specific bicycle sound as Herrera reconceives her classical background with her musical bicycle sounds, strings and winds orchestra. I. Everything showcases different bike sounds with a classical orchestral beginning with alternating strings and winds. Virtuosic solo bike melodic and percussive tapping and drum-like rolls ground the tempo while showing off Herrera’s musicianship. II. Spokes Movement has her melodic “Spokes Keyboard,” tuned rods add playful sounds. III. Metallic Movement has faster atonal brilliantly performed orchestral lines and complementary atonal metallic bike lines and rolls. Two-part IV. Tires Movement features Reynaliz’s “Tires Keyboard” in Brazilian Samba inspired sounds. Part 2 features orchestral wide-pitch lines, exciting higher cymbal-like bike sounds to closing dance-along bike solo, then orchestra to a short percussive ending.

Herrera’s exuberant music successfully incorporates musical styles like classical, atonal, minimalist and pop/rock. Uplifting fun listening for all ages, regardless of personal musical preferences.

Michael Schulman

Le Voyage Immobile/The Still Journey – Works for strings and accordion
Olivier Innocenti; Various Artists

Paris-based composer, writer and pianist Denis Levantia’s works in many genres defy classification in his unique colours, instrumentation and stylistic explorations. This 2CD release in its colourful bilingual hardcover liner book features works composed from 1987 to 2021.

CD1 opens with Un mystérieux chemin (2017) for solo viola, inspired by music of northern India. It is a dramatic rhythmic piece opening with a slow tense, emotional moving melody with high to low held-notes, performed perfectly by Pierre Lénert. Quatuor Amôn and accordionist Olivier Innocenti perform L’Andalousie Books 1 and 2 (2004). The accordion blends well with the strings. Opening Book 1 Movement 1 has accordion, then strings in a noisy, low-pitched atonal start with alternating high and low held notes. A moody work with expressive melody, accented rhythms and high-pitched accordion notes and lower strings. Book 2 Movement 1 starts with a single melodic accordion line leading to full ensemble playing. Uplifting, lively syncopated sections with a sudden low section leading to a fast closing. Book 2 Movement 2 shows Levantia’s understanding of the accordion’s full high-to-low-pitch range in held-note drones, with added strings held notes. A faster rhythmic section leads to more held notes, with syncopated accordion bellows shakes. Accordion solo Danse Nocturne (2019) with very low pitch left hand and contrasting high pitch right hand, is beautiful, challenging bellows control technique to make all sounds enter together. Fast-note flourishes are contrasting. A solo cello, and a string quartet work complete this first disc.

CD2 features two string quartets and two string trios. With its theme and six variations Les Heures défaîtes String Quartet No.1 (1897), features Quatuor Joachim. Levaillant writes that this was initially conceived as “ballet music.” Theme begins with beautiful tonal cello melody with slight slide, then entry of other strings, both contrapuntal and one lead with accompaniment. Faster tonal Variation 1 has detached and plucked notes, contrapuntal lines and legato melody phrases with detached notes. Variation 5 has higher squeaky notes and lower short melody, an idea that reappears in his future work. Trois derviches String Trio No.2 (2020), recorded by Sébastien Surel, Pierre Lénert and Alexis Descharmes, alternates low and high notes.
staccatos, rhythmic unisons and brief silences. One more string quartet and string trio complete CD2.

So fascinating to listen to Levaiillant’s compositional development of beautiful, well-composed, virtuosic works over three and a half decades.  

— Tiina Kilk

**JAZZ AND IMPROVISED**

*Immigrant*

Fuat Tuaç; Kevin Turcotte; Eric St-Laurent; Jordon O’Connor; Eric West

Independent (fuattuac.bandcamp.com/album/immigrant)

► Accomplished, multi-lingual vocalist and composer, Fuat Tuaç, just released his new CD, and it does not disappoint. Tuaç wears several hats here, as composer, arranger, producer and artist. He has also surrounded himself with his talented long-time collaborators, guitarist Eric St-Laurent, bassist Jordan O’Connor, drummer Eric West and trumpeter Kevin Turcotte. As the title would suggest, Tuaç explores his Canadian immigrant experience here, as well as the contemporary social ethos in the depersonalized era of technology. Included in this well-crafted project are two vocal duets: the sexy cool Chez Moi, sung en française with the exquisite Montreal-based chanteuse, Kim Richardson and Uzun Ince Bir Yoldajım, rendered in exotic, evocative Turkish (Tuaç’s native tongue) and performed to perfection with noted Turkish vocalist, Yesim Akin. Both duets illustrate Tuaç’s taste and musical skill and are highlights of the recording.

The compelling opener, No Strings Attached (a Tuaç original), is a groovy, jazzy ode to the often confusing nature of romantic relationships in these troubled times and Asla Unutamam is a delicious Turko-bossa, featuring a stunner of a trumpet solo from Turcotte. Tuaç soars as a vocalist here – defining his style, sound and approach. The very personal title track is a hopeful, tender and ardently lyrical, and feature the pianist and composer Will Bonness, Sandra Montebello and Andrew Goodlett and the irrepressible drummer Fabio Ragnelli.

— Raul da Gama

*Who Are You? The Music of Kenny Wheeler*

Duncan Hopkins; Reg Schwager; Ted Quinlan; Michel Lambert

Three Pines Records TPR-0015 (duncanhopkins.com)

► The late Kenny Wheeler (1930–2014) was a Canadian composer and trumpet/flugelhorn player with an international reputation who pushed the boundaries past jazz standards and into free improvisation. He lived most of his life in England and recorded many albums, primarily for the ECM label. Who Are You? is Duncan Hopkins’ celebration of Wheeler’s music and includes Reg Schwager and Ted Quinlan on guitars with Michel Lambert on drums while Hopkins holds down the bass duties. Having two excellent guitarist provides an intriguing interpretation of Wheeler’s compositions and the interplay between Schwager and Quinlan creates many musical highlights.

For example, their “almost unison” playing enhances Foxy Trot’s up-tempo melody and each solo is excitingly different.

The final three tracks, Montebello, , Kitts and Salina St. are named after St. Catharines (aka “Kitts”) and the neighbourhood where both Wheeler and Hopkins lived. Kitts and Salina St. were composed by Wheeler and re-arranged by Hopkins. Montebello is a Hopkins original named after the park at the end of Salina St. where they met. This suite of three songs adds a very personal and delicate touch to the album.

— Ted Parkinson
Don’t Ask Me  
Sam Dickinson Trio  
Independent (sandickinsonguitar.com)

- Don’t Ask Me is an enjoyable album from Toronto guitarist/composer Sam Dickinson who has studied at Humber College, the New England Conservatory, McGill University and received a Doctorate from the University of Miami in 2019. The album is an engaging and diverse set of works displaying his substantial guitar chops.

Dickinson’s trio includes Jim Vivian on bass, with Adam Arruda and Terry Clarke alternating on drums. South Florida Task Force has a funky 7/4 groove and the guitar part is fusion inspired, effortlessly jumping through lithie melodies. Old Folks is a beautiful piece featuring acoustic guitar which begins slowly as a solo with some jazzy folk chords, then bass and drums enter and it builds into some expressive solo lines. Memory Lane also has some very nice acoustic playing and features Vivian’s bass, initially playing an exquisitely bowed melody and then evolving into intriguing pizzicato lines. Don’t Ask Me is an impressive and assured debut album and we look forward to more work from Dickinson.

Ted Parkinson

Resonants
Artie Roth Quartet
Three Pines Records TPR-0016 (artieroth.bandcamp.com/album/resonants)

- Resonants has many overarching themes, but sonically one in particular hits the ground running and never looks back: Artie Roth’s bass sounds nothing short of astonishing in this mix. Whether this reality is brought to the actual forefront as on the delicate Sound and Sky or greatly heightening the impact of every single Anthony Michelli drum hit on Refrain, Roth is the bedrock of what gives his group its distinctively substantial and grounded sound. The band itself displays an incredible grasp for mood, accessing a palette that not only delights in its sophistication, but fluctuates considerably between each track with effortless precision. The entire tracklist only consists of two (showstopping) segues, but the thoughtful sequencing and Roth’s refined compositional touch binds Circle Maker and Second Moment together as soulmates.

Resonance makes up one half of the album’s conceptual namesake (“tenants” is the other), and it is a key element that is manipulated by the entire band to great effect. Soloing throughout is divorced from the idea of isolation that is often associated with the practice, taking the form of calculated traversal through a living soundscape rather than self-contained reactions to a set of harmonic constraints. Sam Dickinson’s guitar work shines in this respect, with active accompaniment that provides a resolute sense of warmth. The most energetic sections are characterized by an irresistible swing, kept page-turning by a constant shifting of beat emphasis, never allowing momentum to yield. Freshness flourishes.

Yoshi Maclear Wall

L’Origine Éclatée
Jean-Marc Hébert; Lex French; Morgan Moore; Pierre Tanguay
Independent (jean-marchebertrandcamp.com)

- L’Origine Éclatée is an interesting album, and in many ways a rather selfless offering from guitarist Jean-Marc Hébert. It is one thing to have an understated style, or to showcase compositions and ensemble over one’s individual prowess, but Hébert truly takes an egalitarian stance with this recording, letting his great band shine on the seven unique original compositions we are treated to. The album doesn’t eschew the fact that Hébert is an excellent guitarist, but rather celebrates the trust and confidence he has in his bandmates to interpret his musical vision in a way that is extremely engaging to listeners. This is the guitarist’s third album as a composer and leader, and perhaps this is why Hébert has no problem stepping back and letting his music breathe through his bandmates. Another factor could be that he is classically trained. To me, this training is reflected in his mature and fully realized compositional style, as well as his technique on the instrument. I can’t point to a single moment on the album that displays the types of virtuosic shredding so many guitarists are drawn to, but each note Hébert plays is deliberately placed and full of intention.

If you are starved for virtuosity and shredding, you won’t be disappointed after hearing trumpeter Lex French’s rich contributions to the album. French, bassist Morgan Moore and drummer Pierre Tanguay, are all represented on L’Origine Éclatée as features and supporting artists. Check it out for yourself.

Sam Dickinson

Swirl
François Bourassa Quartet  
Effendi Records FND169 (francoisbourassa.com)

- I have had the pleasure of reviewing two albums from Quebec this month, and this province continues to produce the kind of outstanding art our country has come to associate with it. Pianist François Bourassa’s latest release Swirl: Live at Piccolo is a beautiful mix of improvised and composed elements and is full of contrast to its core.

Years ago, there was a stereotype that contemporary jazz from Quebec tended to be either avant-garde or straight ahead, with little room in the middle. Whether that was ever entirely true stands to be determined, but the improvised music currently being produced in La Belle Province is an amazing melange of improv and tradition, and to this listener it contains a better range of influences than most other music forged in our country.

I assumed Live at Piccolo meant this album was recorded live off the floor at Studio Piccolo in the east of Montreal, but audience applause quickly alerted me to the fact that this was a performance as well. This brings a certain realness to the music, which is expertly choreographed and precise while simultaneously sounding entirely improvised. Bourassa has been working with reed player André Leroux and bassist Guy Boisvert for more than two decades now and the most recent addition to the group, Guillaume Pilote, does more than hold his own. The album is just over an hour in duration but manages to keep even the most distractable ears glued to their stereo. I recommend it to curious listeners nationally and globally.

Sam Dickinson

Stages
Dan Pitt Trio  
Independent (dan-pitt.com)

- During Part Two, there is a realization one may arrive at; where it becomes clear that bassist Alex Fournier will indeed have to halt his climb up the thumb register at some point. When that simple, descending two-note phrase adds a skip with its last few repetitions before finally falling back on its sustained apex, it feels like the musical equivalent of holding a person’s gaze. Guitarist Dan Pitt and drummer Nick Fraser then promptly enter the canvas, as if occupying the same mind. This entrance occurs
frustration. The pattern begins to open up occupied its indelible spot in the piece’s conscience. The pattern begins to open up gradually, with Pitt emphasizing offbeats and Fraser dropping open cymbal hits like stones in a glassy stream. Synchronized with this increased generosity, Fournier begins to show his hand as well, weaving what will become Fraser’s hand as well, weaving what will become his renditions of four well-known folk songs, and six of his own compositions on this, his second record. Recorded in Vancouver, Hersog’s takes on the familiar folk tunes are varied, musical, jazz flavoured, improvised, yet always true to the original and all performed perfectly.

Gordon Lightfoot’s The Wreck of the Edmund Fitzgerald is given a jazz rendition with classical orchestration and harmonies. Held notes lead to Lightfoot’s memorable melody, repeated with gradual entrance of jazzy countermelodies and variations performed by Dan Weiss’s lively drums, Noah Preminger’s improvised tenor horn solo, Kurt Rosenwinkel’s solo/comping guitar and Frank Carlberg’s flourishing piano solo. A brief silence leads to closing gradual instrumental entrances of legato high-pitched rhythmic lines and held note melody. Unbelievable how respectful, sad and beautiful this all is.

Hersog’s adaptation of Red River Valley features repeated bass notes from Kim Cass, full orchestra theme and alternating solos, with Rosenwinkel’s guitar leading back to the famous song, now a big surprise, sung by the musicians to closing loud full orchestra and drum cymbal crashes. How Many Roads is Hersog’s self-described “re-composed” version of Bob Dylan’s Blowin’ in the Wind. His Dylan melody sounds simultaneously similar yet different, especially in the mid-trill, prompting one to rewind the track and locate the exact source of the inciting gesture. The snaking 11-beat pattern that follows serves as the backdrop for continued Fournier arco explorations, cyclical and possessing the assurance of having always occupied its indelible spot in the piece’s conscience. The pattern begins to open up gradually, with Pitt emphasizing offbeats and Fraser dropping open cymbal hits like stones in a glassy stream. Synchronized with this increased generosity, Fournier begins to show his hand as well, weaving what will become the primary motif into his solo.

Part Two is Stages’ shortest song, and a great chunk of its runtime is Fournier’s intro, but it encapsulates the album’s overall tendencies. Gentle, satisfying phrases are meditated on for stretches that manipulate a axis with ease while each musician applies careful changes with blink-and-you’ll-miss-it subtlety. This music feels truly nurtured.

Careful changes with blink-and-you’ll-miss-it electronic- and percussion-dominated mix. The tracks aren’t all opaque however. The occasional calliope-like accordion squeeze and slide-whistle or split tone reed trill adds much otherworldly as they are terrestrial. The result can range from strained reed squeals, piano clicks and tremolo accordion vibrations meeting voltage buzzes and blats or keyboard clusters and metallic guitar flanges establishing a linear theme which must balance on top of consistent electronic drones. Throughout, almost ceaseless percussion ruffs are as prominent as programmed oscillations and stop-start voltage buzzing. Leclerc’s vinyl manipulation also means that tracks like rouge interject snatches of bel canto singing and backwards running syllables into the electronic- and percussion-dominated mix. The tracks aren’t all opaque however. The occasional calliope-like accordion squeeze and slide-whistle or split tone reed trill adds needed airiness at certain junctions.

As an exercise in group improvisation fusing multiple sonic streams, Plait-Il achieves its goals. But more indications of what each musician can contribute individually could have prevented some sequences from descending into near-impenetrable density and lightened the mood.

New York-based pianist Jeb Patton has made a name for himself in the jazz world, having played with famed acts such as Etta Jones, George Coleman, the Dizzy Gillespie All Stars and many more. On this
latest release though, we see Patton’s compositional and musical talents really shine. The album is chock-full of tunes composed by the pianist himself and features an all-star group of musicians backing him, with renowned names such as Mike Rodriguez on horns, Quincy Davis on drums and David Wong on bass. Born during the dreary times of the pandemic, the record is overflowing with creativity and brings a true, enjoyable musical experience.

Patton grew up in a household where both classical music and jazz were deeply appreciated, with his father being a self-taught pianist. We often think of there being a very distinct division between classical and jazz, that the two don’t really ever mix and that mindset is just what Patton sets out to change throughout this record. Inspired by his childhood, each of these songs features notable technical elements we would usually hear in classical music blended in seamlessly with swing rhythms and mellow horn solos attributed to jazz. The result? A terrific record end-to-end, showcasing Patton’s proficiency in genre-crossing and blurring that distinct line between the two genres. A fantastic record for jazz lovers that love broadening their horizons and delving into new musical territories that they have yet to explore.

**Counterclock**

Clark Gibson; Sean Jones; Michael Dease; Lewis Nash; Nick Mancini

Bellar Music CMRI11022 (cellarlive.com)

Remixed jazz saxophonist, educator and composer Clark Gibson’s latest release is a toe-tapping pick-me-up and a breath of musical fresh air. Featuring a roster of talented musicians such as Sean Jones on trumpet, Pat Bianchi on organ and Nick Mancini on vibraphone, Gibson’s sweeping saxophone riffs are supported by a fantastic backing band. This fourth release includes songs that are penned and arranged, for the most part, by the stellar musician himself and his talents as a composer are truly highlighted throughout the record. For those jazz aficionados that like a fresh, modern take on a traditional jazz sound, this is definitely one for your collection.

Gibson reflects, “Counterclock refers to looking back and not discounting art you created in your early stages as an artist.” The focus of the album, then, is how the saxophonist came to embrace his compositions from the time that he was just starting out. Throughout the tunes there is a definite continuous, broader theme of “looking back to yesteryear,” a hark back to the traditional and appreciating the roots of modern jazz music and many of the greats. Gibson and band have a knack for finding the perfect balance of classic and current, enlivening that jazz sound we’ve all come to know and love yet adding just enough of a contemporary twist to bring it into today’s musical landscape. From start to finish, this album is a sonically pleasing, immersive and snazzy musical journey.

**Short Stories**

Vicente Archer; Gerald Clayton; Bill Stewart

Cellar Music CM060922 (cellarlive.com)

New York City-based bassist and composer, Vicente Archer is a bit of a gifted chameleon, and with the release of his first recording as a leader Archer feels that he has finally revealed his authentic self – personally and musically. Archer’s inspired collaborators here include pianist Gerald Clayton and drummer Bill Stewart. This compelling project was propelled by executive producer Cory Weeds, along with producer and noted trumpeter Jeremy Pelt. With the exception of three tracks, all compositions were created by the gifted triumvirate.

First up is Mirai (Archer), a gossamer-like jazz ballad, replete with a steady, heartbeat of bass punctuated by contrapuntal electric and acoustic piano work from Clayton and incredibly sensitive and yet powerful drumming by Stewart. Clayton’s Round Comes Round follows with boppish motifs coming into play, along with a dizzying piano intro by Clayton, followed by a symbiotic entrance of bass and drums. The trio seems to communicate with pure telepathy here, and the ESP continues in the form of a sinuous bass solo and superb, nuanced drumming from Stewart.

Another of Archer’s tunes, Lighthouse, is an energizing highlight, featuring Archer’s lithe fingers flying across the bass fingerboard and laying it down with his unique voice. Of rare beauty is Stewart’s Drop of Dusk which exemplifies the “art of the trio” – replete with its stirring, Romantic sub-text, punctuated by brilliant, complex piano work from Clayton. On every track here, Archer’s bass sings and deftly touches those deep, subcutaneous parts of us that are shared by all human beings, underscoring and celebrating our one-ness.

For Mahalia, with Love

James Brandon Lewis; Red Lily Quintet

Tao Forms 13 (taoforms.bandcamp.com)

Tenor saxophonist James Brandon Lewis’s previous CD with his Red Lily Quintet, Jesup Wagon, dedicated to George Washington Carver, resided at or near the top of 2022 jazz polls. This homage to gospel singer Mahalia Jackson, to whose...
work Lewis was introduced in childhood by his grandmother, is even stronger – at once impassioned, reverent and nuance-alert throughout its 71-minute-playing time. The homage may extend to saxophonist Albert Ayler’s similar recording from 1964, Swinging Lou. Sweet Spiritual, with Lewis frequently referencing Ayler’s distinctive tone and phrasing.

Lewis is intensely expressive here, in part through his taut control, holding his lines in check until they explode. Trumpeter Kirk Knuffke is a brilliant foil, on theme statements, solos and counter melodies, while cellist Chris Hoffman, bassist William Parker and drummer Chad Taylor supply stellar support, from a certain formal but empathetic rigour to the haunting bowed strings that introduce Calvary. The quintet’s special closeness comes through in extended theme statements that are simultaneously loose, collective improvisations, melodic components passed among the instrumental voices, for example, Were You There and Precious Lord.

The limited first edition CD comes with an additional CD. These Are Soufful Days. Lewis’ eight-part composition for his tenor saxophone and string quartet, performed with the Lutoslawski Quartet of Poland. It’s a lucid work imbued with the spirit of gospel music (Wade In The Water emerges at one point). Its spacious melodic clarity suggests the compositions of another American master, Virgil Thomson.

Stuart Broomer

POT POURRI

Starlighter
Kinan Azmeh; Brooklyn Rider
In A Circle Records
(kinanazmehbrooklynrider.bandcamp.com/album/starlighter-icr026)

Okay, this is the stuff. There’s this guy who writes music for strings and percussion and his own voice (a clarinet that sometimes passes for the best alto flute you’ve ever heard). His name is Kinan Azmeh and the string quartet is Brooklyn Rider (look ‘em up); plus there’s a percussionist Mathias Kunzli adding to the mayhem. I get carried away when clarinet tone colour doesn’t assault my ears with plangent “listen to me!” swipes left and right. Azmeh can certainly invoke that strident animal, the upper register, but he shows true restraint. Mostly his velvet colour floats across the strings’ texture like syrup on waffles, like gravy on poutine, like tahini on falafels. Who’s hungry? The quintet-plus-one fires up dance rhythms straight out of the very Near East. Alongside “exotic” modalism and dance figurations, Azmeh draws on contemporary rhythmic complexity and dissonance. His writing is lyric, kinetic and narrative too. The disc opens with the three movements of In the Element, written in 2017-2018; Run and Rain describe themselves, and Grounded (the third movement added a year after the first two were written), narrates feelings from his recent return visit to his home city of Damascus. His other work, Dabke on Martense Street for string quartet, describes an imagined round dance on the street where he lives in Brooklyn.

Brooklyn Rider violinist Colin Jacobsen’s title track Starlighter was inspired by the magical transference of energy into matter known as photosynthesis. It takes more than one listen to get inside, but it’s worth the effort. The final track is a work adapted for the same quintet plus percussion by Ljova (aka Lev Zhurbin). Originally written for the Silk Road Ensemble, Everywhere Is Falling Everywhere (a Rumi reference) makes an apt bookend to the disc. A different version of similar language, more latkes-and-applesauce than falafels-and-tahini, but delicious as well.

Max Christie

El Swing Que Yo Tengo
Alex Cuba
Caracol Records (open.spotify.com/album/0IHxZjy8PyE5I5CBwF0JlW)

Ever since we first became aware of the music of the Juno and Grammy Award-winning Alex Cuba, we have always known that the elements of music – melody, harmony and, especially, rhythm – have throbbled and pulsed through his veins. And like the celebrated album Mendó that came just before this one, El Swing Que Yo Tengo, continues to buck every trend while remaining true to the glorious rhythms of the island from which he takes his name.

In the repertoire of the latter album Cuba pushes the proverbial envelope even further, including electronic elements in music that is steeped, as much in traditional Cuban dance forms as in funky and hip-hop-inspired rhythmic flavours.

Cuba’s histrionic tenor swoops and soars fuelled by seductive romantic lyricism, often entwined with harmonies that he has overlaid on these delicious melodies. This is true even when – as on songs such as El Swing Que Yo Tengo and Son Para Tu Boc – more adventurous vocal elements and styles such as rap and other localized Caribbean song elements intervene.

On this album Cuba plays all the instruments, including those powered by electronics, blending superbly with the percussion and he even treats us to an elegantly slapped-on bass. The apogee of the album, hands down, is Agüita de Coco, a song that is powered by Cuba’s eloquent voice together with the chocolate-and-chilli-coated vocals of the Rwandan music sensation, Butera Knowless.

Raul da Gama

Maelstrom
Duplex
ARC Music Productions EUDC2959 (duplexmusic.be)

Respected Belgian musicians, accordionist Didier Laloy and violinist Damien Chierici, worked together the first time in 2018 on a Nirvana music-based project. They continued working together forming Duplex, incorporating Laloy’s internationally renowned diatonic accordion explorations in traditional world/folk styles and Chierici’s violin in non-classical styles like pop and rock. The 2020 COVID outbreak/lockdown forced them to change their touring plans to recording imaginary world travels with music inspired by books, personal experiences and such. Invited drummer Olivier Cox and keyboardist Quentin Nguyen join them, with guest trumpeter Antoine Dawans on one track, in this debut Duplex release of Laloy/Chierici folk, rock, world, electro-pop, jazz and cinematic compositions.

The duo “visit” global countries on the 14 tracks. The opening track Cast Off has fast short repeated ascending and descending intervals emulating boat sails in the wind. Magic House, in winter Saint Malo, features a violin-interval melody, diatonic accordion-chordal rhythms, a sudden slower section returning to upbeat loud electronics and banging drums. Off to London in Bakerloo Circle. Love the rumbling opening sound like a subway train entering the underground station. Trumpet melodies create a sense of London transit and street buskers. Great accordion in the fast Cuban dance, Cabestan’go. Enjoy New York City clubs in Véru, with louder more jazzy intense, full instrumental. A detached beat opening, repeated diatonic accordion melody throughout with gradual instrumental and drums entries add to the wonder of the Rockies in Wapta Falls, especially emotional now during the BC wildfires.

Tina Kilik
Violas and viola players have been the butt of musicians’ jokes for centuries. A sample: What is the difference between a radio and a viola? A radio plays music. How do you know there’s a group of viola players at your door? None of them can find the key. Apparently this notoriety dates from the mid-18th century after violinist Francesco Geminiani was named conductor of a Naples orchestra. His timing was so erratic and so confused the players that he was demoted to the viola chair. Despite this reputation violas still remain a vital part of so-called classical music. For the past few years orchestral fabric. His timing was so erratic and so confused the players that he was demoted to the viola chair. Despite this reputation violas still remain a vital part of so-called classical music. For the past few years orchestrists, they confirm comprehensive use of extended techniques and tandem connections during those interludes.

One player who has abandoned the violin and turned completely to viola is American Mat Maneri. On Live at the Armoury (Clean Feed CF 619 CD cleanfeed-records.com) he demonstrates his skill in a trio with German drummer Christian Lilinger and Vancouver’s Gordon Grdina playing guitar and oud. It’s timbres from the latter instrument which help define Maneri’s approach. Especially on the concluding Communion, the nagging sweeps and deliberate oscillations from the viola suggest the choked and arched patterns of an Indian violin, which align alongside Grdina’s staccato strumming which suggest isolated sitar echoes as much as those expected from a Middle Eastern instrument. The true indication of this fiddle’s versatility within this trio arrangement comes during Conjure, the almost 30-minute introductory improvisation. What the three conjure up is almost a suite of Lillinger is kept on a slow boil. Splashing cymbal colour and electronic squalls with angled frog taps against the strings and single pizzicato strokes until all three musicians’ timbres progress in tandem.

A different sort of viola interaction is featured on Elegiacal (Wig 33 stichtingwigw.com). As Perch Hen Brock & Rain, Dutch violist Ig Henneman plays not only with her regular partner reedist Ab Baars from Amsterdam, but also with German saxophonist Ingrid Laubrock and American drummer Tom Rainey. Despite playing the only chordal instrument, Henneman mostly affiliates her sul ponticello pressure and spiccato strokes as part of the continuum. That often leaves Rainey’s puffs, ruffs and patterning as the main vehicle for narratives. Because of this, evolution is initially low energy with reed squeaks and slurs, string judders and drum beats undulated sporadically rather than harmonized. However the thin articulation begins to intersect by the mid-point Kites, as timbres left hanging in the air begin to coagulate due to the fiddler’s clenched string pressure plus dynamic forward motion created by the interconnection of Baars’ clarinet trills and Laubrock’s tenor saxophone slurs. By the time sounds on the concluding tracks are heard, the conundrum has been resolved. Still powerful, Rainey’s pops and ruffs are subtle enough to preserve a linear focus, while swelling string curves and pointed stops carve out a counter theme to the one projected by treble flutters from Baars’ clarinet or shakuhachi and energetic low breaths from the saxophonist. Henneman’s string sawing challenges Rainey’s tolling beats on the penultimate Walking Art, with renal sax honks and Baars’ avian clarinet squeezes serving as the continuum. Stretching the narrative still further on the concluding title track, the other instruments concentrate their timbres as a backdrop to Rainey’s power paradiddles. Jagged reed bites and thin viola strokes finally express individual definition as they join forceful percussion strokes to lessen the tension and return to initial cooperation.

Attuned to a semi-traditional setting is the viola playing of Portuguese Ernesto Rodrigues with the Dérive quintet on its self-titled CD (Creative Sources CS 772 CD creativesourcesrec.com). Also featuring the cellist Guilherme Rodrigues, bassist João Madeira, flutist/bass clarinetist Bruno Parrinha and percussionist Monsieur Trinité, the nine-part Dérive suite evolves on the cusp of contemporary chamber music and free form improv. At various junctures, especially on Dérive VI and Dérive VII, there are melodic intervals which stack moving viola swipes against chalumeau bass clarinet buzzes and feathery flute trills swaddled in layered string rubs that undulate up and down the scale. But while the unfolding suite stays linear, its dynamic is defined by contrapuntal evolution, where shaking and swelling string parts vibrate collectively, sometimes interrupted by cymbal claps or maracas-like shakes from Trinité. Further consistency results from Madeira’s low pitched plucks. While this formula is constantly present as a continuum, other techniques are present elsewhere. For instance, the extended fourth sequence is introduced with a powerful arco twang that precedes the other strings’ entry and stretches the exposition so that all three soon create squeaking but harmonized timbres. For added variety
throughout, the cello, bass and viola sometimes divide into separate duos to contrast high and low pitches. Elsewhere group string glissandi serve as a backdrop for the violist to initially shake out a theme statement, latterly use spiccato strokes and sawing squalls to torque all the players to produce theme variations, and finally use double strokes to outline a reconstituted sequel to the initial statement. In the end this statement is preserved among metal-hanging percussion, energetic double bass riffs, multiple string stops and jittery flute whistles or deadened reed blowing to mark a sense of connection.

A more conventional – but no less invigorating – use of the viola and other strings takes place on French violinist Regis Huby Large Ensemble – The Ellipse (Abalone ABU 34 regishuby.bandcamp.com) with longtime collaborator violist Guillaume Roy. Both part of the 15-member Large Ensemble, Huby has cannily arranged his three-movement suite so that almost all of the four reeds, seven strings, two percussionists, pianist and trombonist are featured. A notable throwdown between the violist and violinist occurs as the introduction to The Ellipse Mot III. But as slick, stretched and spiccatos buzzes from the higher-pitched strings join with cellist Marion Martineau’s ostinato, dissonance turns to tonality to affiliate with the swing motifs which appear at intervals during this more-than-one-hour suite. Backed by bell-shaking, idiophone smashes and electronic vibrations from percussionist Michele Rabbia, first Olivier Benoit’s accelerating guitar riffs then Catherine Delaunay’s clarinet trills animate the exposition. Following a pause, all the musicians participate in a connective crescendo that lists southwards with no loss of power or colour. Similar section/solos interaction often participate in a connective crescendo that lists southwards with no loss of power or colour. Similar section/solos interaction often come forward during the preceding sections. Although there are several tutti crescendos and unison string section sequences, these harmonic crescendos are muted for individual or small group expression. Among the standouts are trombonist Matthias Mahler’s contrapuntal smears, Baroque-like flute interjections from Jocelyn Mienniel and sequences where guitar licks are cushioned by the strings or the viola and violin stretch a pressured line over accelerating horn vamps. Besides using marimba strokes to set up passages, Illya Amar’s vibraphone clanks constantly join percussive comping from Bruno Angelini’s keyboard to accent certain sequences while preserving linear flow. As demonstrated here, despite its less than stellar reputation, the viola remains a valued music-making partner. At least it’s true in the jazz and improvised music community – and that’s no joke.

Riccardo Chailly and the Lucerne Festival Orchestra – The First Years (Accentus Music ACC70570 naxos.com/ CatalogueDetail/?id=ACC-70570). This elegant 4DVD-boxed set is titled such that one can only hope there will be more to come. The Lucerne Festival Orchestra began in 1938 under the baton of Toscanini and existed for 65 years. The musicians were culled from the Mahler Chamber Orchestra, some members from the Berlin Philharmonic as well as from other leading ensembles. It went dormant for ten years but was resurrected in 2003 especially for Claudio Abbado. After his passing, Riccardo Chailly became the music director in 2016 and has recently had his contract extended through 2026, so this set of “early years” refers to a recording each year between 2016 and 2019.

The 2016 recording is of the powerful Mahler Eighth Symphony, with which Chailly completes the cycle left unfinished by Abbado. This performance of enormous energy heralds the newly appointed conductor. Chailly was well familiar with Mahler having previously released Mahler: The Symphonies in 2005 with the Royal Concertgebouw Orchestra and the Radio Symphonie Orchestra Berlin, among other highly acclaimed recordings.

The second disc in this box contains Mendelssohn’s ever-fresh music from A Midsummer Night’s Dream and a performance of Tchaikovsky’s Manfred Symphony. The Manfred is more thrilling than ever and suffice it to say that Chailly’s direction highlights the high quality of the orchestra in excerpts from the Mendelssohn.

Disc three is the collection of performances of four of Ravel’s most popular works, Valses nobles et sentimentales, La Valse, Daphnis et Chloe (Suites Nos.1 and 2) and Bolero. Who could resist these, especially in these Romantic performances from 2018?

Finally, this eclectic collection is rounded out with an all-Rachmaninoff disc recorded in 2019. These will be the versions to be remembered with dazzling performances by pianist Denis Matsuev. The program opens very gently with the deceptively difficult Third Piano Concerto. This piece begins with a very simple melody and builds to a vigorous and grand Rachmaninov style tutti. The encores were equally impressive, Etude Tableau in A Minor Op.39/2 and the orchestral version of Vocalise Op.34/14. This live concert was rounded out with Rachmaninoff’s Symphony No.3 in A Minor Op.44, regarded as his more Russian symphony with its beautiful dance rhythms and lush orchestra.

Sviatoslav Richter plays Prokofiev – War Sonatas Nos. 6-7-8; Visions Fugitives; Gavotte from Cinderella (Alto ALC 1459 altoedcd.com) Richter surely recorded these works many, many times and undoubtedly all the transfers vary greatly in quality, but I can tell you that these performances are stunningly impressive. The recordings date...
from between 1956 and 1962 and you can feel the energy in each and every one of them. In fact, they are all startlingly real and fresh. As many readers might know, these sonatas can be aggressive and disturbing, certainly to be expected from “War Sonatas,” but there is also very beautiful melodic, lyrical music here and Richter understands and captures all of it.

His relationship with Prokofiev is well documented and they had a deep and abiding friendship. In 1943 Richter performed the world premiere of the Piano Sonata No.7, and for Prokofiev’s 55th birthday, he performed all three of these sonatas for the first time in concert. To thank him for his dedication, Prokofiev inscribed Piano Sonata No.9 to Richter and it may be said that no one played these pieces with such great understanding.

It is unfortunate that Richter did not record these sonatas in ideal studio conditions, but to the best of my knowledge he did not. There are so many recordings out there but to my ears, these are outstanding. So, without a doubt this CD should be added to your collection, no matter how many versions you may already own.

The disc opens with Serenade for Orchestra Op.47 No.4 played by the USSR State Radio Orchestra under Alexander Gauk. This is a very happy and optimistic piece in four short movements and provides a great introduction to Weinberg for those not familiar with him. The two string quartets, No.7 in C Major recorded in 1957 and No.8 in C Minor recorded in 1959 are played by the Borodin String Quartet. These works are intense and reflect the tensions of the then “current times.” It is no surprise that Weinberg’s music was strongly influenced by one of his closest friends, Shostakovich, and that this fine ensemble who worked so closely with that master should take on the music of Weinberg too.

Almost as a bonus, Sinfonietta No.2, Op.74 played by the Moscow Chamber Orchestra under Rudolf Barshai (recorded in 1960) is friendly and lyrical. All the transfers of these precious performances are immaculate and alive. These early rare recordings are a most outstanding. So, without a doubt this CD should be added to your collection, no matter how many versions you may already own.

More Fine Vintages:

CPE Bach – Württemberg Sonatas
Keith Jarrett
ECM New Series 2790/91 (ecmrecords.com)

Best known as a jazz pianist, Keith Jarrett’s musical career has encompassed a variety of genres, including numerous forays into classical music. This recording of Carl Philipp Emmanuel Bach’s Württemberg Sonatas, made in May 1994 and unreleased until now, followed a period in which Jarrett had recorded J.S. Bach’s WellTempered Klavier, Goldberg Variations, French Suites and the 5 Sonaten für Viola da Gamba und Cembalo, as well as Shostakovich’s 24 Preludes and Fugues and Handel’s Keyboard Suites. The Württemberg Sonatas were dedicated to Duke Carl Eugen of Württemberg, who studied with the younger Bach at the court of Frederick the Great in Berlin. Published in 1744, these sonatas are now regarded as musical masterpieces of the era between the Baroque and the classical and are fascinating studies in the seismic shifts happening in music at the time, as the highly ordered music of J.S. Bach and Handel was overtaken by simpler, freer and less structured music that focused more on expressive impact and improvisation than internal organizational principles.

Jarrett’s approach to this music is rooted in his renowned understanding of improvisation, resulting in interpretations which are simultaneously surprising and delightful, though never ostentatious or imposing. Bach was a magnificent improviser and, while Jarrett does not often follow historically informed performance practices and presents this music on a modern piano, his ability to find colours, textures and affects within individual movements and depict the architecture of the whole is unparalleled.

A duo of musical polymaths, this recording is a fine testament to

Costuming, projections and powerful sets come together to create an extraordinary illusion. The fundamental circular ring motif is used to great effect and with the aid of projection and lighting they represent the magic ring of fire, the beautiful Rhine as well as the dragon’s lair. The other dominant staging component, the cones, are used to represent everything from horses to the spires of Valhalla and I thought the Ride of the Valkyries was among the most noteworthy. Lighting projections by Rumen Kovachev and Kartaloff were matched to the music and onstage drama.

At first I thought that the staging and costuming was a distraction and was quick to notice aspects that I didn’t like. However, once I gave myself permission to listen and watch, I discovered that, in fact, the staging truly serves the music and the story. It was strange not seeing the sets I was familiar with, but I came to realize that this staging told the story just as well and perhaps highlighted some facets of the libretto even more clearly or persuasively than I had experienced before. I have been immersed in these DVDs for weeks now and realize there is so much to be appreciated in every scene. Ultimately the costuming was a bit preposterous, it was the debut of Nikolay Panayotov as his first foray into costume design for opera. I imagine that some of them worked better on stage than the camera closeups afforded. Costumes were bright and colourful and at once futuristic, space-aged and retro.

The majority of the singers save three Brunnhildes are Bulgarian and those three Mongolian Brunnhildes studied at the Conservatoire in Sofia. There was so much to admire in many of the voices. The Brunnhilde in Götterdämmerung, sung by Iordanka Derkova was particularly noteworthy as was the Loge in Das Rheingold, Daniel Ostretsov. Yes, there were many more excellent voices. The acting was very convincing and the camera work did not disappoint.

The disc opens with Der Ring Des Nibelungen, Sofia Opera and Ballet, Dynamic, Blu-Ray 57964 | DVD 57964 (naxos.com/ CatalogueDetail/?id=DYN-57964) and presents this music on a modern piano, his ability to find colours, textures and affects within individual movements and depict the architecture of the whole is unparalleled.

The Ring Des Nibelungen, Sofia Opera and Ballet, Dynamic, Blu-Ray 57964 | DVD 57964 (naxos.com/ CatalogueDetail/?id=DYN-57964). Although technically not “old wine in new bottles” as this is the first issue of these performances from a decade ago, I’ve repeatedly enjoyed experiencing them so much over the past few months that I wanted to share them with you.

Wagner’s Der Ring Des Nibelungen, directed by Plamen Kartaloff is featured in an 8-DVD set of performances that were recorded between 2010 and 2013, one opera each year. Finally released in 2023, to the best of my knowledge this represents the first complete Ring Cycle from the Balkans. There was clearly no lack of talent as there was among the most noteworthy. Lighting projections by Rumen Kovachev and Kartaloff were matched to the music and onstage drama.

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A duo of musical polymaths, this recording is a fine testament to
the musical genius of C.P.E. Bach and Keith Jarrett, rewarding listeners with the rare combination of brilliance from both composer and interpreter.

Matthew Whitfield

Michael Stimpson – Recorded Works
Various Artists
Various Labels (michaelstimpson.co.uk)

In the history of music sometimes important composers' reputations can be diminished due to mean-spiritedness, through ignorance or due to that mysterious phenomenon called neglect. The British composer Michael Stimpson's reputation seems to have taken an unfortunate hit due to a combination of both latter reasons.

This is a tryst for a composer known for lofty ideas, audacious compositions and the sheer breadth of his library of written works. Moreover, Stimpson's work has been performed over the years by some of the finest European ensembles. To name a few: the Philharmonia Orchestra, the English Chamber Orchestra, the Royal Philharmonic Orchestra, the City of London Choir, the Allegri and Maggini String Quartets, and a plethora of stellar virtuoso instrumentalists and singers.

It is still never too late to catch up with a composer who stands shoulder to shoulder with some of the greatest who have put pen to staved paper. And what better occasion than to celebrate Stimpson's 75th birthday with Recorded Works, a long-overdue 7CD compendium, each with superbly written liner notes; a box including of some of his most celebrated compositions, with inspired performances by some of the finest artists of this generation.

While Stimpson belongs to our 20th/21st-century era his voice sweeps across eras like a proverbial wind across the European soundscape, gathering momentum and musical voices from the past (Berg, Webern and others come to mind) heralding a breathtaking future for contemporary British music held aloft by artists and pedagogues across disciplines - from poetry to palaeontology and anthropology.

Everywhere Stimpson allows his febrile brain to be immersed into stories of extraordinary human import, then turning his attention to transforming the ideas and great narratives of phenomena, and of extraordinary people – scientists, sportsmen and artists alike – who have done extraordinary things. Using his own unique brain Stimpson has transformed the lives and works of his subjects (and their unique achievements) into a one-man museum of the art history of our time.

The recordings presented in this boxed set range from works for small ensembles, featuring piano and strings, large-scale works of symphonic proportions and operatic works. One of the most remarkable aspects of Stimpson's being able to express his art and shape his craftsmanship to such a degree is the fact that he does it all not only being – like Beethoven – profoundly deaf, but he is also practically blind like the legendary British neurologist Oliver Sacks. It would seem as if – to compensate – Stimpson's brain has afforded him rare insights into humanity.

Like both historic figures, Stimpson has turned his disability to great artistic advantage. In an extraordinary twist of fate, for instance, the composer has a finely tuned sensibility for stringed instruments enabling him to recreate such human emotions as sorrow, anguish and unfettered joy in a truly vivid manner. This ability is superbly displayed in String Quartet No.1 (Robben Island) in which Stimpson tells the story of Nelson Mandela and the collapse of apartheid.

The way Stimpson overcomes hearing impairment is truly remarkable. The Dylan song cycle for baritone and harp is utterly breathtaking as Stimpson turns the dense lyricism of Welsh poet Dylan Thomas' poetry into a poetic work all its own, with the highly articulated baritone voice of Roderick Williams alongside the harp of Simon Williams.

Stimpson's gift for the epic is manifest in the rugged elegance of his opera, Jesse Owens and in the tone poem, Age of Wonders, celebrating the 200th anniversary of Charles Darwin. Stimpson's shorter works: Silvered Light for choir and orchestra and the trio Reflections (elsewhere in this set) are no less seductive.

Raul da Gama

Evenings at the Village Gate
John Coltrane with Eric Dolphy
Impulse BOO3784-02 (impulserecords.com)

One of the avatars in the transition to free jazz, multi-reedist Eric Dolphy died tragically at 36 in 1964. Besides his solo records, collaborations with Charles Mingus and John Coltrane are particularly prized. This hitherto unknown live date adds another significant session to the mere four discs available from Coltrane/Dolphy groups. Recorded without forethought in 1961 to test a new mike with the New York club's sound system, this CD captures a typical set including Coltrane's ostensible hit My Favourite Things, all featuring extensive improvising. The disc is doubly relevant since the configuration – Coltrane on tenor/soprano saxophones, pianist McCoy Tyner, drummer Elvin Jones and both Art Davis and Reggie Workman on basses – was rarely recorded.

Although the bassists with powerful rhythmic pumps and strums and Jones' distinctive splatter and pops are featured on the extended Africa, crucially it's Dolphy who gets protracted solo space. Whether its sax triple tonguing and spetrofluctuation on Africa, looping chalumeau bass clarinet patterns on Greensleeves or squealing skycraper peeps on Favourite Things, Dolphy usually solos first. Coltrane follows with characteristic multiphonics, intense treble soprano saxophone runs, and with Tyner's astute comping and tune elaboration and obbligatos from Dolphy, always states and restates the tunes' characteristic riffs and head.

Adding up its virtues, Evenings At The Village Gate is striking because it presents different, longer versions of Coltrane group classics, features a rarely recorded ensemble and most importantly, captures more precious instances of Dolphy's ever-evolving skills.

Ken Waxman

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