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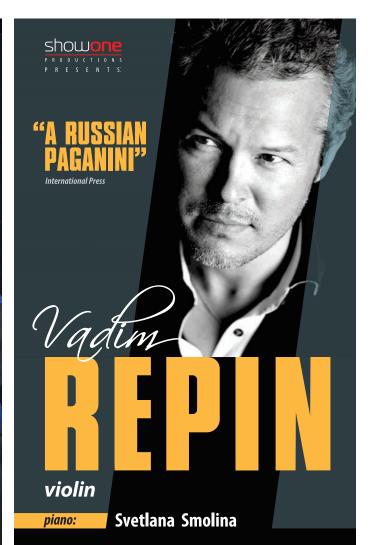
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WholeNote

Volume 20 No 5 February 1 to March 7, 2015

FEATURES

- **6.** For Openers: The Black, White & Grey Of The February Blues | DAVID PERLMAN
- 8. Barbara Hannigan Being the Music | WENDALYN BARTLEY
 - **10.** Remembering: Jim Galloway | TED O'REILLEY
 - **48.** Just the Spot: The Array Space | ANDREW TIMAR
 - **53.** On The Road SARA CONSTANT
 - 55. Musical Life: We are all Music's Children MJ BUELL

BEAT BY BEAT

- 11. Classical & Beyond | PAUL ENNIS
- 14. In with the New | WENDALYN BARTLEY
 - **16.** World View | ANDREW TIMAR
 - 18. Mostly Jazz | ORI DAGAN
 - 19. On Opera | CHRISTOPHER HOILE
 - 21. Art of Song | HANS DE GROOT
 - 23. Early Music | DAVID PODGORSKI
 - 25. Choral Scene | BENJAMIN STEIN
 - 27. Bandstand JACK MACQUARRIE

LISTINGS

- 28. A | Concerts in the GTA
- **41.** B | Concerts Beyond the GTA
 - 43. C | Music Theatre
- **45.** D In the Clubs (Mostly Jazz)
 - 49. E | The ETCeteras

DISCOVERIES: RECORDINGS REVIEWED

- **56.** Editor's Corner | DAVID OLDS
 - 57. Vocal
- **58.** Early Music & Period Performance
 - 58. Classical & Beyond
- 60. Strings Attached | TERRY ROBBINS
 - 61. Modern & Contemporary
 - 62. Jazz & Improvised
- **63.** Something in the Air | KEN WAXMAN
 - 65. Jazz, Eh? | STUART BROOMER
 - 66. Pot Pourri
- 68. Old Wine. New Bottles | BRUCE SURTEES

MORE

- 6. Contact Information & Deadlines
 - 7. Index of Advertisers
 - 52. Classified Ads

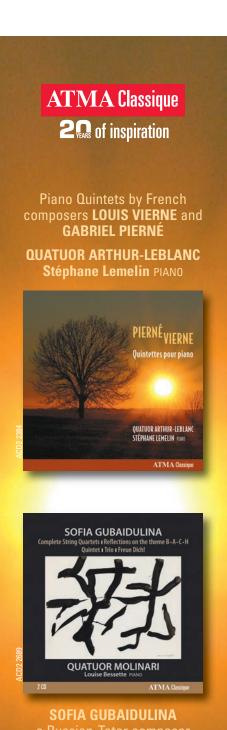
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The Black, White & Grey Of The February Blues

ebruary sits in the musical calendar like a trailhead parking lot in a fine provincial park. From it you can set out on any one of a number of paths, depending on whether you are interested in explorations of the short, medium or long-term kind.

The most immediate of the outlooks February offers is what's going on within the month itself. But be warned. For the shortest month of the year, this issue's listings pack quite a punch! This may be because, as Jack MacQuarrie speculates in Bandstand on page 27, "all the behind-the-scenes efforts of winter rehearsals ... spring into a variety of programs well before Mother Nature takes her own leap into spring." Or it may be that we, the audience, hardwired for frivolity during the silly season, have shown ourselves over the years to be good and ready for something more sustaining once the days begin to lengthen. Or that resigned to a month of daily grind, only music (and lots of it) will do to keep the February blues away.

Another interesting way to view this month is that it is the launchpad for the whole second half of the concert season - so if, fuelled by your own resolve, you set out this month to make some new musical acquaintance, it's early enough in the new year that you will have other opportunities to seek out that artist or presenter or composer or venue again, before the end of the regular season.

Beyond these two paths of inquiry, February is also the starting point for two other longer-term inquiries: first, it's never too early, it seems, to begin planning for summer; second, right now is when

we start getting tantalizing glimpses of what the next full season (2015/16) will have to offer. In both cases, these early whispers will crescendo to a dull roar over the course of the spring, but even now they threaten to distract us from the task of living, mindfully, in the present musical moment.

Regarding thoughts of summer, as Sara Constant points out in her introduction to On The Road (page 53), planning for summer music education tends to fall into place the earliest, for educators and students alike. So we are starting On the Road a full month earlier this year, with a couple of early educator interviews to get the ball rolling.

Even more distracting than thoughts of summer in terms of staying in the musical moment, this is also the time when the town's musical biggies make with their 2015/16 season announcements, an act akin to waving a Dufflet dessert menu in the face of diners still rewardingly ruminating over their mains.

The Canadian Opera Company was, as usual, the first out of the blocks with a mid-January launch. (Chris Hoile summarizes the essentials in On Opera on page 19.) Incidentally, this year's COC launch set the bar very high for events of this kind; a 90-minute hosted event in the FSCPA main hall, with full orchestra and soloists onstage, providing musical emphasis for each reveal. (The audience was not your usual sprinkling of scribblers, corporate sponsors and board members either - more like 800 to 1000 subscribers and donors packed the lowers rings of the hall, many of whom were lining

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up close to an hour before the building opened.

The next big formal launch event, the Toronto Symphony Orchestra on January 29, will have come and gone in the very moment that this issue hits the street. But thanks to Wende Bartley's extraordinary cover story interview with Barbara Hannigan (page 8) a few magic beans have already been spilled! The TSO has confirmed that Hannigan will be back in the fall not just to sing but to conduct! (Details in Bartley's story.)

All potentially very distracting, but I should tell you I've particularly enjoyed just browsing the listings this month for all the quirky and random juxtapositions they throw up on the beach of the mind! What were the odds, for example, that two ensembles with names as eerily similar as Scaramella and Swamperella would show up side by side at the very end of the very last day in this month's listings? (See March 7, GTA). And only two subway stops apart. Think of it: an early evening in Telemann's Paris (bass viol, baroque violin and flute, harpsichord) followed by a short stroll to rock the Mardi Gras night away to the strains of Cajun and Zydeco dance music, as deeply rooted in the history of swampy Louisiana (named for Louis XVI) as Telemann's Paris Quartets were in the Paris of Louis XV.

And if it's history that we are speaking of, not least among February's shape-shifting attributes is that, since 1979 in Toronto, and 1995 in Canada as a whole, February has been officially designated Black History Month.

Official Canadian recognition of Black History Month came, coincidentally I suspect, in the same year as the founding of this magazine, and it's fair to say it's been a bit of a headscratcher for us ever since. The easiest rationale is to resort to "colourblindness": "We write about the people involved in the music we cover – race doesn't come into it." Next would be to quote someone like Morgan Freeman (who after all has played Nelson Mandela in the movies and therefore must be right): "I don't want a Black History Month. Black history is American history ... There's no White History Month."

But, truth be told we go through paroxysms here each year, not knowing whether it honours or dishonours the intent of Black History Month to call attention to it any more than the circumstances of any particular February dictate.

Colour bind vs colour blind? I went to a Toronto Rock lacrosse game at the Air Canada Centre a couple of nights ago. It had about the same racial mix among spectators as a typical night at the Canadian Opera Company. But these days it's the Toronto Raptors' fans, not the Rock or the Maple Leafs, who get to roar with conviction "We The North."

Sometimes the most proactive thing one can do about an issue is simply and accurately to reflect the way things actually are.

So that is what we do, and if you flip the pages of this issue, rather than hyperfocussing on the cover, I think you will see that things are moving along.

As should you, if you are going to partake of February's riches, in all their glorious shades of grey. $oldsymbol{O}$

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INDEX OF ADVERTISERS

Acting Up Stage Company Amici Chamber Ensemble Arts Media Project 52 Associates of the TSO 36. ATMA 5 Aurora Cultural Centre 32.40 Beaches Presbyterian Church 32 Bloor Street United Church 52 **Brock University Centre** for the Arts 42 Canadian Opera Company 70 Canadian Sinfonietta 37 Cantemus 23 Canzona Chamber Players 35 Cathedral Bluffs Symphony Orchestra 29 Chamber Music Society of Mississauga 34 Christ Church Deer Park Jazz Vespers 45 Continuum Contemporary

Music 15

Elmer Iseler Singers 25, Heliconian Hall 52 International Resource Centre for Performing Artists 54 Jazz Bistro 52 Jubilate Singers 40 Kindred Spirits Orchestra Lakefield Music 54 Lisa Chisholm 52 LizPR 52 Mississauga Symphony Mooredale Concerts 30 Music at Metropolitan - Noon at Met 29 Music at St Andrew's 32 Music Toronto 9, 31, 33, Natthaniel Dett Chorale New Music Concerts 33, 39 Norm Pulker 52 Off Centre Music Salon

Opera by Request 32

Opera York 40

ORGANIX 14 Oriana Women's Choir 38 Orpheus Choir 26 Parent-Child Mother Goose Programme 51 Pasquale Bros 49 Peter Mahon 25 Remenyi House of Music Royal Conservatory 34, Royal Conservatory: Glenn Gould School Opera Division 19 Samantha Chang 52 Scarborough Philharmonic 35 Show One Productions 4,40 Sine Nomine 36 Sinfonia Toronto 37 Sisters In Song 30 Soulpepper Theatre 4, Soundstreams 69 St. Clements Anglican Church 53 St. Philips' Jazz Vespers

Orchestra Toronto 35

Syrinx Concerts 12.39 Tafelmusik #1 2, 31, 22, Tallis Choir 37 The Hymn Society. Southern Ontario Chapter 51 The Sound Post 22 Toronto City Opera 20 Toronto Classical Singers Toronto Consort 24, 29 Toronto Mendelssohn Choir 25 Toronto Sinfonietta 35 Toronto Summer Music Academy and Festival 51 Toronto Symphony Orchestra 3, 30, 31, 34, 41, U of T Faculty of Music 13, 31 Vancouver Symphony 54 Victoria Scholars 39 Windermere String Quartet 30 Wychwood Clarinet Choir 50

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Barbara Hannigan Being the Music

WENDALYN BARTLEY

eing the music. This is how Canadian-born soprano and now conductor Barbara Hannigan describes her approach to performing. Two questions come to mind: How does one do this? And what are the ingredients needed to so completely embody the music as to become it? George Meredith's words from his poem *The Lark Ascending* that inspired Ralph Vaughan Williams' work of the same name suggest one answer: "The song seraphically free, Of taint of personality, So pure that it salutes the suns." Hannigan herself gives a hint when she states: "I'm happy with my performance when I know I've made the connection between breath and sound, when the whole body is singing."

Fourteen years ago the then Toronto-based Hannigan appeared on the cover of *The WholeNote* magazine. At the time she was performing the lead role in the operetta *The Merry Widow* and her European career was beginning to take off. Now living in Amsterdam, with bookings four to five years in advance, she is returning to Toronto as the featured performer at this year's New Creations Festival presented by the Toronto Symphony. In three concerts scheduled between February 28 and March 7, Hannigan will be performing both Canadian and North American premieres of works by British composer George Benjamin and Danish composer Hans Abrahamsen.

As is evident in that WholeNote article back in December 2000, she was already well known as a perfomer who was versatile, flexible, able to immediately grasp the music and who could sing a wide range of vocal timbres throughout an extended pitch range, something often called for by contemporary composers. She attributes this in part to her Canadian musical education – the excellent programs she experienced as a child in Nova Scotia, her classical singing training with Mary Morrison at the University of Toronto and her work with Richard Armstrong exploring the relationship between the breath, the body and the voice. She also acknowledges that her ability to penetrate deep into the heart of a piece comes from a special connection she has with music. "With most pieces I can get inside fairly quickly and find the key. It's partly due to having done it for 25 years, but even when I was young, I loved it. That was the game I wanted to play - to get past the technical demands and go right into the dramatic aspects because that's what carries to the audience. It's the core of the piece that we want to hear, the expression of the composer's soul.'

Her ability to dive in and take risks was recognized early on by Morrison. "Mary always said I was driven, and I didn't really know what that meant at the beginning. But now I know – it's this centrifugal force that is constant. I feel that I have almost an obligation toward a lot of the repertoire I sing. Even if the piece wasn't written for me, I know that when I sing contemporary pieces such as Claude Vivier's *Lonely Child, Quatre chants pour franchir le seuil* by French composer Gérard Grisey, or *Pli selon pli* by Pierre Boulez (a lifetime high when I performed it with Boulez conducting in 2011), it opens doors and helps those pieces find their destiny. That's how I feel about

"As soon as I walk into rehearsal and listen to the orchestra for 15 seconds, immediately I'm right inside this large body making sound and breathing."

my work – that I'm helping those children find their life, grow into adulthood and be present in the world hopefully." She's so successful in this mission that she'll be performing Vivier's *Lonely Child* with the Vienna Philharmonic this coming year. "Can you imagine," she says, enthusiastically. "The Vienna Philharmonic agreed to perform *Lonely Child*! Bringing this kind of repertoire to that level and to an audience not used to hearing this kind of music – to me, those are the important things."

For Hannigan, the through line in her career has been the repertoire. "I'm repertoire driven. It's always been about what I want to sing, not where or even with whom, although that figures in very strongly now. There are certain conductors such as Esa-Pekka Salonen and Sir Simon Rattle with whom I have a very strong relationship and can suggest repertoire. In fact Rattle has become a good musical partner. About six years ago, he asked me for a wish list. That's when I told him I wanted to do Lonely Child by Vivier. It's always been about the repertoire."

When I asked her in our recent interview if she approached the performance of concert works and operatic roles differently, ... exploring the relationship between the breath, the body and the voice ...

she stated: "I don't think of playing a role anymore, it's just BEING the music. I'm being that music, whether its concert or opera. For example, last week when I was performing the opera excerpts – Three Fragments from Berg's opera Wozzeck, and Mysteries of the Macabre from Ligeti's opera Le Grand Macabre, I became those two characters. I didn't play or interpret Marie or Gepopo, I just WAS them.

"The act of performing has become for me an act of witnessing. Not only does this include the music as it is on the page, but also the experience of the character, my own experience, the voice of the composer, all the performers, both on stage or in the pit, and the audience. We are all involved, in this act of witnessing. It's as if every performance is in the round, whether it's concert or opera. I use the word witnessing because it's like a ritual we're involved in as opposed to a performance. Live performance is so special, it's a sacred thing. Even if I'm feeling the stress of my day, as soon as I walk into rehearsal and listen to the orchestra for 15 seconds, immediately I'm right inside this large body making sound and breathing."

Earlier in Hannigan's career, she worked extensively with teacher, director and performer Richard Armstrong, who began his career in the late 1960s as a member of the Roy Hart Theatre. One of the exercises Hannigan cited as playing a pivotal role in her training was Richard's ball exercise. Imagine a group of 12 to 15 people running around the room all connected to a large Pilates ball. The one person who has possession of the ball is making a sound, while everyone else has their hands on the ball. Their job is to physically embody the sound as if they were making the sound without actually vocalizing it. When the ball gets passed to another, the new ball-holder's body is already experiencing the sound, thus making it an effortless transition between being silent and becoming the soundmaker. Hannigan says this exercise stuck with her very strongly. "It doesn't matter if I've been silent for 20 minutes, I'm still resonating with everybody else and I know who's got the ball. I didn't know what to call it back then, all I knew was this is the way I wanted to make music. And that's why I started conducting. Because I was feeling so deeply the fullness with everyone, when it was suggested to me by Radio France that I should explore conducting, I thought yes, lets try."

Her conducting debut was in 2011 at the Théâtre du Châtelet in Paris where she conducted *Renard* by Stravinsky as master conductor Esa-Pekka Salonen sat listening in the audience. "It was a really exciting moment for me. Conducting presents a new depth of entering into the score. Now I have to be responsible – I call it the 'parental feeling.' As a singer I can be more childish and playful, but as a conductor I need to be an adult. I went out and did it! The next morning, the phone started ringing and it was orchestras wanting me to come and make special programs where I would sing about 30 percent of the program and conduct 70 percent." The exciting

Continues on page 69



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REMEMBERING

Jim Galloway

im Galloway (born James Braidie Galloway July 28, 1936 in Kilwinning, Scotland) died peacefully at home on December 30, 2014 surrounded by loved ones.

An internationally renowned jazz musician, one of the few specializing on the soprano sax (along with alto, tenor, baritone and occasional clarinet), Jim lived a full life doing what he loved most.

Listening to post-war U.S. Armed Forces Radio Services, the young man discovered jazz music, and soon was playing clarinet and alto saxophone locally. As a student at the famous Glasgow School of the Arts (1954–1958) Jim added to his reputation as a leading Scottish jazzman.

Jim came to Canada in 1964, first teaching high school art and working as a designer, soon becoming a full-time musician. He quickly became part of the Toronto jazz scene, one of the few players dedicating himself to jazz only, not part of the busy studio-musician scene. He joined the traditionally oriented Metro Stompers, soon taking over its leadership. Jim's interest was wide (an early group played all Thelonious Monk music) and it's true he was centred in the mainstream.

Mark Miller, Toronto author of *Boogie, Pete and the Senator*, a book of Canadian jazz profiles, described Jim's playing style: "His lines are all melody

melody, which in turn sings, purrs, smiles, lingers and arches into arabesques without obscuring the simplicity of Jim's fundamental design. There is a pure, timeless quality to the playing, something that exists outside any specific point of reference stylistically; as a result, it is remarkably adaptable – as indeed it must be given the breadth of Galloway's associations."

Those associations were valuable as the founding artistic director of the Toronto Jazz Festival, a post he held from 1986 through 2009. It allowed him to bring to Toronto City Hall's Nathan Phillips Square and concert halls and clubs, the best artists and biggest names in jazz for a concentrated ten days of live music.

But mostly, Galloway loved to *play* music, and he performed in all the Toronto jazz rooms. While definitely not much of a businessman – it was all about the music to Jim – he helped start up many venues, including Café des Copains and the Montreal Bistro, often working with his longtime friend and associate John Norris. Norris founded *CODA*, Canada's Jazz Magazine and was an early contact when Jim came to Toronto. Norris was also the producer of Sackville Records for which Jim made many albums.

In its first year Galloway booked (and named) Bourbon Street, Doug Cole's Queen St. W. club, bringing in many international jazz stars. Galloway shared the stage with many of them, including Jay McShann, Wild Bill Davison, Buck Clayton, Vic Dickenson and Buddy Tate. Tate asked Jim to tour Europe with him, thus laying the foundation of his international career.

Over the next decades his sunny melodic style was heard in concerts and clubs across Canada, the U.S. and Europe. Jim appeared at jazz events and festivals in Ascona, Bern, Baden, Geneva, Budapest, Edinburgh, London, Norwich, Montreux, Nice, Los Angeles, New Orleans and Sacramento.

He always looked forward to his annual visit to Vienna's venerable Jazzland club, operated by his friends Axel and Tilly Melhardt. (In fact, the city and the club were the location for Jim's 2013 marriage to Anne Page.)

By the mid-1990s his travel schedule included Australia, New Zealand and South Africa. In 1985 at Edinburgh with the Scottish National Orchestra he premiered *Hot and Suite*, a fantasy for symphony orchestra and jazz ensemble co-written with his then-wife, the bassist Rosemary Galloway.

In my capacity as CJRT-FM jazz broadcaster I prodded Jim to finally put together something he had talked about for years, a repertory big band. With a 1978 concert date firmly set, Jim and arranger Martin Loomer formed the 17-piece *Wee Big Band*, which authentically played the great music of the big band era, with a special focus on Duke Ellington's orchestra. The Wee Big Band made its debut with a live radio broadcast from the Ontario Science Centre.

Radio was always important to Galloway, right from his youthful AFRS listening. He was the musical director and host of CKFM's *Toronto Alive!*, Saturday afternoon broadcasts from the Sheraton Hotel. From 1981 to 1987, the show had as guests top artists like Ralph Sutton, Al Cohn, Doc Cheatham and Zoot Sims, who were appearing at the city's clubs. One of Jim's imaginative pairings on that show put the earthy blues-rooted pianist Sammy Price alongside the highly-individual altoist Lee Konitz.

The subject of a half-hour CBC television profile about his life and music, Jim also wrote and hosted a CBC radio network series, *Travelin' Light*, a journey through the story of jazz; and presented his wide tastes as the host of two 13-part series, *Journeys in Jazz*, on JAZZ-FM.

Jim Galloway ventured into theatre as musical director for the 1980 stage adaptation of Michael Ondaatje's novel *Coming Through Slaughter*, a poetic treatment of the life of the legendary jazz cornetist Buddy Bolden.

In 2002 France honoured Jim, conferring on him the prestigious Chevalier de l'Ordre des Arts et des Lettres, an award presented to an elite list which also includes artists such as Ornette Coleman and Meryl Streep.

Jim loved the classics and the time-tested, whether it was in music, films, books or cars. At one time his two cars totalled over 45 years of age and were running just fine. His favourite soprano sax was made in the 1920s. He could recall each frame of Buster Keaton's films and quote Groucho Marx and Robbie Burns equally.

A blithe spirit, Jim had a dry pun-filled wit, but for a gentle man (few could avoid confrontation better!) he could deliver deep cuts with a smile. He was a fine writer, as his long-running monthly columns for *The WholeNote* magazine show. His presence was often announced with a wisp of a clove cigarette, and he knew and enjoyed single malt whiskies as did few others.

Jim leaves behind his beloved wife Anne, his brother Fred (Margaret), his many friends and the countless musicians he has performed and collaborated with over his 60-year musical career. Jim's rich legacy will continue to live on through his many recordings.

A private memorial has taken place, and a celebration of his life will be held at a later date.

Donations can be made to the jazz-supporting Ken Page Memorial Trust, Toronto Western Hospital or the Canadian Liver Foundation.

Ted O'Reilly is a retired Toronto jazz broadcaster and producer, and friend and neighbour of Jim Galloway for nearly five decades.

Ax to Repin What a Month

PAUL ENNIS

ussian-born Vadim Repin may just be the best violinist you've never heard of. Unless you happened to catch his TSO appearance in 2007 playing Prokofiev's Violin Concerto No.2 with guest conductor Thomas Dausgaard, his only exposure here has been through recordings (most recently with Deutsche Grammophon) and YouTube clips. The clips span almost 30 years of an acclaimed career that took international flight after he won the prestigious Queen Elisabeth Competition in Brussels in 1989 when he was only 17.

In a recent telephone conversation the warm and gracious violinist described how he felt at that time: "The competition itself was really tough, very difficult psychologically and [physically]. It goes forever [one month]. For the next four years it put me in the spotlight of the music world but

then there was a new winner, so forget about it. You have to do other things to get noticed and get the spotlight."

This virtuoso, for whom technique is always a means to a musical end, never an end in itself, began violin lessons at five by "pure chance." His mother, who had been encouraging her son to play with musical toys since he was three, took him to school intending to sign him up for accordion studies. Only violin places were available so he took up the violin. By age seven, chance took him under its wing again; his teacher advised studying with Zakhar Bron (who later taught Maxim Vengerov and Daniel Hope), a relationship which would continue for 13 years.

Repin said of the then young pedagogue who had left his native Kazakhstan for the Siberian city of Novosibirsk: "Bron is a unique violin teacher; it was a blessing to be able to spend those years with him." Of the "thousands of things" that made him unique, Repin cited "his ability as a performer and an intellectual" as well as his heuristic approach.

"To know about the music and be able to describe it [while] - at the same time - [being able] to play it at the highest level is a winning combination," he continued, adding that "you often attend masterclasses of a great player but he doesn't know how to explain things."

Bron placed primary importance on stage performance in order to inculcate what he believed to be the foundation of a musician's life: live playing in front of an audience.

Repin described his upcoming March 6 Toronto recital with pianist Svetlana Smolina - which consists of works by Bartók, Debussy, Ravel, Stravinsky and Tchaikovsky - as "multi-sided." He spoke of the different moods and different sounds represented in the program. "It's quite interesting when you have different weight and expression, he continued, adding that he's pleased to include the Meditation and Scherzo from Tchaikovsky's Souvenir d'un lieu cher since it's not performed much.

His passion was evident as he described the Stravinsky Divertimento. "Stravinsky is a genius," he enthused. "This piece is a kind of a sarcastic bridge to Tchaikovsky because the Divertimento is a variation of Tchaikovsky's music extremely nicely done, one of the [most] brilliant humoresque and theatrical pieces that I know and that makes it really special."

I was curious about who his violin heroes might have been, if there

were any violinists who made an impression on him or inspired him in his youth. The scope of his answer surprised me. He and Bron would often watch videos and listen to records together. He also listened by himself at home. "There are so many – 50 or 60 – to look up to but the king was always Heifetz.

"When he plays you lose your breath," he continued. "It's phenomenal. You get attentive, you get impressed, interested, you get a whole bunch of different feelings. I think that has to do with the way he uses time. It's not only about talent, technical ability, not only psychological things ... the timing of everything is unbelievable. Sometimes

Vadim Repin

I feel in his playing the influence of Hollywood, of opera, of different styles of music. It's amazing how he can combine all that in classical violin playing."

This led to a brief discussion of his very close musical relationship with Yehudi Menuhin with whom he played many times during the last decade of Menuhin's life. He called the experience "another very lucky happening in my life." He found it difficult to quantify what he learned from him ("It would be worth a book"), but settled on "his attitude to life, to the public, to people in general" summed up by "the greatness of

his personality."

The great Russian cellist and conductor Mstislav Rostropovich was another influence on Repin. He was "the man who made me crush my mind" meaning that he led him to rethink much of his music



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approach. "He was a musical eyes-opener for me," he said.

"There is no *one* quality that would make anybody good at anything," he said in answer to my question as to what makes a great violinist great. "It's always a combination of many things, but dedication is probably one thing that is true of every profession."

"It's the life of a musician to play live; communication with the public is the ultimate," he responded when I asked about the lure of the stage. "There's so much work involved in learning new pieces and the goal is always live performance. No two performances are the same and there are never two emotional states the same."

Repin has cut back on in his touring in the last three years, spending more time with his family. He and his wife Svetlana Zakharova, the principal dancer of the Bolshoi Ballet, have a three-year-old daughter. I heard her voice in the background and he told me that he has been doing a lot of reading to her in the last few days. They were going to a play the following week and he was preparing her for the experience. Remarkably, she was memorizing some of the play's poetry.

How many of us concertgoers would take such time to make our own live-event experiences richer?

RBC Piano Extravaganza:

I love a piano, I love a piano/I love to hear somebody play Upon a piano, a grand piano/It simply carries me away I know a fine way to treat a Steinway I love to run my fingers o'er the keys, the ivories And with the pedal I love to meddle/When Paderewski comes this way

I'm so delighted if I'm invited/To hear that long-haired genius play -- Irving Berlin

The TSO's RBC Piano Extravaganza has been curated by the renowned soloist, chamber musician and teacher Emanuel Ax, perhaps best-known for his 40 years of collaboration with Yo-Yo Ma. The extravaganza's 11 days and nights are fully packed with all manner of novel treats designed to showcase the versatility and expressiveness of the piano.

The free opening event, "Pianos in the City," takes place from 11am to 2pm on February 4. Steinway pianos will be interactively available in the Underground PATH below the RBC Plaza building at 200 Bay Street; the Main Hall of Union Station; on the stage of the CBC Atrium at 250 Front Street West; and in the main street hallway of the Hospital for Sick Children at 170 Elizabeth Street. Each venue will be hosted by a special guest artist who will perform short works





and encourage members of the pubic to play on the Steinways. The personable Ax will drop in at each location, to meet, greet and perform.

Later that night, Ax and 2012 Honens
Prize Laureate Pavel Kolesnikov join Peter
Oundjian and the TSO in performance of
Mozart's Piano Concerto No.14 K449 bookended by solo piano pieces and followed
by piano titan Sergei Rachmaninoff's
Symphonic Dances. Two days later, Ax is
the soloist and Beethoven's radical, lyrical
Fourth Piano Concerto is the focus of the
latest installment of Rob Kapilow's "What
Makes It Great?"

The next day, February 5, in a free noon-hour concert at the Richard Bradshaw Amphitheatre, Ax introduces Kolesnikov and his own former student Orion Weiss in a program of operatic transcriptions by Granados and Wagner-Liszt.

Saturday afternoon, February 7, "Pianorama," two concerts built around Saint-Saëns' inimitable *The Carnival of the Animals*, promises a musical riot of tone colour and clusters at RTH with the likes of pianists Ax, Kolesnikov, Patricia Krueger, Richard Chao Gao, Amadeusz Kazubowski-Houston, Kyoko Kohno, Coco Ma, Artun

Miskciyan, Marko Pejanovic, Anastasia Rizikov, Anna Vertypolokh, Sunny Zhai, Annie Zhou and organist David Briggs.

That evening Pinchas Zukerman makes his final Toronto appearance as music director of the NAC Orchestra joining cellist Amanda Forsyth in Brahms' rousing *Double Concerto* while the versatile Yefim Bronfman is the piano soloist in Brahms' über-romantic *Piano Concerto No.2*.

Sunday February 8 at Koerner Hall, looms as one of the most adventurous and entertaining components of the RBC Extravaganza. A plethora of pianists join Ax for four free hours of short performances beginning at 1pm. The audience is free to come and go throughout the afternoon! The first hour features Emanuel Ax; James Anagnoson and Leslie Kinton and jazzer Robi Botos. Alex Seredenko and Annie Zhou fill hour two while the third is taken up by Pavel Kolesnikov, students from the the Phil and Eli Taylor Performance Academy for Young Artists at The Glenn Gould School, Victoria Wong, Coco Ma and Thomas Torok. Bernie Senensky, Emanuel Ax and James Anagnoson & Leslie Kinton with Rossina Grieco & Jingquan Xie perform in hour four.

Feburary 11 at RTH, Ax and rising star Jan Lisiecki play Mozart's Concerto for Two Pianos K316a/365 and the ubiquitous Carnival of the Animals. The next day's intriguing program "The Orchestral Piano" will showcase three orchestral favourites preceded by the piano works that inspired them. Ax is joined by Stewart Goodyear and the piano duo Anagnoson & Kinton.

February 13, Ax finds the time for a masterclass at the Royal Conservatory, time and hall still to be determined.

The festival concludes Saturday morning February 14 with the TSO's valentine to the community. Pianists from the GTA, including students from the Royal Conservatory of Music and Regent Park School of Music, will get the opportunity to play the TSO's new New York Steinway grand on the RTH stage! The public is invited to watch these youngsters perform and be mentored by the Grammy Awardwinning Ax.

What Ax wrote when he curated "Keys to the City" a three-week piano festival in Chicago in the spring of 2012 is just as apt today: "Whether played in the comfort of your home, in collaboration with friends, or on stage with a full orchestra, the piano is a versatile and accessible instrument that opens unlimited avenues of expression and creativity to the performer. As artists, we want to explore these possibilities, and examine how the piano speaks to us today in its

various forms."

Dopplegänger Time: On March 1 at 3pm in Mazzoleni Hall, Amici Chamber Ensemble presents star violist Kim Kashkashian "In Remembrance," a wide-ranging program of music by Bartók, Golijov, Kradjian, Komitas, Mansurian and Mozart to honour the 100th anniversary of the Armenian Genocide, and to "explore music inspired by friendship, grief, rebirth, and remembrance." At the same time in Koerner Hall in the same building, the astonishing pianist Marc-André Hamelin performs his own Chaconne following what is believed to have been John Field's last composition, Andante inédit. Israeliborn Ronn Yedidia's Sonata No.3 "Outcries" will showcase Hamelin's legendary technique while Schubert's final sonata and Debussy's Images: Book II will undoubtedly confirm the positive impression his latest Hyperion CD has made [see Dr. Réa Beaumont's review in this issue's DISCoveries]. In it, Hamelin has harnessed his technical facility in the service of Debussy's own impressionistic essence. I can't wait to see what he will do with Schubert's masterwork.

Ouick Picks:

Feb 1 Amici and the New Orford String Quartet team up with Teng Li for what promises to be a particularly rich musical evening of Schulhoff, Brahms, Liszt and Janáček.

Feb 4 at Koerner Hall solo performers of the Glenn Gould School compete for the opportunity to perform a concerto with the Royal Conservatory Orchestra and it's free to observe from 10am.

Feb 5 York University Department of Music shines its free "Faculty Spotlight Series" on violinist Jacques Israelievitch and *WholeNote* CD reviewer, pianist Christina Petrowska Quilico, as they continue their exploration of Mozart violin and piano sonatas. On **Feb 27** the former TSO concertmaster is joined by pianist Shoshana Telner for a recital at McMaster University's School of the Arts.

Feb 8 Chamber Music Hamilton presents the American String Quartet, now in its 39th year. The former Juilliard students' program includes works by Beethoven, Mendelssohn and Brahms.

Feb 8 finds the Windermere Quartet performing Haydn's "Lark" quartet and Mozart's late string quintet, K₅₁6.

Acclaimed string players, violinists Erika Raum and Scott St. John, violist Sharon Wei and cellist Tom Wiebe, join forces **Feb 8** for a fully packed Mooredale afternoon of chamber music consisting of Schubert's *String Trio in B-flat Major D471*, Ysaÿe's *Sonata for Two Violins* and Bach's *Goldberg Variations* for string trio.

Feb 8 the Kitchener-Waterloo Chamber Music Society (KWCMS) presents pianist Shoshana Telner in an unusually demanding program ranging from Bach to Alkan to Bartók. On **Feb 11** KWCMS facilitates the pairing of trumpeter/pianist Guy Few and pianist Stephanie Mara in an uncommon mix of four-hand piano and trumpet-piano duets. Following close behind on **Feb 15** is Leopoldo Erice's evening with Bach's *Goldberg Variations*. Then on **Feb 24** KWCMS presents an all-star gathering of superb string players — Scott St. John and Solomiya Ivakhiv, violins; Sharon Wei and Doug McNabney, violas; and Tom Wiebe, cello — playing Brahms and Dvořák string quintets.

Feb 12 Cecilia Quartet violinist and recent DMA recital competition winner Min-Jeong Koh performs Schumann and Ysaÿe in a free noonhour concert at Walter Hall.

Feb 12 Music Toronto presents two Ottawa-based musicians, pianist Mauro Bertoli and cellist Paul Marleyn, as part of their Discovery Series. The program includes Beethoven's sparkling *Sonata Op.69*.

Feb 17 Music Toronto presents the Toronto debut of Hungarian pianist Dénes Varjon whose "commanding virtuosity" (*The Guardian*) will be on display in a demanding program of Beethoven, Schumann, Rayel and Bartók.

Feb 20 former child prodigy, violinist Sarah Chang, displays her painless transition to mature artist in a recital at Koerner Hall with pianist Julio Elizalde that features Brahms' supreme *Sonata No.* 3 *Op.108*.

Feb 26 finds the Gryphon Trio making their annual Music Toronto appearance in a program that includes Schubert's divine *Trio No.1 in B-flat Major D898.* ◆

Paul Ennis is managing editor of The WholeNote. He can be reached at editorial@thewholenote.com.





New Music Festival

Featuring Chinese artists Hu Xiaoou, Wendy Lee and Lan WeiWei.



Nocturnes

The U of T Symphony Orchestra and Women's Chamber Choir join forces in Debussy's Nocturnes. Other works include Petrouchka, and Finlandia.



Russell Braun Monica Whicher

Featuring Hugo Wolf's Italienisches Liederbuch, assisted by pianists Carolyn Maule and Steven Philcox

Atar Arad Viola Recital

The Lorand Fenyves Resident Artist performs a recital of music for solo viola by Bach and Arad.



Dave Liebman in Concert

The John and Claudine Bailey Distinguished Visitor in Jazz



Barbara Hannigan

The U of T voice alum and international opera star hosts a workshop for singers, composers and librettists with Hans Abrahamsen and Paul Griffiths.



Paul Griffiths

The Wilma and Clifford Smith Visitor in Music delivers a lecture entitled "Contemporary Music: A Plurality of Worlds?"



U of T Opera

Leslie Dala conducts four performances of Dominick Argento's masterpiece. Directed by Michael Cavanagh, with set design by Fred Perruzza.

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Friday Feb 13, 7:30 Opening Night, **Chris Dawes and** Daniel Rubinoff (Saxophone) Timothy Eaton Memorial Church, 230 St. Clair Ave. W.





Sunday Feb 15, 3:00 **Chris Dawes and** Daniel Rubinoff (Saxophone) St. Cuthbert's Anglican, 1541 Oakhill Drive, Oakville



Saturday Feb. 21, 10:00 am -12:30 pm Organ Skills Workshop David Briggs St. Patrick's Catholic Church FREE, Advanced registration required. 921 Flagship Drive, Mississauga,



Saturday March 14, 7:15 Pre-concert talk, 8:00 Concert **Duo Zsigmond Szathmáry and Olaf Tzschoppe (Percussion)** Holy Trinity Anglican, Pre-concert talk: Robert Aitken

Sunday March 15, 3:15 Pre-concert talk, 4:00 Concert Duo Zsigmond Szathmáry and Olaf Tzschoppe (Percussion) St. Cuthbert's Anglican, 1541 Oakhill Drive, Oakville Pre-concert talk: Robert Aitken

Wednesday April 15, 7:30 Jens Korndoerfer Timothy Eaton Memorial Church, 230 St. Clair Ave. W.

Friday April 17, 8:00 Jens Korndoerfer St. George Anglican Cathedral, 270 King St. E. Kingston

Wednesday May 20, 3:30 Roman Perucki and Maria Perucka (Violin) St. Clement's Anglican, 70 St. Clements Avenue

Wednesday May 20, 7:30 Roman Perucki and Maria Perucka (Violin) St. Clement's Anglican, 70 St. Clements Avenue

Friday June 5, 7:30 **Aaron Tan** St. Cuthbert's Anglican, 1541 Oakhill Drive, Oakville

Friday Sept. 18 7:30 Jennifer Loveless St. Basil's Catholic (U of T), 50 St. Joseph Street

Friday Oct. 2, 7:30 Renée Anne Louprette Our Lady of Sorrows Catholic, 3055 Bloor Street West

Friday Oct. 23, 7:30 William O'Meara and Bill Findlay (Cello) St. Clement's Anglican, 70 St. Clements Avenue

Free-will offering ORGANIX 15 concerts include:

Gordon Mansell at Metropolitan United -Toronto, March 5 noon

Maîtrise des Hauts de France (French Boys Choir) at Our Lady of Sorrows Toronto, July 12, 4:00,

Gordon Mansell at St. Patrick's Catholic Church -Mississauga, July 15, 12:30 - 1:15,

Simon Walker at St. Patrick's Catholic Church Mississauga, July 29, 12:30 - 1:15



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New Creations, Rages & Whispers

WENDALYN BARTLEY

ven though the temperatures are still fairly frosty this month, adventuring outside to take in some of the hot new creations and sonic explosions will be sure to warm you right up. It's that time of year again when the Toronto Symphony offers up its annual festival of New Creations, which regularly features the works of a specific composer. This year, that composer is George Benjamin from Britain, who will also be conducting in the three festival concerts on February 28, March 3 and March 7. This year's festival is also highlighting soprano Barbara Hannigan, widely acclaimed for her impeccable performance of contemporary music. For the full scope of Hannigan's musicality and her contribution to the festival, check out the cover story.

Back in his teens, Benjamin was fortunate to have been one of Olivier Messiaen's last pupils, and by the time he was 20, he was seen as one of the brightest stars in British contemporary music. His compositions are full of sensuous colours that breathe an air of newness, all the while containing the fluency of earlier musical languages. And despite the resulting fluidity, when asked how he begins creating a new piece, his answer is a surprising "with confusion. The clarity of sound and form I desire can take many months to attain." Festivalgoers will have an opportunity to hear this for themselves in his two works: Duet for Piano and Orchestra (2008) and A Mind of Winter (1981) one of his earlier works. His compositions enjoy a popular following in Britain and in Europe, yet nothing prepared audiences for the emotionally raw intensity of his opera Written on Skin, which premiered in France at the Aix-en-Provence Festival in 2012. Seen as a watershed work for not only Benjamin but also for British opera as a whole, this work combines cannibalism, suicide, sex and murder. In the festival we will hear the opera-in-concert version with some of the original cast, including Hannigan who performs the

This year's festivalgoers also have an opportunity to hear works by two composers not so well known in Toronto - Dai Fujikura from the U.K. and Hans Abrahamsen from Denmark. Fujikura, originally from Osaka, Japan and a former student of Benjamin's in the UK, brings his passion for the Venezuelan El Sistema music education project into his composition Tocar y Luchar (2011). Receiving its Canadian première at the festival, the title means "to play and to fight." This practice is part of the El Sistema program that provides opportunities for children to perform and compose music as a way of helping them cope with difficult living situations. Hans Abrahamsen's let me tell you, an orchestral song cycle composed in 2013, is a project initiated by soprano Barbara Hannigan and uses the text of a novel by the same name by Paul Griffiths. The orchestral music breathes an air of mystique with its glistening textures, while the voice soars into the upper limits of the soprano range.

The Toronto Symphony will also be performing the world premieres of two festival commissions by Canadian composers Chris Paul Harman and Vivian Fung. Harman's piece Lieder und Arien (performed March 3), draws on music published in the appendix of Bach's 371 harmonized chorales. The resulting composition is a series of musical episodes created by moulding and shaping the original sources into a new being that may or may not be recognizable. Vivian Fung's work, Of Snow and Ice, to be performed on the February 28 "A Mind of Winter" concert, is a violin concerto written for the TSO's concertmaster Jonathan Crow. Fung's piece is one continuous movement in five sections and is inspired by recent nostalgic thoughts of her childhood growing up with the harsh but beautiful winters



George Benjamin

of Alberta.

Whispering and Raging: Given our increasingly moment-bymoment dependency on the internet, I'm sure most readers can relate to the notion that there are some things we're comfortable revealing about ourselves online, and yet in person, we would never expose those same things. This contemporary reality is what forms the backbone of New York composer David Lang's the whisper opera being presented by Soundstreams from February 26 to March 1. With a libretto assembled from search-engine responses to intimate key words and phrases, the performance is structured in such a way that only an audience of 52 people can experience it live. Lang's intent is to highlight the contradiction between our collective outrage over government surveillance as exposed by people like Edward Snowden, and our acceptance of how advertisers have free access to our personal online activity. The work calls for intense listening skills on the part of the audience, as the singer and musicians are playing and speaking so softly that you can only fully perceive the sounds as each performer passes you by. What one person hears will be quite different from what another experiences sitting elsewhere in the room.

The opera is performed by members of the International Contemporary Ensemble (ICE), a New York-based modular-like ensemble with up to 35 participating musicians. The ensemble not only performs works, but is also dedicated to presenting concerts that help promote a greater awareness and understanding of innovative musical practices. During their stay in Toronto, they will be performing a concert of pieces on February 28 selected to showcase the extensive range and depth of contemporary music written from the 1960s to the present day. The concert will include pieces by Pauline Oliveros, Michael Finnissy and Mark Applebaum.

In stark contrast to the quiet and intimate setting of the whisper opera, the Thin Edge New Music Collective from Toronto and Ensemble Paramirabo from Montreal are joining forces on February 19 to present an evening full of sound and driving rhythms. It's a rare opportunity to hear music from two of the giants of minimalism: Steve Reich's Pulitzer Prize-winning Double Sextet alongside Louis Andriessen's politically charged Workers Union. Presented at the Music Gallery, the evening is titled "Raging Against the Machine" and is an expression of the challenges artists are currently facing in Canada. The evening will also include premieres of works by Brian Harman, Anna Höstman, and Patrick Giguère. And to make sure the message is heard across the country, the two ensembles will be presenting this concert in Edmonton, Calgary, Winnipeg, Vancouver and Victoria

The intensity will continue on March 6 when the TorQ percussion ensemble takes its turn at the Music Gallery space. It seems that the energy created by pairing Reich and Andriessen is in the air in early 2015. In this concert it will be Reich's *Sextet* as well as a sextet version of Andriessen's *Workers Union* that will be performed by the four members of TorQ and pianists Greg Oh and Wesley Shen. A new work

by TorQ's own Jamie Drake will complete the program.

China and Canada: In the previous issue of WholeNote, I wrote about the upcoming new music festival presented by U of T's Faculty of Music which pairs music by composers from China and Canada. As a reminder, this series of concerts and lectures runs throughout the first week of February, with the final program on February 8. But another opportunity to hear and compare music from these two distinct countries occurs on February 14. The New Music Concerts program titled "New Works from East and West" presents a unique evening of five world premieres, all commissioned by NMC from both Chinese and Canadian composers. Canadians Adam Scime, Laurie Radford, and Norbert Palej (who is also the main organizer of the U of T festival) have each written pieces for soprano Stacie Dunlop, a passionate performer and commissioner of contemporary music. Dunlop will be joined by members of the NMC Ensemble and in Scime's piece, by violinist Véronique Mathieu. The Chinese composers Fuhong Shi and Yan Oiao Wang have written their pieces for virtuoso pipa player Lan Weiwei from Beijing. The pipa is a plucked string instrument on which Lan performs both traditional Chinese and contemporary orchestral and chamber music.

To wrap up this month, I want to add a quick heads up for two concerts just on the edge of the listings period for this issue. On February 7, Spectrum Music presents "Starry Night," a concert dedicated to exploring the mysteries of the cosmos through music, projections and immersive staging. And on March 8, Continuum Contemporary Music continues to celebrate their 30th anniversary season with British radicals Richard Ayres and Joe Cutler, 22-year-old Turkish wunderkind Mithatcan Öcal and works by Anna Höstman and Jason Doell.

Additional Listings:

Canadian Music Centre: Feb 13 "Prelude to Brocade" and Feb 15 "Brocade." Works by Ceccarelli (Montreal) and L.S. Smith performed by the rocKeys duo on piano and harpsichord.

Canadian Opera Company: Feb 24 Vocal Series includes a performance of Schoenberg's *String Quartet No.2* with soprano Barbara Hannigan.

Scarborough Philharmonic Orchestra: Feb 21 "A Canadian Panorama for Winds" features compositions by Cable, Eddington and Royer, and premieres by Meyer and Rapoport.

DaCapo Chamber Choir, Kitchener: Mar 7 "O Earth, Return" features the 2014 New Works-winning composition, Mathew Emery's Night on a Starry Hill and works by Jonathan Dove and Arvo Pärt. ◆

Wendalyn Bartley is a Toronto based composer and electrovocal sound artist. sounddreaming@gmail.com.



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Sub-Saharan Spirituality

ANDREW TIMAR

ince 2008 the Batuki Music Society has been tirelessly promoting African music and art in Toronto, seeking out local artists and working with them to book venues. It does much more than typical presenters however, providing the valuable service of advising musicians on career development, recording and touring. Moreover, Batuki appears to have an even larger social mission. As expressed on the society's website, it provides "visibility and necessary publicity to artists who hail from minority groups by placing them in concerts and festivals in mainstream venues to help them integrate." Incorporated as a non-profit community-based organization in 2008 by artistic director Nadine McNulty, Batuki's artistic vision encourages local African musicians to participate in enriching the diverse arts and cultural scene through live music concerts, visual arts exhibits, film, spoken word/poetry, dance and festivals.

Spiritual Songs of Sub-Saharan Africa

Batuki Music Society's programming usually heats up during Black History Month and this February is no exception. On February 14 it is presenting "Spiritual Songs of Sub-Saharan Africa" at the theatre of the Alliance Française de Toronto. Reflecting spirituality in African music, the songs are rooted in multiple genres performed across the vast continent, from Guinean griot and Ghanaian highlife and gospel, to South Sudanese spirituals, Ethiopian

soul, back to Congolese rumba and Zimbabwean spirit music.

The concert's curatorial aim is to present the evolving nature of African music from its rural roots to its contemporary urban and transnational mediations, with an emphasis on its spiritual content. The performers have been drawn from Toronto's rich pool of sub-Saharan African musical talent. Confirmed are seven of the city's finest African singers, Frederica Ackah, griot Cheka Katenen Dioubate, Ruth Mathiang, Blandine Mbiya, Evelyn Mukwedeya, Memory Makuri, and Netsanet Mellesse. The seven singers are backed by an impressive band consisting of Donne Roberts (guitar), Tichaona Maredza (rhythm guitar), Quandoe Harrison (bass), Fantahun Shewankochew Mekonnen (acoustic krar), Kofi Ackah (drums, percussion), Ruben Esguerra (congas), and Amadou Kienou (djembe).

I'd like to sample the rich program for you. Performing the songs of the Shona people of Zimbabwe will be Evelyn Mukwedeya and Memory Makuri accompaning themselves on the mbira (sometimes called thumb piano), as well as hand clapping, hosho and dancing. The playing of the mbira dzavadzimu, which used to be a deeply entrenched male preserve, is an important ingredient in conducting healing ceremonies among Shona communities. In the 1970s Stella Chiweshe, also a traditional healer, challenged that male exclusivity, becoming one of the first female mbira players. She is now a role model for younger women like Mukwedeya and Makuri.

Blandine Mbiya, a singer and songwriter from the Kasai region of the Democratic Republic of Congo performs songs in the gospel-inspired rumba genre as well as those in the so-called bazombo trance music. The latter – the Bazombo are members of the much larger Bakongo group whose communities lie near the Angola and DRC borders – is a music genre reputedly associated with witch-craft and other ceremonies, though solid evidence of this is hard to locate for outsiders. On the other hand, the popular DRC rumba (aka African rumba, which also overlaps with soukous), exhibits Cuban and older Franco-Belgian missionary choral strains. Rumba's rise to prominence has been directly linked to the suppression of the Congo's indigenous spiritual music practices during the colonial period.

Cheka Katenen Dioubate is a Guinean griot whose job description includes storyteller, historian, poet, musician and praise singer. Griots are central to the maintenance of Mande traditions in West Africa. Serving as a living archive, they are keepers and singers of the oral history and culture of the people, performing at marriages, funerals and other rites of passage. Dioubate brings to the stage a powerful voice and commanding presence, as befits the griot who must serve as intermediary between generations of her ancestors and her living audience.

Our last stop in this incomplete concert preview is Ethiopia, as represented by the songs of Netsanet Mellesse. This singer has an impressive recording back catalogue, having produced traditional Ethiopian, pop and gospel albums back home. One of Ethiopia's finest

krar players and composers Fantahun Shewankochew Mekonnen will accompany Mellesse at the Alliance Francaise.

Vusi Mahlasela and Hugh Masekela: This is not Batuki Music Society's only big presentation this month. On February 28, in association with Koerner Hall, they co-present "Vusi Mahlasela and Hugh Masekela: 20 Years of Freedom." This concert is billed as "freedom songs honouring 20 years of democracy in South Africa and the official end of apartheid" and headlines the trumpeter, singer and composer Masekela and singer/songwriter

Mahlasela.

The award-winning Mahlasela, known as The Voice in his home country, is celebrated for his distinct, powerful voice and his poetic lyrics. He has released seven studio albums on Sony and worked with numerous international recording stars. His songs of hope with themes of struggle for freedom, but also forgiveness and reconciliation with enemies, inspired many in the anti-apartheid movement.

In his eighth decade, Masekela, the world-renowned multifaceted musician and defiant political voice, is still going strong. Credited as

one of the founders of world fusion music, his global career began in the South Africa of the 1950s with stylist roots which tapped into jazz (ragtime, jive, swing, doo-wop, bop), musicals and pop, as well as multiple African genres including mbaqanga, South African music with rural Zulu roots. His group, the Jazz Epistles, released the first African jazz LP in 1959, followed by 40 more albums over his career. His 1986 anti-apartheid anthem *Bring Home Nelson Mandela* (1986) was an inspiration and rallying cry around the world at the time. After decades in exile, following the release of Nelson Mandela from prison in 1990, Masekela returned to live in South Africa. It may well be on the Koerner Hall program celebrating twenty years of South Africa's democracy.





16 | February 1 - March 7, 2015



Other picks:

February 6 The Royal Conservatory's World Music series presents Pavlo and his band at Koerner Hall. The Toronto native with two Juno Award nominations who goes by a single name, Pavlo may have coined the term "Mediterranean guitar sound" for his brand of music, but for his current tour Pavlo integrates "exotic instruments," as the promotion notes. His fans can expect Pavlo's signature sound with acoustic Spanish guitar upfront in the mix, but also infused with Chinese erhu, Portuguese guitarra, Arabic ney, Indian sitar and Greek bouzouki.

Also February 6 the Small World Music Centre's still new intimate theatre is undertaking its first screening, rescheduled from last year. The Stirring of a Thousand Bells (2014) by emerging American filmmaker Matthew Dunning is an experimental documentary consisting of two videos taking the audience on a kaleidoscopic visual and musical tour of life in Surakarta, a city in Java, Indonesia. It features footage of its centuries-old royal court gamelan music and dance culture, still vital today. A live music concert "Imaginary Soundtrack for Ambient Worlds: Indonesia meets Canada" by the Andrew Timar and Bill Parsons Duo, playing Indonesian kacapi and suling, will begin the program. (Yes I'm that Andrew Timar).

February 8, the Flato Markham Theatre audience will be in for a treat – a concert that showcases two generations of one family with a proud musical lineage, encompassing several strands of world music. Amjad Ali Khan, the renowned veteran maestro of the sarod (Hindustani plucked lute) is joined by his sarod-playing sons Amaan and Ayaan Ali Khan for this rare three sarod concert. Billed as "The Sarod Project," percussionists Issa Malluf (Arabic/Middle Eastern percussion) and ace Toronto tabla player Vineet Vyas join the soloists.

Hindustani music is certainly Khan's forte but in the first set he will demonstrate his affinity for an even wider sweep of musical geography, ranging from various regions of India to the Middle East. His sons Amaan and Ayaan will then demonstrate their traditional Hindustani music cred by performing a raga to be announced at the hall, exemplifying the living tradition that has been passed down from father to son for several generations "Music is the greatest wealth in our family," confirmed Amjad Ali Khan.

February 13 and 14 the Aga Khan Museum in partnership with the Aga Khan Music Initiative presents "Wu Man and the Sanubar Tursun Ensemble" at the AKM auditorium. This multicultural meeting of the Chinese pipa virtuoso Wu Man and the celebrated Uyghur singer Sanubar Tursun, explore ancient cultural links between Chinese and Central Asian music traditions. Wu Man, who has multiple Grammy Award nominations as well as the 1999 City of Toronto Glenn Gould Protégé Prize to her credit, is a cross-cultural collaboration veteran. She's worked extensively with the Kronos Quartet and Yo-Yo Ma's Silk Road Project, among several others. Sanubar Tursun, who has become an iconic Uyghur cultural figure, employs her delicate, sensuous yet also athletic vocals in renditions of classical muqam and folk songs. The soloists are accompanied by an ensemble of Uyghur musicians.

If these concerts are any indication, it promises to be a rich and musically eventful February. •

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



Music To The Power Of All!

ORI DAGAN

"If you don't live it, it won't come out of your horn." – Charlie Parker

im Galloway's way with a phrase
– be it on the bandstand or on
the page – was inspiring beyond
words. This column is dedicated to the
memory of a great artist and a true jazz
ambassador whose loss is felt around the
world. I'll have more to say about him
later in the column.

First though, I want to speak of the power music has to unite us all, as manifested in a very special event that takes place on Wednesday February 11 at the Toronto Centre for the Arts. That evening, the We Are One Jazz Project will present its sixth annual gala concert, featuring legendary jazz pianist and educator Barry Harris, multi-instrumentalist and Order of Canada member Don Thompson, a big band, a string section, an adult jazz chorus, and at the heart of it all, a children's choir comprised of 275 members from eight north Etobicoke schools.

This incredibly ambitious undertaking is the result of many days and nights of hard work by countless individuals, most notably Howard Rees, the founder and president of We Are One Jazz Project, and 85-years-young bebop pianist and jazz education pioneer, Barry Harris. The seed of their fruitful collaboration dates back to 1978, when Rees moved to New York City to study with Harris for a period of six years.

"Upon returning to Toronto, it became very important to me to both spread the wisdom that Barry shares so freely with his students and to do my part in documenting his methodologies – which to that point had been an oral tradition," says Rees. "Over the past 30 years this has resulted in the creation of Howard Rees' Jazz Workshops, celebrating its 30th anniversary this year; the Barry Harris Workshop Videos, three instructional book/dvd sets featuring Barry and dubbed the 'bebop bible' by Tommy Flanagan; an online school featuring over 200 video lessons on Barry's methodology; harmony articles for *Keyboard Magazine*; clinics at colleges in 10 or 12 countries, and the We Are One Jazz Voices, a choir that performs Barry's original compositions and his arrangements of standards."

In addition to bringing jazz to a wider audience and education to the general public about the jazz tradition, around 2008 Rees and Harris pondered the possibility of using jazz as a force for social change. The result was the founding of the We Are One Jazz Project as a Canadian charitable organization.

"Our purpose is to harness the beauty and power of jazz to inspire and empower young students who don't have access to high-level music programs at their schools. We accomplish this goal through an intensive four-month program that brings together the students with master musicians in an enriched learning and performance environment. We work with several hundred students in grades 3 to 6 each year. Since 2008 we have brought the Project to 2,000 students in more than 50 schools in six priority neighbourhoods of Toronto. There are many wonderful stories, such as the student who stopped stuttering after being in the program. Another where a student sang a solo at a 300-member choir rehearsal after being mute (unbeknownst to us at the time) since the beginning of the school term. When we began in 2008, the city had identified 13 areas as 'priority' neighborhoods. As of this year that number has been revised to 31. So, as for future plans,



we look forward to bringing this award-winning and life-changing program to many more students for years to come."

The music performed at the concert is written and arranged by Barry Harris, and the program's success relies greatly upon its teachers, including vocal coach Rita di Ghent who has the following to say:

"Being the jazz vocal coach for the WAOJP is endlessly fascinating and rewarding. I've always taught university students so for me, teaching jazz to youngsters has added this whole lovely dimension to my teaching career. Barry Harris' tunes are stunningly beautiful and complex, but our grades 3 to 6 can sing anything you throw at them – not because they're musically trained, but because they're little sponges. They don't know that jazz music is hard! The process of watching the singers unfold over the course of five months really is magical. We get to see children of all backgrounds and psychologies become hooked by the music and the spirit of working together. It changes their lives. And so it changes mine."

A new addition to the staff this year is children's choral conductor Sophia Perlman, responsible for rehearsing the choir and making sure that We Are One sings as one.

"Because I grew up with so much choral background in my own early musical life it has been really nice to see it reinforced," says Perlman. "For me personally it's interesting to see the way that choral training can reinforce jazz – I don't think it's a connection that necessarily gets made all of the time. For example, as an improviser, if you have to follow harmony, you're going to have an easier time if you've had to be responsible for singing the inner parts of a harmony in a choir such as this one."

Perlman also emphasizes the profundity of having Barry Harris work directly with the children.

"Kids in schools are not taught to necessarily connect composers with living people – generally if you ask kids who are some composers, they will name mostly dead composers. And so for these kids to learn these songs for weeks and weeks and then to sit there and learn the songs from the person who wrote them, and the fact that he will be playing the songs with them on the eleventh, it connects them to the music and the fact that music is made by people, and I think that's really important."

Continues on page 47

Listening Up

CHRISTOPHER HOILE

n January 14 Canadian Opera Company General Director Alexander Neef unveiled the COC's 2015/16 season including the first mainstage world premiere of a Canadian opera since 1999 and plans for other productions of Canadian operas in the future. Unlike the present season, the COC's 65th season includes two evenings of works the company has never before presented and is a mixture of opera rarities and masterpieces.

The 2015/16 season will open with a new production

of Verdi's *La Traviata*, replacing the generally disliked production by Dmitri Bertman that played in 1999 and 2007. The new COC production is a coproduction with Lyric Opera of Chicago and Houston Grand Opera directed by Arin Arbus and was well received at its Chicago premiere in 2013. Russian Ekaterina Siurina and Canadian Joyce El-Khoury alternate in the role of Violetta. American Charles Castronovo and Canadian tenor Andrew Haji alternate as Violetta's lover Alfredo. And American Quinn Kelsey and Canadian James Westman alternate as Alfredo's father Germont. Italian conductor Marco Guidarini leads the COC Orchestra and Chorus for 11 performances from October 8 to November 6, 2015.

In repertory with *Traviata* is the world premiere of *Pyramus and Thisbe*, written in 2010 by Canadian Barbara Monk Feldman. For those who may wonder, Monk Feldman is the widow of renowned American composer Morton Feldman (1926–87), was formerly his student and married him shortly before his death. The story, as students of Shakespeare will know, is the subject of the play the Mechanicals present to the court at the end of *A Midsummer Night's Dream* (1595). Though the subject is serious, Shakespeare's amateur troupe performs it so badly it is the comic highpoint of the play. As a tragedy of misunderstandings, Pyramus and Thisbe also served as the model for Shakespeare's *Romeo and Juliet* written in the same year as *Dream*.

To complement Monk Feldman's one-act opera are two works by Claudio Monteverdi (1567-1643) from the very beginnings of opera. The *Lamento d'Arianna* (1608) is the only fragment of music that survives from Monteverdi's second opera *Arianna* about Ariadne's abandonment by Theseus on the island of Naxos, later the subject of Richard Strauss's *Adriadne auf Naxos* (1916). The second work is *Il combattimento di Tancredi e Clorinda* (1624), which is not really an opera at all but a section of Torquato Tasso's epic poem *Gerusalemme Liberata* (1581) set to music. Toronto last saw it in a production by Toronto Masque Theatre in 2008. The major role is that of the Narrator who describes the encounter during the Crusades of the Christian knight Tancredi with his beloved Clorinda, who, unbeknownst to him, has disguised herself as an enemy Saracen knight.

Krisztina Szabó, who sings *Erwartung* later this season, will sing Monteverdi's Arianna and Clorinda and Monk Feldman's Thisbe. Phillip Addis returns as Pyramus and Owen McCausland is Testo in *Il combattimento*. Some COC regulars will be unhappy to learn that Christopher Alden, who gave us such unlovely productions as the Nazi *Fledermaus* in 2012 and the ruthless *Clemenza di Tito* in 2013, has been hired to direct. Johannes Debus, however, will conduct the seven performances from October 20 to November 7.



Luca Pisaroni in the Santa Fe 2012 production of Maometto II.

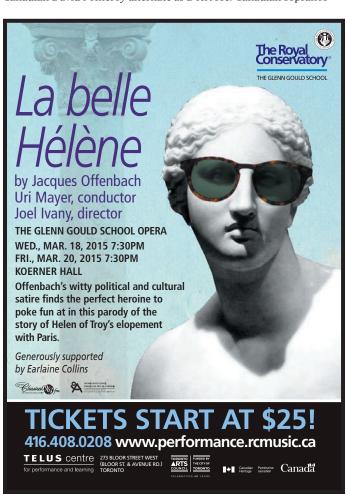
The winter season pairs Wagner's *Siegfried* (in François Girard's now familiar production) with Mozart's *The Marriage of Figaro* in a production formerly owned by the Salzburg Festival. American soprano Christine Goerke, who will be making her role debut as Brünnhilde in *Die Walküre* this season, will return in that role in Siegfried. German tenor Stefan Vinke sings the title character. Austrian Wolfgang Ablinger-Sperrhacke sings the wily dwarf Mime,

who raises Siegfried, and Alan Held sings the head Nordic god Wotan, here known only as The Wanderer. Johannes Debus conducts the seven performances from January 23 to February 14.

The Marriage of Figaro is directed by acclaimed German director Claus Guth in a production popular at the Salzburg Festival since it first premiered in 2006. The cast includes Austrian bass-baritone Josef Wagner as Figaro, Canadian Jane Archibald as Susanna, Canadian Erin Wall as the Countess, Russell Braun, who sings the title role in Don Giovanni this season, as the Count and American

Emily Fons as Cherubino. Johannes Debus leads the opera through 11 performances from February 4 to 27.

For its spring season of 2016, the COC revives its *Carmen* seen last only in 2010, this time directed by Toronto's own Joel Ivany, artistic director of Against the Grain Theatre which recently presented its own inventive version of *Don Giovanni* as #*UncleJohn* last year. Georgian mezzo Anita Rachvelishvili and French mezzo Clémentine Margaine alternate in the title role. American tenor Russell Thomas and Canadian David Pomeroy alternate as Don José. Canadian sopranos



Simone Osborne and Karine Boucher alternate as Micaëla. And Americans Christian Van Horn and Zachary Nelson alternate as the toreador Escamillo. Italian conductor Paolo Carignani leads the COC Orchestra and Chorus in 13 performances from April 12 to May 15.

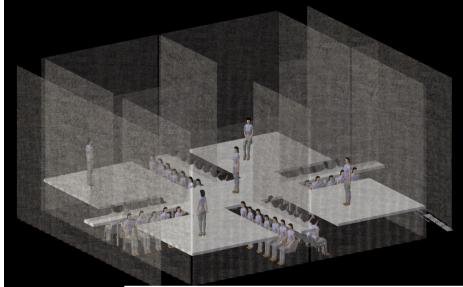
Closing the 15/16 season is the COC premiere of Rossini's rarely performed grand bel canto opera Maometto II (1820), featuring star Italian bass-baritone Luca Pisaroni in his COC debut. The libretto is based on the historical Ottoman Sultan Mehmed II (1432-81), who set out to conquer the Holy Roman Empire. The production from Santa Fe Opera's successful 2012 revival is directed by Christopher Alden's identical twin brother David, who gave us Rigoletto in a men's club in 2011. Joining Pisaroni are American mezzo-soprano Elizabeth DeShong as the Venetian noble Calbo, American soprano Leah Crocetto as Maometto's forbidden love Anna and American Bruce Sledge as the Venetian governor Erisso. Baroque and classical

specialist Harry Bicket conducts the seven performances from April 29 to May 14.

It's odd that Neef would rehire both Alden brothers after the loud disapproval their work has received here over the past several years (especially in light of a decline of 4924 subscription tickets from 2013 to 2014). Nevertheless, there is very good news in Neef's reaffirmation of the COC's commitment to new Canadian operas. Donna, previously commissioned from composer John Rolfe and librettist Anna Chatterton, will have a workshop production at Banff this summer. Hadrian, commissioned from pop composer Rufus Wainwright and playwright Daniel MacIvor, is moving ahead - a first draft of the libretto is at hand. New this year is the announcement of a commission of The Girl King, by Ana Soloković, composer of such hits for the much-missed Queen of Puddings as The Midnight Court in 2005 and Svadba - Wedding in 2011. The libretto will be by Quebecois playwright Michel Marc Bouchard based on his play of the same name about Queen Christina of Sweden (1626-89) that played last year at the Stratford Festival. And also in the works is a revival of Louis Riel (1967) by Harry Somers to star Russell Braun.

Soundstreams: It's important when Canada's largest producer of opera commits to producing so many new operas over the coming years. Yet, we should not forget that many of Toronto's smaller companies have always had a commitment to producing new work. One such is Soundstreams. From February 26 to March 1







Above and below: the whisper opera set; four squares around a central hub.

Soundstreams hosts the Canadian premiere of *the whisper opera* (2013) by Pulitzer Prize-winning American composer David Lang. Lang's libretto is compiled from search-engine responses to such prompts as "When I think of you, I think of …" to explore the tension between our private and online selves. Soprano Tony Arnold and New York's International Contemporary Ensemble (ICE) have already received acclaim for the piece at Lincoln Center and at Chicago's Museum of Contemporary Art.

The opera is so quiet and so delicate that it can be experienced by only 52 people at a time. For this reason Soundstreams will present it at The Theatre Centre at 1115 Queen Street West, in a configuration never before used there. In order to maximize the closeness of the audience to the performers the playing area consists of four squares around a central hub, with the audience, seated in twos, forming the dividing lines between the squares.

In the midst of an overabundance of recorded music, Lang is composing various works that can only be heard live. As he has written, "With the whisper opera I had another of these ideas – what if a piece were so quiet and so intimate and so personal to the performers that you needed to be right next to them or you would hear almost nothing? A piece like this would have to be experienced live. In honour of this, the score to the whisper opera states clearly that it can never be recorded, or filmed, or amplified. The only way this piece can be received is if you are there, listening very very closely." Listening very closely is, of course, something we all should do at any performance, but at the whisper opera, Lang makes this a virtue one hopes we carry over into other experiences of music. •

Christopher Hoile is a Toronto-based writer on opera and theatre. He can be contacted at opera@thewholenote.com.

Upside, **Downside**

HANS DE GROOT



ven the most cursory look at the listings will show that the upside of living in Toronto is the many concerts that take place here every day. That, of course, is a good thing but the downside is that it is impossible to go to all of them. In December I wrote about the tenor Sean Clark and had every intention of catching him in one of his performances with the Pax Christi Chorale, but, alas, it was not to be. On the Saturday I went to hear Adi Braun sing Kurt Weill; on the Sunday afternoon I heard Daniel Cabena's recital. While I am glad that I went to these, I regret that I didn't hear Clark. Much the same thing happened on January 9, when I heard a lovely recital by Anne Sofie von Otter and Angela Hewitt, but this also meant that I could not go the Bach concert at Metropolitan United which featured all six of the Bach solo violin sonatas, or to the plainchants and motets which the Schola Magdalena performed at St. Mary Magdalene.

However, this is nothing compared with the choice I have to make for the afternoon of Sunday February 1, when there are four concerts I would like to go to: the recital by Melanie Conly at the Heliconian Hall, which features one of my all-time favourites, Schubert's The Shepherd on the Rock, with its lovely clarinet obbligato (the concert also includes works by Brott, Purcell and Berlioz); Bach's second cello suite played by Rachel Mercer at Seicho-No-le Toronto; the VOICEBOX performance of Kurt Weill's Street Scene at the St. Lawrence Centre with Allison Angelo and Jennifer Taverner, sopranos, and Colin Ainsworth, tenor; and the concert at Mazzoleni Concert Hall given by the Amici Chamber Ensemble and the New Orford String Quartet, which features, among other works, Brahms' Clarinet Quintet

No such problems will interfere with my going to hear the baritone Christian Gerhaher and the pianist Gerold Huber in their performance of Schubert's Winterreise on February 26 at Koerner Hall. Schubert wrote this work for a tenor voice but it has been successfully performed by baritones, bass-baritones, basses, even sopranos and mezzos. The baritone with whom the work is especially associated is Dietrich Fischer-Dieskau. Views about his singing vary. He always made sure that every detail registered and some listeners find that fussy. Others (and I include myself) feel that, in the words of Keats, he loaded every rift with ore. It will be interesting to hear how Gerhaher's performance compares.

I am also looking forward to the performance by Monica Whicher, soprano, and Russell Braun, baritone, with the pianists Carolyn Maule and Stephen Philcox, of Hugo Wolf's Italienisches Liederbuch at Walter Hall, February 9.

The Faculty of Music in the University of Toronto will present a free workshop for singers, composers and librettists. It will feature the soprano Barbara Hannigan, the composer Hans Abrahamsen (who is the Michael and Sonja Koerner Distinguished Visitor in Composition)

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and the music critic and librettist Paul Griffiths (who is the Wilma & Clifford Smith Visitor in Music) on March 2. The following day Griffiths will give a lecture with the title "Contemporary Music: A Plurality of Worlds?" Both events are in Walter Hall and are free. Hannigan is a Canadian soprano who is especially known for her work in contemporary opera. Abrahamsen is a Danish composer whose very accessible works form a sharp contrast with the serial music that dominated the mid- and late 20th century. His *Let Me Tell You* is dedicated to Hannigan and was first performed by her with the Berlin Philharmonic on December 20, 2013.

Other Events: The Canadian Opera Company presents a number of free performances at the Richard Bradshaw Amphitheatre in the Four Seasons Centre: on February 3 the sopranos Aviva Fortunata and Karina Boucher will be the soloists in Messiaen's Poèmes pour Mi (with Kerry DuWors, violin, and Liz Upchurch, piano); on February 9 members of the COC Ensemble Studio will perform and compete in the biennial Christina and Luis Quilico awards; on February 10 the soprano Jane Archibald and the pianist Liz Upchurch will perform a program titled "Songs of Love and Longing"; "Urlicht" is the title of the recital by Janina Baechle, mezzo, with the pianist Rachel Andrist, on February 17 (Baechle is singing the role of Fricka in the COC production of Wagner's Die Walküre.). The recital by Barbara Hannigan on February 24 is titled "Rapture."

On **February 3** students from the classical vocal music performance program at York University will take part in a masterclass with the soprano Rosemary Landry; the singer Brenna MacCrimmon, with Bill Westcott, piano, will perform "Classic Blues" on **February 12**; singers from the studio of Michael Donovan will perform "Five Mystical Songs" by Ralph Vaughan Williams on **February 24**. All three recitals are free and will take place in the Tribute Communities Recital Hall, Accolade East Building, York University.

On **February 8** the soprano Virginia Hatfield, the mezzo Maria Soulis and the pianist Kate Carver will perform duets by Britten, Brahms, Mendelssohn, Tchaikovsky and others in a program titled "Sisters in Song" at Rosedale United Church. This is a benefit concert for Rethink Breast Cancer.

Jessika Monea, soprano, is the singer in a free noontime recital at Metropolitan United Church on **February 12**.

The Art of Time Ensemble presents "Magic and Loss: A Tribute to Lou Reed" with Sarah Slean, John Southworth, Margo Timmins and Kevin Hearn at Harbourfront, **February 27** and **28**.

The soprano Kimberly-Rose Pefhany will be the soloist in Mozart's *Exultate Jubilate*, with Sinfonia Toronto conducted by Nurhan Arman, on **February 28** at George Weston Recital Hall.

And beyond the GTA: On February 1 the Spiritus Ensemble will

perform a free concert of cantatas by Bach (*Nach dir Herr verlanget mich*), Buxtehude (*Der Herr ist mit mir*) and Schein (*Vater Unser*) in the St. John the Evangelist Anglican Church, Kitchener.

There will be a recital at the Isabel Bader Centre for the Performing Arts, Queen's University, **February 8**, titled "Intimate Expressions - Dances, Stories and Songs" as part of the Queen's University Faculty Artists Series. The artists are Elizabeth MacDonald, soprano, Jeff Hanlon, guitar, and Karma Tomm, violin.

A cabaret on the lives of Debussy and Ravel will be performed by Tom Allen, Kevin Fox, Lori Gemmell, Bryce Kulak and Patricia O'Callaghan at All Saints' Anglican Church, Peterborough on

February 27 and at Fleming College, Lindsay on **March 1**.

And looking ahead: Toronto Summer Music has announced the formation of a chamber choir for advanced amateur musicians. to be held from August 2 to 9. The instructors will be Matthias Maute and Laura Pudwell. The Canadian Opera Company has announced that three musicians will join the COC Ensemble Studio in August of this year. They are the tenors Charles Sy and Aaron Sheppard and the collaborative pianist Hyejin Kwon. Both Sy and



Sheppard were prizewinners at the most recent COC Ensemble Studio Competition. Sy, who won the first prize, is a former Fellow of the Toronto Summer Music Art of Song Program. But you don't have to wait until the summer to hear him. **March 1** Sy joins soprano Carla Huhtanen and mezzo soprano Emilia Boteva to perform the "glorious music inspired by the most tempestuous relationships" in Off Centre Music Salon's "On Love and Other Difficulties."

A Correction: in my recent CD review of the Handel & Haydn Society performance of *Messiah* I mistakenly wrote that the duet *He shall feed his flock* was originally a soprano aria. I should have written "an alto aria."

Hans de Groot is a concertgoer and active listener who also sings and plays the recorder. He can be contacted at artofsong@thewholenote.com.





If It's 1655 This Must Be Bohemia

DAVID PODGORSKI

pattern I'm beginning to see in early music concerts in Toronto is something you might describe as musical tourism - rather than a mixed program or a concert built around a particular composer or work, groups experiment with a time and place in history and give the audience a soundtrack to that particular moment. I'm thinking specifically now of Toronto Consort's "Paris Confidential," which I saw late last year and quite enjoyed - it was a fascinating look at Renaissance Paris, complete with music from the City of Lights circa 1550. This month, I'd like to look at other Toronto groups who are both geeking out on history and putting together some fabulous concerts in the process.

Take for example, Leopold: you have to have at least some background in history to have heard of Leopold I, a

very unlikely figure, one might think, to inspire a concert program. Nevertheless, European civilization owes quite a bit to Leopold I of Austria, who ruled over the Holy Roman and Austro-Hungarian Empires for the latter half of the 17th century. Leopold came to power as the King of Bohemia in 1655, after Europe had already been wracked by decades of brutality in the Thirty Years War, which had been waged across the length and breadth of the European continent and had ended when Leopold was just a child. You might think, after three decades of constant warfare, as well as the attendant expense and famine, that a rookie 15-year-old king would welcome a break from fighting and usher in a new era of peace, but the kid wasn't having any of it. The first thing he did was team up with Poland to wage war against the Swedes for five years. Leopold won that war, having in the meantime become king of Austria, Croatia, and Hungary, as well as Holy Roman Emperor of Germany. This bought Eastern Europe nearly two decades of peace - until Leopold went on to battle Louis XIV of France and the Ottoman Turks multiple times from the 1670s until his death in 1705. In so doing, he established himself as the major belligerent of one of the most violent centuries in human history.

Alongside waging constant warfare and his perceived obligation to defend Christendom from the Islamic hordes, the northern barbarians and France, Leopold was, surprisingly, a generous musical patron and composer himself. Many fine Baroque composers, including Antonio Bertali, H.I. Biber, J.J. Fux and Johann Schmelzer owe their careers to his patronage. This month, the Toronto Consort will pay tribute to this magnificent sponsor of European musical life. Lutenist and conductor Lucas Harris will join the ensemble for a program based on a manuscript of music from Leopold's court in Vienna, including that composed for the emperor's court and chapel. This all goes down at Trinity St. Paul's Centre on February 6 and 7.

Guadalupe: Blood-soaked European battlefields are fairly common grist for history's mill. But history can also be built on strange events in the most unlikely of places, as in our next concert, which was inspired by an apparition seen by a simple farmer in a tiny village

in Mexico. When the Virgin Mary appeared to a farmer on a hill in Guadalupe (now incorporated as a suburb of Mexico City) and told him to build a church there, the Spanish authorities honoured the pious man's request by building a monumental cathedral. Centuries later, it is surely an inspiring place. The cathedral at Guadalupe is now a number one tourist destination for Catholics worldwide and the Virgin of Guadalupe is a cultural and religious icon for Mexicans everywhere. The Tallis Choir is dedicating a program to the basilica at Guadalupe on February 28 at St. Patrick's Church, featuring music from 17th-century Mexico and Spain. The Tallis Choir will be joined





by Philip Fournier on organ and *WholeNote* columnist Ben Stein on lute in music by Tomas Luis de Victoria, Guerrero and Padilla. Since it's a very rare chance to hear music from 17th-century Mexico, I highly recommend you take this opportunity to hear it.

Paris 1737: From the emperor's palace in Vienna to the cathedral of Guadalupe, the next stop on the musical tour this month is Paris, which probably takes the prize for being the most clichéd tourist destination of all time. Still, when Georg Phillip Telemann took a trip there in 1737, he got a chance to perform with some of the greatest musicians of the day, including the French flutist Michel Blavet and the viola da gamba virtuoso Jean-Baptiste Forqueray. Telemann prepared for the occasion by writing a dozen quartets which the group (along with a lesserknown violinist and cellist) performed, and nearly 300 years later, the composer's Paris Quartets are a classic of the early music chamber repertoire. This month, Scaramella will present a program devoted entirely to Telemann's Paris Quartets at their usual haunt at the Victoria College Chapel on the U of T campus on March 7. Scaramella, or

rather gambist Joëlle Morton, will be joined by American flutist Kim Pineda, as well as Toronto-based musicians Edwin Huizinga (on violin) and Sara-Anne Churchill (on harpsichord). While it may not have the variety of a mixed program, the *Paris Quartets* make for a great concert for anyone who appreciates late Baroque music. This concert will feature top-drawer music from a composer who in his day was considered by many to be better than Bach.



House of Dreams: Of course, if you're into musical tourism, Tafelmusik has that beat covered with their concert and multimedia event "House of Dreams," the brainchild of Alison Mackay, who, not coincidentally, came up with "Paris Confidential," mentioned above. Mackay's presentation/concerts are a great way of giving people a chance to explore the cultural and social history of the music, and are as educational as they are entertaining for audiences (besides, it gives us something to look at during the concerts). For this project, Mackay mashed up the music of Handel, Marais, Bach, Sweelinck and Vivaldi with paintings from the same time and place as the composers. As if that weren't enough, Mackay actually collaborated with the European museums in all these composers' hometowns, so this concert, in addition to being a giant whistle-stop tour of London, Paris, Leipzig, Delft and Venice, will actually show you what it was once like to live in those cities. As a cultural experience and musical tour, it's hard to beat. The extravaganza will take place February 11 to 15 at Trinity St-Paul's Centre, before launching out on an Australian tour. This program,

which spans both the length of Europe and the Baroque era, is nothing if not ambitious, but don't let that put you off. At least you won't have to worry about jet lag. •

David Podgorski is a Toronto-based harpsichordist, music teacher and a founding member of Rezonance. He can be contacted at earlymusic@thewholenote.com.

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METCALF FOUNDATION







Radiating Choral Heat

BENJAMIN STEIN

his column starts out with information about a few choirs from outside of the GTA, interspersed with several concerts that have a Latin or Mediterranean theme. If you think this might indicate a hidden desire to be *anywhere but Toronto in February*, even if it's only halfway sunny and pleasant – you would most likely be right. Here are a few listings which even if they don't warm you up, will at least keep you moving!

On February 7 London, Ontario's **Karen Schuessler Singers** perform their annual singathon. The concert is a fundraiser and will feature special guest conductors from the London area. More information can be found here: kssingers.com.

On February 13 the **Upper Canada Choristers** hold a concert titled "Music of the Americas," to help launch a CD of the same name. This community ensemble was founded in 1994, and since 2008 has begun to specialize in music of Latin America, in addition to other international repertoire. This concert will feature **Cantemos**, a chamber ensemble drawn from members of the UCC. The CD features music from Argentina, Brazil, Colombia, Uruguay, Venezuela, Costa Rica, Cuba, Jamaica, the U.S. and Canada, sung in Spanish, Portuguese, Latin and English. More information is available at uppercanadachoristers.org.

On February 28, the **Peterborough Singers** perform "Soul," in honour of Black History Month. The choir combines with an instrumental ensemble and vocal soloists to explore the great rhythm and blues works of Motown (Detroit), Philadelphia, Memphis and New Orleans soul writers and composers. This is some of the best popular music created in the last century, but it tends to be avoided by many Canadian choirs, perhaps because they often Break It when they try to Shake It, so to speak. It's good to see a choral ensemble taking it on.

Also on February 28, St. Catharines' **Chorus Niagara** performs "Life Eternal: The Requiems of Mozart and Rutter." Mozart's famous *D-Minor Requiem* is paired with English composer John Rutter's tune-filled modern setting of the same text.

On March 1 Dundas, Ontario's **John Laing Singers** perform "Poet's Corner 2: Songs of Faith, Hope and Love." The concert provides an opportunity to hear a rarely performed (around here, anyhow) choral work by Italian composer Mario Castelnuovo-Tedesco, *Romancero Gitano*. Castelnuovo-Tedesco is perhaps best known for his guitar compositions, which were championed by Spanish classical guitar legend Andrés Segovia. He was also a prolific film composer, and his works are very energetic, accessible and redolent with Spanish-inflected musical gestures. *Romancero Gitano* sets the words of Spanish poet and political martyr Federico García Lorca, and is scored for chorus and classical guitar, a rare combination.

On March 7 and 8 the Kitchener/Waterloo-based **DaCapo Chamber**

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Choir performs O Earth, Return. This ensemble specializes in unaccompanied music of the 20th century, with a special focus on Canadian repertoire. They sponsor a competition for new compositions every year, and a work by Matthew Emery, the 2014 winner, Night on a Starry Hill, will be premiered at the concert. Popular composer Arvo Pärt's Magnificat setting will also be performed. The two performances are held in Kitchener and Waterloo respectively.

Back in Toronto, on March 7 the **Jubilate Singers** perform "Rhythm Fusions," a concert featuring

British composer Bob Chilcott's *Little Jazz Mass*, American Norman Luboff's *African Mass* and Swede Lars Jansson's *To The Mothers In Brazil: Salve Regina*. The JS's conductor, Isabel Bernaus, is a good programmer of world music, and the work of all three composers is infused with a lively knowledge of that genre.

And here are more listings, just to prove that I am not neglecting Toronto ensembles, filled with hardy choristers who brave the elements to faithfully attend rehearsals every week:

On March 1 the **Toronto Classical Singers** perform "Music from Two Great Rivals." The concert features Antonio Salieri's *Mass No.1 in D* and the Mozart *D-Minor Requiem*.

The purported rivalry between Mozart and his older contemporary Antonio Salieri is one of the many myths that has become part of the Mozartian legend since his death in 1791. This particular myth has its roots in the dramatic poem by Russian writer Alexander Pushkin, *Mozart and Salieri* published in 1830. But it was British playwright Peter Shaffer's 1979 play *Amadeus* that gave us the modern image of the vulpine older composer, consumed with jealousy over the accomplishments of his younger colleague, planning his murder and plotting to steal his brilliant compositions.

The reality is more prosaic – Salieri was only six years older than Mozart, one of the many Viennese composers that Mozart had to compete with for the attention, approbation and patronage of the Austrian aristocracy. Italian by birth, he was a successful opera



DaCapo Chamber Choir

composer who also has the distinction of teaching Schubert, Beethoven and Liszt. He was a rival to Mozart, in a professional rather than a dramatic sense. but there is also evidence that he and Mozart had a friendly and collegial relationship. Still, if their rivalry is ultimately just a story, it's a great one, and Shaffer's Amadeus explores the gap between talent and genius that is part of Mozart's enduring mystery.

Several of Salieri's operas have been restaged in recent times, and his *Mass in D* is worth a listen on its own terms, rivalries and legends aside. The *galant* style that

he was trained in (as were Mozart, Haydn and J.C. Bach) had been imported from Italy to the rest of Europe, and as we explore less venerated or even forgotten composers from that era, we gain new and different insights into how to play and understand this musical tradition.

The **University of Toronto music faculty** has new music concerts and lectures taking place throughout the months of February and March. Their website is a bit difficult to access, but here's a link to a pdf brochure: music.utoronto.ca/events/2014-15.htm. On February 8 the Faculty's **Men's Chorus and MacMillan Singers** will perform a contemporary showcase featuring U of T student composers, emerging Canadian composers Matthew Emery and Patrick Murphy and veteran choral masters Steven Chatman and Bob Chilcott.

Another concert of contemporary music to watch out for is *Warrior Songs* on March 6. The **Elmer Iseler Singers** perform this new work by Canadian Peter Togni. *Warrior Songs* takes as its theme the idea of being a "warrior for non-aggression" and explores texts from Buddhism, Malcolm X and the Roman Catholic Liturgy. Togni has had a distinguished career creating work that is both accessible and complex. •

Benjamin Stein is a Toronto tenor and lutenist. He can be contacted at choralscene@thewholenote.com. Visit his website at benjaminstein.ca.

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The Soul's Journey

March 7, 2015 7:30 p.m. Eglinton St. George's United Church, 35 Lytton Blvd.

Contemplate the meaning of life and death in soul-searching works by two of Britain's foremost composers: James MacMillan's deeply felt Seven Last Words from the Cross and John Rutter's unmistakably optimistic Requiem.

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Beat by Beat | Bandstand

Braving Winter's Blasts

JACK MCQUARRIE

hile the wintry blasts of January have not abated much, there are signs, on several fronts, that community band activity has not been dormant and that behind-the-scenes efforts of winter rehearsals are due to spring into a variety of programs well before Mother Nature takes her own leap into spring. However, before talking about what lies ahead, it's worth visiting a couple of recent events that I had the pleasure of attending which created a lasting impression.

Strings Attached: The first of these was a concert by the new Strings Attached Orchestra which I mentioned in a recent column. Billed as a "Friends and Family Concert," it was for the most part the sort of program one might expect with an all-string orchestra. However, it had one unusual feature. Senator Nancy Ruth had been invited to play percussion in the concert. Apparently, she had always wanted to play in an orchestra, and here was her opportunity. When invited to participate in the concert, she had thought that she might get to ring the telephone in *Pennsylvania 6-5000* and maybe play tambourine in some selections. What a surprise when she became an honourary member of the percussion section of the orchestra and was coached on all of the timing and nuances of her small part. After the concert she stated "I had a blast" Unfortunately no photos were available of this performance. We're wondering what interesting wrinkles co-founder Ric Giorgi can come up with for their final concert of the season in lune!

Hats off to Bethune: The second event, something I rarely attend anymore, was a school concert. With our special invitation in hand we arrived at Doctor Norman Bethune Collegiate in Scarborough. For such events I had been accustomed to a token audience of parents. Not here. We had seats reserved for us or we would have had to stand. No fewer than seven groups performed. The concert began with two selections by the 110-member Junior Band and concluded with the Senior Band. Having attended school concerts in the past, I was accustomed to hearing selections such as Harold Walters' *Instant Concert* to demonstrate the musical prowess of the students. Not this time. The final selections by the Senior Band were Howard Cable's *Snake Fence Country* and the *Festive Overture* by Shostakovitch. The future of school music is certainly in good hands here. Bethune's music head Paul Sylvester certainly deserves special mention for having a band play at that level.

Seventh Horizon: It's that time of year for the local New Horizons group to form yet another new band. By the time this is printed the seventh Toronto New Horizons Band will have begun rehearsals shortly after their Friday evening Instrument Exploration event. A year ago at this time there was a film crew there recording the attendees trying various instruments and making their selections. The film has now been completed with the title *The Beat Goes On*. Originally planned for broadcast on TV Ontario, the release has been delayed while the producers investigate its eligibility in the Canadian International Documentary Festival, better known as Hot Docs.

Wychwood: The Wychwood Clarinet Choir have announced that they will be having their second annual Clarinet Day on Sunday March 1 in Walter Hall of the Edward Johnson Building. There will be masterclasses with James Campbell, morning workshops with U of T faculty and a concert with both the Wychwood Clarinet Choir and the U of T Clarinet Ensemble. For information about registration go to their website: wychwoodclarinetchoir.com. They have also reminded us about their spring concert "Swing into Spring" on May 24. It's a safe bet that they will be performing at least one work written for them by "composer-in-residence" Howard Cable.



West End News: Some months ago I mentioned that a new concert band had been established in Toronto's west end. That was in the fall of 2014; now that new band will soon be performing their very first concert. The Toronto Concert Band, as it is called, has put down roots in the Etobicoke-Lakeshore district. Most members are from Etobicoke, but there are many members from all parts of Toronto. Weekly rehearsals at Lambton-Kingsway Junior Middle School have attracted more than 60 members from amateur to professional status. The band's tag line is "We Love to Play!" and that has translated into an enthusiasm such that their premiere concert will feature works ranging from Percy Grainger and Vaughan Williams to Frankie Valli and the Beatles. Under the direction of founding conductors Ken Hazlett and Les Dobbin, they have opted to stage their inaugural concert in the CBC's Glenn Gould Studio. In their words, selection of this venue "aptly reinforces the Toronto Concert Band's mandate of serving not only Etobicoke but the entire City of Toronto." I certainly intend to be there on Saturday, January 31 at 7:30. I would recommend readers attend, but I have heard that tickets are all sold. Congratulations. For information on this band, go to their website torontoconcertband.com.

Wellington Winds: Many months ago I wrote briefly about a DVD titled *Appassionato: The Wellington Winds Story* released by that band. As described by producer Michael Purves-Smith, it is a collection of "performances, interviews and sectionals illustrating the life of a concert band." In a recent email message Purves-Smith reports that they have done a lot with their project but still have a way to go. He expects to be in touch again in a couple of months. At that time we hope to publish a special detailed report of the results of their work on this project.

Briefly from Silverthorn: Silverthorn Symphonic Winds have announced that their next concert will be on Saturday, February 28 and that, intriguingly, the repertoire for this concert has been selected by band members. Many times in this column I have mounted my high horse to campaign for more member participation in repertoire selection. This was welcome news, and I hope to get more details soon.

Many years ago, a longtime friend of mine, Bob Plunkett, upon retiring as a high school music teacher as well as director of the naval reserve band of HMCS York in Toronto, moved to Orillia where he established the Orillia Wind Ensemble. Over 17 years ago, on Bob's retirement from that band and subsequent passing, the directorship of the Orillia band was assumed by Roy Menagh. Now, Menagh has indicated that 2015-16 will be his "victory lap." Band members have indicated that they would like to have a new person on board by this coming fall/winter season in order to plan a smooth transition to 2016-17 season. They will, of course, be setting up a search campaign to seek potential candidates. If any of our readers have any suggestions, they could contact the band's president, Hugh Coleman at colemanz@sympatico.ca.

Definition Department:

This month's lesser known musical term is *opera buffa*: A musical stage production performed by nudists. We invite submissions from readers. Let's hear your daffynitions. •

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

WholeNote LISTINGS

The WholeNote listings are arranged in five sections:



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



BEYOND THE GTA covers many areas of Southern Ontario outside Toronto and the GTA. Starts on page 41.

MUSIC THEATRE covers a wide range of music types: from opera, operetta and musicals, to non-traditional performance types where words and music are in some fashion equal partners in the drama. Starts on page 43.



IN THE CLUBS (MOSTLY JAZZ)

is organized alphabetically by club.

Starts on page 45.

THE ETCETERAS is for galas, fundraisers, competitions, screenings, lectures, symposia, masterclasses, workshops, singalongs and other music-related events (except performances) which may be of interest to our readers. Starts on page 49.

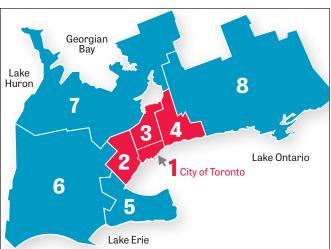
A GENERAL WORD OF CAUTION. A phone number is provided with every listing in *The WholeNote*—in fact, we won't publish a listing without one. Concerts are sometimes cancelled or postponed; artists or venues may change after listings are published. Please check before you go out to a concert.

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

LISTINGS DEADLINE. The next issue covers the period from **March 1 to April 7, 2015**. All listings must be received by **6pm Sunday Feb 8**.

LISTINGS can be sent by e-mail to listings@thewholenote.com or by fax to 416-603-4791 or by regular mail to the address on page 6. We do not receive listings by phone, but you can call 416-323-2232 x27 for further information.

► LISTINGS ZONE MAP. Visit our website to see a detailed version of this map: **thewholenote.com**.



A. Concerts in the GTA

IN THIS ISSUE: Aurora, Brampton, Burlington, Etobicoke, Georgetown, Markham, Mississauga, Newmarket, North York, Oakville, Oshawa, Richmond Hill, Scarborough, Toronto Island.

Sunday February 1

- 1:30: Seicho-No-Ie Centre. 6 Cellists, 6 Concerts, 6 Bach Suites. Bach: Suite for unaccompanied cello, No.2 in d (BWV1008). Rachel Mercer, cello. Seicho-No-Ie Toronto, 662 Victoria Park Ave. 416-690-8686. \$20. • 2:00: Canadian Opera Company. Don Giovanni. Mozart. Jane Archibald, soprano (Donna Anna): Jennifer Holloway, mezzo (Donna Elvira); Michael Schade, tenor (Don Ottavio); Russell Braun, baritone (Don Giovanni); Kyle Ketelsen, bass-baritone (Leporello); COC Orchestra and Chorus; Michael Hofstetter, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. \$49-\$424; \$22(under 30). Also Jan 24, 27, 30, Feb 3, 6, 12, 14, 18, 21(start times vary)
- 2:00: Neighbourhood Unitarian Universalist Congregation Concert Series. Jessica Stuart Few Trio. Indie, folk, jazz. Neighbourhood Unitarian Universalist Congregation, 79 Hiawatha Rd. 416-686-6809. \$15.
- 2:00: Oakville Symphony. From Vienna with Love. Brahms: Concerto for violin; Beethoven: Symphony No.1; Johann Strauss: Voices of Spring. Emmanuel Vulkovich, violin; Roberto De Clara, conductor. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-815-2021 or 1-888-489-7784. \$51; \$46(sr); \$26(st). Also Jan 31(eve).
- 2:00: University of Toronto Faculty of Music/Campbell House Museum. Footsteps in Campbell House: Opera Student Composer Collective. Museum tour. Libretto by Michael Patrick Albano. Campbell House Museum, 160 Queen St. W. 416-597-0227 x2. \$20. Also Jan 30, 31(eve and mat).
- 2:30: St. Anne's Music & Drama Society. Gilbert & Sullivan's The Mikado. Laura Schatz/Brian Farrow, directors. St. Anne's Parish Hall, 651 Dufferin St. 416-922-4415. \$25; \$20(sr/st). Also Jan 30, 31, Feb 5-8.
- 2:30: VOICEBOX: Opera in Concert. Street Scene. Weill. Monica Whicher, soprano; Jennifer Taverner, soprano; Colin Ainsworth, tenor; VOICEBOX Chorus; Robert Cooper, conductor. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754. \$52-\$73. Reception following.
- 3:00: Amici Chamber Ensemble. Bohemian Contrasts. Brahms: Clarinet Quintet in b 0p.115; Schulhoff: String Sextet; piano works by Liszt and Janáček. Guests: New Orford String Quartet; Teng Li, viola. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208.
 \$10-845.
- 3:00: Grace Church on-the-Hill. Felix Mendelssohn's Elijah. Choirs and Soloists of Grace Church on-the-Hill and Timothy Eaton Memorial Church. 300 Lonsdale Rd. 416-488-7884. Free will offering.
- 3:00: Syrinx Concerts Toronto. Celebrating Women in Classical Music. Brott: Songs of Contemplation; Purcell: Bess of Bedlam; The Blessed Virgin's Expostulation; Berlioz: La Mort d'Ophélie; Schubert: Shepherd on the Rock; and other works. Melanie Conly, soprano; Emily Rho, piano; Peter Stoll, clarinet. Heliconian Hall, 35 Hazelton Ave.

- 416-922-3618. \$25; \$20(st).
- 4:00: Church of St. Mary Magdalene.

 Organ music for Candlemas. Andrew Adair,
 organ. 477 Manning Ave. 416-531-7955. Free.
- 4:00: St. Olave's Anglican Church. Choral Evensong for Candlemas. Anthems by Eccard, Warlock and Howells. Schola Ecclesiam; Clem Carelse, conductor. 360 Windermere Ave. 416-769-5686. Contributions appreciated. Post-concert chat with conductor; refreshments.
- 4:00: University of Toronto Faculty of Music. New Music Festival. New works by Sophie Dupuis and Shelley Marwood. Sistema Toronto. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.

Monday February 2

● 7:30: University of Toronto Faculty of Music. New Music Festival: Ecouter Ensemble (Festival Concert #1). Chamber music by Anthony Green, Cristina Spinei, Daniel Nass, Luci Holland, John Winiars and others. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free. 6:00: Pre-concert chat.

Tuesday February 3

- 12:00 noon: Canadian Opera Company. Vocal Series: Poèmes pour Mi. Messiaen: Poèmes pour Mi; Theme and Variations for violin and piano. Artists of the COC Ensemble Studio: Aviva Fortunata, soprano; Karine Boucher, soprano; Kerry DuWors, violin; Liz Upchurch, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231.
- 12:10: Nine Sparrows Arts Foundation/ Yorkminster Park Baptist Church. Lunchtime Chamber Music: Rising Stars Recital. Students from the Glenn Gould School. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations welcome.
- 7:30: Canadian Opera Company. Don Giovanni. See Feb 1; Also Feb 6, 12, 14, 18, 21(start times vary).
- 8:00: Musideum. Fire in Winter. Singer/songwriter meditation. Sandra Taylor and Lana Sugarman. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20; \$10(st/artist).

Wednesday February 4

- 10:00am: Royal Conservatory. Discovery Series: Glenn Gould School Concerto Competition Finals. Solo performers of the Glenn Gould School compete for the opportunity to perform a concerto with the Royal Conservatory Orchestra during the 2015/16 season. Koerner Hall, 273 Bloor St. W. 416-408-0208. Free (ticket required).
- 12:30: Yorkminster Park Baptist Church. Noontime Recitals. Simon Walker, organ. 1585 Yonge St. 416-922-1167. Free.
- 7:00: Canadian Opera Company. Die Walküre. Wagner. Christine Goerke, soprano (Brünnhilde); Heidi Melton, soprano (Sieglinde); Clifton Forbis, tenor (Siegmund); Johan Reuter, baritone (Wotan); COC Orchestra and Chorus; Johannes Debus, conductor. Four Seasons Centre for the Performing Arts,

145 Oueen St. W. 416-363-8231, \$49-\$424; \$22(under 30). Also Jan 31, Feb 7, 10, 13, 19, 22(start times vary).

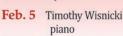
- 7:30: University of Toronto Faculty of Music. New Music Festival: Festival Concert #2. Chamber Music by visiting composers from China performed by U of T artists. Walter Hall, Edward Johnson Building, 80 Queen's Park, 416-408-0208, Free.
- 8:00: Toronto Symphony Orchestra. Mozart@259: Mozart and Chopin. Schubert: Impromptu; Mozart: Piano Concerto No. 14, K.449; Chopin: Grande Polonaise; Rachmaninoff: Symphonic Dances. Peter Oundjian, conductor; Emanuel Ax, piano; Pavel Kolesnikov, piano. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$33-\$145. 6:45: Pre-concert performance featuring pianists Pavel Kolesnikov and Orion Weiss. Also Feb 5.

Thursday February 5

- 12:00 noon: Adam Sherkin. Chopin: Poetic Jest. Chopin: Scherzo No.1 in b Op.20; Scherzo No.2 in b-flat Op.31; Sherkin: Flummeries. Adam Sherkin, piano. Bluma Appel Lobby, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. Free.
- 12:00 noon: Canadian Opera Company. Piano Virtuoso Series: Opera Transcriptions for Piano. Works by Granados and Wagner-Liszt. Pavel Kolesnikov, piano; Orion Weiss, piano; Emanuel Ax, host. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:10: University of Toronto Faculty of Music. New Music Festival: The Cecilia String Quartet (Festival Concert #3). Works by Hu Xiao-ou & Kris Magnuson (winner of the U of T String Quartet Student Composition); work by Wendy Lee (performed by U of T students). Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.

'NOON AT MET

Free concerts at 12:15 pm



Feb. 12 Jessika Monea, soprano Matthew Whitfield piano

Feb. 19 Ellen McAteer, soprano

Feb. 26 Joy Lee, violin; Paul Jessen, piano and organ

Mar. 5 Gordon Mansell, organ

Metropolitan United Church 56 Queen Street E., Toronto 416-363-0331 (ext. 26) www.metunited.org

- 12:15: Music at Metropolitan. Noon at Met. Timothy Wisnicki, piano. Metropolitan United Church, 56 Queen St. E. 416-363-0331. Free.
- 12:30: York University Department of Music. Faculty Spotlight Series. Mozart: The Complete Sonatas(selections). Jacques Israelievitch, violin, and Christina Petrowska Quilico, piano. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele

St 647-459-0701 Free

- 1:00: Encore Symphonic Concert Band. In concert: Classics and Jazz. John Edward Liddle, conductor. Wilmar Heights Centre, 963 Pharmacy Ave., Scarborough. 416-346-3910. \$10. Incl. coffee and snack. Also Jan 8.
- 2:00: Northern District Public Library. Orchardviewers. Amara Quartet. Room 224, 40 Orchard View Blvd. 416-393-7610. Free.
- 7:30: St. Anne's Music & Drama Society. Gilbert & Sullivan's The Mikado. See Feb 1; Also Feb 6-8.
- 7:30: University of Toronto Faculty of Music. New Music Festival: Festival Concert #4. New chamber music by Chinese composers performed by U of T student performers, including a work by Canadian-Chinese composer Chan Ka Nin. Walter Hall, Edward Johnson Building, 80 Queen's Park, 416-408-0208. Free.
- 8:00: Musideum. Mark Martyre. Singer/songwriter. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.
- 8:00: Toronto Symphony Orchestra. Mozart@259: Mozart and Chopin. Schubert: Impromptu; Mozart: Piano Concerto No. 14, K.449; Chopin: Grande Polonaise; Rachmaninoff: Symphonic Dances. Peter Oundjian, conductor; Emanuel Ax, piano; Pavel Kolesnikov, piano. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$33-\$145. 6:45: Pre-concert performance featuring pianists Pavel Kolesnikov and Orion Weiss. Also Feb 4.

Friday February 6

- 1:10: Gordon Murray Presents. Piano Potpourri. Classics, opera, operetta, musicals, ragtime, pop, international and other genres. Gordon Murray, piano. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-631-4300. PWYC. Lunch and snack friendly.
- 7:30: Canadian Opera Company. Don Giovanni. See Feb 1; Also Feb 12, 14, 18, 21(start times vary).
- 7:30: St. Anne's Music & Drama Society. Gilbert & Sullivan's The Mikado. See Feb 1; Also Feb 7, 8.
- 7:30: Toronto Symphony Orchestra. What Makes It Great?® Beethoven Piano Concerto 4. Beethoven: Piano Concerto No. 4. Rob Kapilow, conductor and host; Emanuel Ax, piano. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$29-\$79.
- 7:30: University of Toronto Faculty of Music. Symphony Orchestra. Sibelius: Finlandia; Debussy: Nocturnes; Stravinsky: Petrouchka. David Briskin, conductor; Women's Chamber Choir with Hilary Apfelstadt, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. \$30; \$20(sr); \$10(st).
- 8:00: Musideum. Natasha Nouveau and Andrew Long. Singer/songwriters. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323, \$20,
- 8:00: Royal Conservatory. World Music: Pavlo. Mediterranean sound integrating exotic instruments. Pavlo, Chinese erhu, Portuguese guitarra, Arabic flute, Indian sitar and Greek bouzouki,. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$40-\$80.
- 8:00: Toronto Consort. Splendours of the Emperor's Chapel. A concert of music from the Viennese court and chapel of Holy Roman Emperor Leopold I. Works by Schmelzer, Biber, Bertali and Leopold I for cornettos, sackbuts, strings, keyboards, and voice.

THE TORONTO CONSORT

SPLENDQURS of THE EMPEROR'S CHAPEL



Feb 6&7

Trinity St-Paul's Centre

Call 416-964-6337 TorontoConsort.org

Toronto Consort; guest director: Lucas Harris, theorbo. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-964-6337. \$23-\$54. Also February 7.

- 8:00: York University Department of Music. Improv Soirée. An evening of improvisation in a participatory "open mic" set-up, hosted by the improv studios of Casey Soko. Sterling Beckwith Studio, 235 Accolade East Building, 4700 Keele St. 647-459-0701. Free. Performers and observers welcome.
- 9:00: Music Gallery. Departures Series: Peter Evans, Brian Ruryk and Germaine Liu. Peter Evans, trumpet; Brian Ruryk, guitar; Germaine Liu, percussion. Ratio, 283 College St, 416-204-1080. \$10/\$8(adv/member).

Saturday February 7

• 2:00: Toronto Symphony Orchestra. Piano Extravaganza: Pianorama. Saint-Saëns: The Carnival of the Animals. Peter Oundjian, conductor; Emanuel Ax, Pavel Kolesnikov, Patricia Krueger, piano; Richard Chao Gao, Amadeusz Kazubowski-Houston, Coco Ma, Artun Miskciyan, Marko Pejanovic, Anastasia Rizikov, Anna Vertypolokh, Victoria Wong, Annie Zhou, Harmony Zhu, Winner of the Toronto International Piano Competition 2014, piano; David Briggs, organ. Roy Thomson Hall, 60 Simcoe

St. 416-593-4828. \$29-\$79. Also at 4pm. • 2:30: St. Anne's Music & Drama Society.

Gilbert & Sullivan's The Mikado. See Feb 1; Also Feb 8.

- 3:00: Vic Chorus, Winter Concert, Masses and folk songs from around the world. Two Asian Folk Songs (arr. S.H. Lim); Rasa Sayang (Love Song); Burung Kalak Tua (The Cockatoo): Nine Hundred Miles (arr. P. Silvey): A. Ramirez: Missa Criola. Victoria College Chapel, 91 Charles St. W. 416-585-4521. Free.
- 4:00: Toronto Symphony Orchestra. Piano Extravaganza: Pianorama. Saint-Saëns: The Carnival of the Animals. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$29-\$79. See 2pm.
- 4:30: Canadian Opera Company. Die Walküre. See Feb 4; Also Feb 10, 13, 19, 22(start times vary).
- 4:30: Royal Conservatory. Discovery Series: Taylor Academy Showcase Concert. Featuring young artists from the Phil and Eli Taylor Performance Academy. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-
- 7:30: Opera by Request. Cosí fan tutte. Mozart. Jami-Lynn Gubbe, soprano (Fiordiligi); Melissa Pelou, mezzo (Dorabella); Andrea Nunez, soprano (Despina); Jan Nadal, tenor (Ferrando); Janaka Welihinda, baritone (Guglielmo); Lawrence Shirkie, bass-baritone (Don Alfonso); William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365. \$20.
- 7:30: Opus8. The Evening Watch: Choral works from Byrd to Britten. Works by Byrd, Weelkes, Tomkins, Gibbons, Elgar, Britten and others. St. Thomas's Anglican Church, 383 Huron St. 416-821-7286. By donation. Half of proceeds to St Thomas's Friday Food
- 7:30: Toronto Symphony Orchestra. Toronto Symphony Youth Orchestra. Featuring winner of the 13/14 TSYO Concerto Competition. Prokofiev: Suite from Lieutenant Kijé; Sibelius: Violin Concerto (mvt.1); Schumann: Symphony No.4. Teresa Wang, violin; Shalom Bard, conductor. Centre for the Arts, St. Michael's College School, 1515 Bathurst St. 416-593-4828, \$16-\$30,
- 8:00: Acoustic Harvest. Trent Severn. Opening: Shawna Caspi. St. Nicholas Anglican



Norman Reintamm Artistic Director/Principal Conductor



Saturday February 7 at 8 pm

PUCCINI, II Tabarro featuring the critically-acclaimed **TRYPTYCH CONCERT & OPERA**

VERDI, Overture to Nabucco

Finals of the 2014-15 Cathedral Bluffs Symphony Orchestra Clifford Poole Vocal Competition

P.C. Ho Theatre 5183 Sheppard Ave. East, Scarborough SUBSCRIPTION CONCERT NO. 3

\$33 adult, \$28 st/sr (under 12 free) | Premium \$53 adult, \$43 st/sr (under 12 free)



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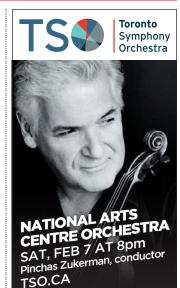


cathedralbluffs.com

A. Concerts in the GTA

Church, 1512 Kingston Rd. 416-264-2235. \$25; \$22(adv). 7:30: Doors open.

- 8:00: Arraymusic. Array Session #30. An evening of improvisation in the tradition of the Columbia U Radio jams or CCMC Music Gallery evenings. Rick Sacks, conductor. Array Space, 155 Walnut St. 416-532-3019. Free/PWYC.
- 8:00: Cathedral Bluffs Symphony Orchestra. Subscription Concert #3. Puccini: Il Tabarro; Verdi: Nabucco (Overture); Finals of the 2014/15 Cathedral Bluffs Symphony Orchestra Clifford Poole Vocal Competition. Guest: Tryptych Concert and Opera. P.C. Ho Theatre, Chinese Cultural Centre of Greater Toronto, 5183 Sheppard Ave. E., Scarborough. 416-879-5566. \$33-\$53; \$28-\$43(sr/ st); free(under 12).
- 8:00: Greater Toronto Philharmonic. Waltzes and Overtures. Strauss: Emperor Waltz; Voices of the Spring; Rossini: La gazza ladra. Emily D'Angelo, mezzo; Jean-Michel Malouf, conductor. Columbus Centre, 901 Lawrence Ave. W. 647-238-0015. \$25; \$20(sr/st).
- 8:00: Toronto Symphony Orchestra. National Arts Centre Orchestra. Brahms: Double Concerto; Piano Concerto No.2.



Amanda Forsyth, cello; Yefim Bronfman, piano; Pinchas Zukerman, conductor. Roy Thomson Hall. 60 Simcoe St. 416-872-4255. \$33-\$145. Mid-concert chat.

- 8:00: Mississauga Festival Choir. Festival of Friends. Local choirs in solo and massed repertoire. Eden United Church, 3051 Battleford, Mississauga. 905-824-5578. \$25; \$15(under 13). Proceeds to a Mississauga charity.
- 8:00: Musideum. Steve Koven, piano. Jazz. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323, \$20,
- 8:00: Royal Conservatory. TD Jazz: A Salute to the Big Bands: Zap Mama and Antibalas. Afrobeat band Antibalas joins forces with Congolese/Belgian artist Marie Daulne who sings polyphonic Afro-pop. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$40-\$80.
- 8:00: Spectrum Music. Starry Night. Works by Graham, Segger, Dietschi, Lewis, McBride, Richards, and Willes. Lina Allemano, trumpet; Jim Lewis, trumpet; Heather Segger, trombone; Tom Richards, trombone; Aline Homzy, violin; Matt Roberts, bass. Alliance Française de Toronto, 24 Spadina Rd. 416-988-3127. \$15; \$10(sr/st/arts).
- 8:00: Toronto Consort. Splendours of the Emperor's Chapel. See February 6.

Sunday February 8

• 1:00: Royal Conservatory. Pianopalooza.

Join Emanuel Ax for all or part of four free hours of piano mini-concerts. Emanuel Ax; James Anagnoson and Leslie Kinton; Robi Botos; Alex Seredenko; Annie Zhou; and others. Koerner Hall, 273 Bloor St. W. 416-408-0208. Free. Part of the Toronto Symphony Orchestra's RBC Piano Extravaganza.

- 1:15: Mooredale Concerts. Music and Truffles Family Series: A Canadian Collaboration. Schubert: Trio for Strings in B flat D471; Ysaÿe: Sonata for Two Violins; Bach: Goldberg Variations for String Trio in G BWV988 (arr. Dmitry Sitkovetsy). Erika Raum and Scott St. John, violins; Sharon Wei, viola; Thomas Wiebe, cello. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-922-3714 x103. \$13. Interactive for children 5 and up. 3:15: full concert.
- 2:00: Visual and Performing Arts Newmarket. 15th Annual Young Artists' Showcase. Justin James, trumpet; James Evans/ Sarah Harwood, actors; Charissa Vandikas, piano; John-Michael Scapin, tenor. Newmarket Theatre, 505 Pickering Cres., Newmarket. 905-953-5122. \$15; \$10(st).
- 2:30: Incontra Vocal Ensemble. An Afternoon at the Opera: Benefit Concert for St. Michael's Foundation. Bradley Christensen; Olivia Han; Sonya Harper Nyby; and others; Helen Becqué, piano; Matthew Otto, conductor. St. Paul's Basilica, 83 Power St. 416-223-8060, \$30,
- 2:30: St. Anne's Music & Drama Society. Gilbert & Sullivan's The Mikado. See Feb 1.
- 3:00: Hart House Music Committee. Sunday Concerts: Chris Donnelly, piano. Works by Gershwin, Peterson, Riley, and original compositions. Great Hall, Hart House, 7 Hart House Circle. 416-978-2452. Free.
- 3:00: Maria Soulis. Sisters in Song-A Benefit concert for Rethink Breast Cancer. Duets by Britten, Brahms, Mendelssohn, Tchaikovsky and others. Virginia Hatfield, soprano; Maria Soulis, mezzo; Kate Carver, piano. Rosedale United Church, 159 Roxborough Dr. 647-739-9844. \$30.
- 3:00: University of Toronto Faculty of Music. Choirs in Concert: Contemporary Showcase. New works by Matthew Emery and Patrick Murphy; works by Chatman, Chilcott and others. Men's Chorus; Mac-Millan Singers, Grace Church on-the-Hill. 300 Lonsdale Rd. 416-408-0208. PWYC.
- 3:00: Windermere String Quartet. Pastorale. Rezania: The Birds and the Garden Are Listening to You; Haydn: Quartet in D Op.64 No.5 "The Lark"; Mozart: Quintet in C K515. Guest: Emily Eng, viola. St. Olave's Anglican Church, 360 Windermere Ave. 416-769-0952. \$25; \$20(sr); \$10(st).
- 3:15: Mooredale Concerts. A Classical Canadian Collaboration. Schubert: Trio for

Mooredale Concerts Adrian Fung, Artistic Director

String & Piano Trios

A Classical Canadian Collaboration

3:15pm Sunday February 8



Erika Raum, Scott St. John, violins, Sharon Wei, viola, Thomas Wiebe, cello

Schubert- Bb Major, D. 471 Ysaÿe- Sonata for Two Violins **Bach-Goldberg Variations**

Music & Truffles 1:15-2:15

Vienna Piano Trio 3:15pm Sunday March 8

"One of the world's leading ensembles..." -Washington Post

Returning to Toronto after 2012 triumph!



Beethoven- 10 Variations on "Ich bin der Schneider Kakadu" Schumann-Fantasiestücke, Mendelssohn-D minor, Op. 49

WalterHall, UofT

\$30/20, M&T \$13 416-922-3714 x103 mooredaleconcerts.com



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MARIA SOULIS & VIRGINIA HATFIELD with KATE CARVER, pianist SUNDAY, FEBRUARY 8, 3:00 p.m. **ROSEDALE UNITED CHURCH**

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30 | February 1 - March 7, 2015

Strings in B flat D471; Ysaÿe: Sonata for Two Violins; Bach: Goldberg Variations for String Trio in G BWV988 (arr. Dmitry Sitkovetsy). Erika Raum and Scott St. John, violins; Sharon Wei, viola; Thomas Wiebe, cello. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-922-3714 x103. \$30; \$20(under 30). 1:15: Music and Truffles Family Series.

- 4:00: **St. Philip's Anglican Church**. *Jazz Vespers: Joy Lapps-Lewis Quartet*. 25 St. Phillips Rd., **Etobicoke**. 416-247-5181. Freewill offering.
- 4:30: Christ Church Deer Park. Jazz Vespers: Tribute to Eubie Blake. Gord Sheard, piano; Brian Barlow, tribute talk. 1570 Yonge St. 416-920-5211 x22. Freewill offering.
- ▼7:30: University of Toronto Faculty of Music. New Music Festival: Final Concert. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.
- 8:00: Amjad Ali Khan. The Sarod Project. Amaan Ali Khan; Ayaan Ali Khan; Issa Malluf, Arabic/Middle Eastern percussion; Vineet Vyas, tabla. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469. \$64-\$59.
- 8:00: Musideum. Storyville Project Trio. Latin Jazz. Cuban standards, hip hop and original compositions. Sarah Begin, vocals; Jorge Gavidia, banjo/cuban tres/bass/voice; Dilbert Nolasco, percussion/voice. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.
- 8:30: Small World Music. Joe Driscoll and Sekou Kouyate. Hip hop, afrobeat, reggae, rock, spoken word, funk. Lula Lounge, 1585 Dundas St. W. 416-536-5439. \$20; \$15(adv).

Monday February 9

- 5:30: Canadian Opera Company. Vocal Series: Christina and Louis Quilico Awards. Various arias. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- ◆ 7:00: University of Toronto Faculty of Music. Monday Evening Concerts. Wolf: Italienisches Liederbuch. Russell Braun, baritone; Monica Whicher, soprano; Carolyn Maule, and Steven Philcox, pianos. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. \$40; \$25(sr); \$10(st).

Tuesday February 10

- 12:00 noon: Canadian Opera Company. Vocal Series: Songs of Love and Longing. Art songs and arias. Jane Archibald, soprano; Liz Upchurch, piano. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:10: Nine Sparrows Arts Foundation/ Yorkminster Park Baptist Church. Lunchtime Chamber Music. Suhashini Arulanandam, violin. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations welcome.
- 12:30: York University Department of Music. Music at Midday: Student Showcase. Performances by students from the Department of Music. Martin Family Lounge, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.
- 7:00: Canadian Opera Company. *Die Walküre*. See Feb 4; Also Feb 13, 19, 22(start times vary).
- 8:00: Musideum. Zack Werner Idol School.
 Pop and R&B Showcase. Suite 133 (main

floor), 401 Richmond St. W. 416-599-7323. \$20.

Wednesday February 11

• 5:30: Canadian Opera Company. World Music Series: Turkey-A Musical Odyssey. New Music, Turkish/Jazz fusion. Minor Empire: Ozan Boz, guitar; Ozgu Ozman, voice. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.



- 7:00: Tafelmusik. House of Dreams. Memorized program against backdrop of images and paintings by Vermeer, Canaletto, and Watteau. Works by Bach, Handel, Vivaldi, Purcell and Marais. Blair Williams, narrator; Jeanne Lamon, conductor. Trinity-St. Paul's Centre, Jeanne Lamon Hall, 427 Bloor St. W. 416-964-6337. \$39-\$91; \$36-\$81(sr); \$20-\$81(under 36). Also Feb 12, 13, 14 (all 8:00), 15(mat)
- 7:00: We Are One Jazz Project. 6th Annual Gala Concert. Students from 8 elementary schools in North Etobicoke perform alongside a jazz orchestra and adult choir. B. Harris: The Breeze's Song; These Are The Things We Need; Nascimento, Like This; We Are One. Don Thompson, vibraphone; Howard Rees, piano; Barry Harris, piano; jazz orchestra; combined children and adult choir. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 1-855-985-2787. \$25.
- 7:30: Junction Trio. Flutissimo. World flute and European chamber music in celebration of Chinese New Year. Guests: Ron Korb, flute; Dinesh Mishra, bansuri; Toronto Yue-Fang Ensemble. St. Anne's Anglican Church, 270 Gladstone Ave. 416-993-5883. PWYC (\$20 suggested). Refreshments following.
- 7:30: Toronto City Opera. Don Giovanni. Mozart. Bradley Hoover, baritone (Don Giovanni); Jackie McIntyre, soprano (Donna Anna); Hannah Coleman/Samantha Weaver, sopranos (Donna Elvira); Amanda Pereira/Carla-Grace Colaguori, sopranos (Zerlina), Ilya Serebrianik/Brunot Nseke, tenors; and others; Beatrice Carpino, director; Adolfo De Santis, conductor; Ivan Jovanovic, piano. Bickford Centre Theatre, 777 Bloor St. W. 416-978-8849. \$28; \$20(sr); \$15(st). Also Feb 14, 20, 22(mat), 25, 28.
- 7:30: University of Toronto Faculty of Music. 12tet. Jazz. Terry Promane, conductor.

Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.

- 8:00: Massey Hall. Jazz at Lincoln Center Orchestra with Wynton Marsalis. 178 Victoria St. 416-872-4255. \$59.50-\$99.50.
- 8:00: Toronto Symphony Orchestra.

 Masterworks: Carnival of the Animals. Mozart: Concerto for Two Pianos K316a/365; Lau: Foothills of Heaven (premiere); Saint-Saëns: Carnival of the Animals. Emanuel Ax, piano; Jan Lisiecki, piano; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$33-\$145.

Thursday February 12



- 12:10: University of Toronto Faculty of Music. Thursdays at Noon. Schumann: Violin Sonata in a 0p.105; and Ysaÿe: Solo Violin Sonata 0p.27 No.2 "Jacques Thibaud". MinJeong Koh, violin; Bo Yon Koh, piano. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.
- 12:15: Music at Metropolitan. Noon at Met. Jessika Monea, soprano; Matthew Whitfield, piano. Metropolitan United Church, 56 Queen St. E. 416-363-0331. Free.
- 12:30: York University Department of Music. World at Midday: Classic Blues. Bill Westcott, piano; Brenna MacCrimmon, vocals. Martin Family Lounge, Accolade East Building, YU, 4700 Keele St. 647-459-0701.
 Free
- 2:00: Northern District Public Library. Orchardviewers. Victoria Jones. Room 224, 40 Orchard View Blvd. 416-393-7610. Free.
- 7:00: Off Centre Music Salon. All Folked Up-Hobson's Choice. Shepherds Heard: Ilana Zarankin, soprano; Michael Herring, bass; Joseph Brent, mandolin; Nate Renner and Nico Dann, drums; Rebecca Hennessy, trumpet; and Inna Perkis, piano. Music Gallery, 197 John St. 416-466-1870. \$25; \$15(st/arts workers). 6:30: Pre-concert reception.
- 7:00: University of Toronto Faculty of Music. Lorand Fenyves Resident Artist. Arad: Twelve Caprices for Solo Viola; Solo Sonata for Viola; Bach/Arad: Fantasia Cromatica. Atar Arad, viola. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. \$40, \$25(sr); \$10(st).
- 7:30: Canadian Opera Company. Don Giovanni. See Feb 1; Also Feb 14, 18, 21(start times vary)

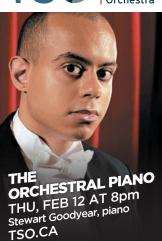
- 8:00: Flato Markham Theatre. World Stage: Sérgio and Odair Assad with Romero Lubambo, Guitars. Original works, re-workings of folk and jazz and many styles of Latin music. 171 Town Centre Blvd., Markham. 905-305-7469. \$64-\$69.
- 8:00: Hart House Orchestra. Winter Concert. Delius: The Walk to the Paradise Garden; Vaughan Williams: The Lark Ascending; Brahms: Symphony No.4. Joanna Tang, violin; Henry Janzen, conductor. Hart House, Great Hall, 7 Hart House Circle. 416-978-2452.





- 8:00: Music Toronto. Discovery Series: Bertoli-Marleyn Duo. Glazunov: Le Chant du Ménéstrel, Op. 71; Beethoven: Sonata for cello & piano in A, Op. 69; Chan Ka Nin: Soulmate for solo cello; Rachmaninov: Cello Sonata in g, Op. 19. Mauro Bertoli, piano; Paul Marleyn, cello. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. \$21.50; \$10(st).
- 8:00: Musideum. Annie Bonsignore, voice and piano. Singer/songwriter. Mike Conto, guitar; Dave Love, percussion. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323, \$20.
- 8:00: **Tafelmusik**. *House of Dreams*. See Feb 11(7:00); Also Feb 13, 14, 15(mat).
- 8:00: Toronto Symphony Orchestra.





A. Concerts in the GTA

Masterworks: The Orchestral Piano. Hindemith: Symphonic Metamorphoses after Themes of Carl Maria von Weber; Brahms: Variations on a Theme by Joseph Haydn; Ravel: La valse. Emanuel Ax, piano; Stewart Goodyear, piano; Anagnoson and Kinton, piano duo; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$33-\$145. 6:45: Pre-concert performance featuring the TSO Chamber Soloists.

Friday February 13

- 1:10: Gordon Murray Presents. Piano Potpourri. Classics, opera, operetta, musicals, ragtime, pop, international and other genres. Gordon Murray, piano. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-631-4300. PWYC. Also Feb 6, 20, 27. Lunch and snack friendly.
- 5:30: Canadian Music Centre. Prelude to Brocade. Works by Ceccarelli and L.S. Smith. rocKeys duo: Luciane Cardassi, piano, and Katelyn Clark, harpsichord. 20 St. Joseph St. 416-961-6601 x201. \$20; \$15(adv).
- 7:00: Canadian Opera Company. Die Walküre. See Feb 4; Also Feb 19, 22(start times vary).
- 7:00: Upper Canada Choristers/Cantemos Latin Ensemble. *Music of the Americas*.

Cantemos CD launch and fundraiser for Upper Canada Choristers. Ginastera: Danzas Argentinas; and other works from Argentina, Brazil, Colombia, Uruguay, Venezuela, Costa Rica, Cuba, Jamaica, the United States and Canada. Guillermo Arbelaez, harp; Bernardo Padron, saxophone; Ayako Ochi,piano; Laurie Evan Fraser, conductor. Grace Church onthe-Hill, 300 Lonsdale Rd. 416-256-0510. \$40.

- 7:30: Music at St Andrew's. Mardi Gras 2015. Swing spirituals, gospel hymns and singalong. Ken Whiteley, vocals, guitar; Chris Whiteley, trumpet, vocals, guitar; Ben Whiteley, upright bass; Ciceal & Amoy Levy, occals; Jordan Klapman, piano; and others. St. Andrew's Church, 73 Simcoe St. 416-593-5600. \$25; \$20(each, 5 or more). Cash/credit card at door.
- 7:30: Organix Concerts. Opening performance of Organix 2015 festival. Celebration of the 100th anniversary of the installation of Casavant Opus 583 (1914) pipe organ. Daniel Rubinof, saxophone; Christopher Dawes, organ. Timothy Eaton Memorial Church, 230 St. Clair Ave. W. 416-769-3893 or 1-877-769-5224. \$35; \$30(sr); \$25(st); free(under 18).
- 7:30: **Toronto City Opera**. *Un Ballo in Maschera*. Verdi. Carrie Parks, soprano

(Amelia); Slava Serebrianik, tenor (Ricardo); Yevgeny Yablonovsky, baritone (Renato); Stephanie Kim/Olivia Han, sopranos (Oscar); Louise Lo, soprano (Ulrica); Beatrice Carpino, director; Adolfo De Santis, conductor; Ivan Jovanovic, piano. Bickford Centre Theatre, 777 Bloor St. W. 416-978-8849. \$28; \$20(sr); \$15(st). Also Feb 15(mat), 18, 21, 27, Mar 1(mat).

- 8:00: Acoustic Harvest/Winterfolk. In Concert. Laura Bird; Jon Brooks; Jocelyn Barth; Clela Errington; Meg Tennant; and others. Globe Bistro, 124 Danforth Ave. 416-466-2000. \$15; \$10(adv).
- 8:00: Aga Khan Museum/Aga Khan Music Initiative. Wu Man and Sanubar Tursun Ensemble. Solos, duets, and trios. Wu Man, pipa; Sanubar Tursun, vocals; Uyghur musicians ensemble. Aga Khan Museum Auditorium, 77 Wynford Dr. 416-646-4677. \$35 and up. Also Feb 14.
- 8:00: Kingston Road United Church.
 Amanda Martinez. 975 Kingston Rd. 416-699-6091. \$20: free(child).
- 8:00: Palais Royale. Naria & Friends: A Valentine's Concert. Guests: Michael Ciufo, tenor; Swinging Jazz Combo (Igor Babich, Dima Graziani & Sergey Krutik). 1601 Lake Shore Blvd. W. 1-888-222-6608 and 416-533-3553 x22. \$40. 7:00: Doors open. Complimentary Sparkling Toast; cash bar; free parking; wheelchair accessible.
- 8:00: Royal Conservatory. Nathan Brock Conducts the Royal Conservatory Orchestra. John Weinzweig: Edge of the World; Beethoven: Piano Concerto No.1 in C Op. 15; Bartók: Concerto for Orchestra, BB123. Royal Conservatory Orchestra; Sijing Ye, piano; Nathan Brock conductor. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$25-\$55. 6:45: Prelude Recital.
- 8:00: **Tafelmusik**. *House of Dreams*. See Feb 11(7:00); Also Feb 14, 15(mat).

Saturday February 14

- 7:30: Canadian Opera Company. Don Giovanni. See Feb 1; Also Feb 18, 21(start times vary).
- 7:30: Opera by Request. Donizetti: L'Elisir d'Amore. Tammy Short, soprano (Adina); Asitha Tennekoon, tenor (Nemorino); Diego Catalla, baritone (Belcore); Keith O'Brien, baritone (Dulcamara); Patricia Auchterlonie, mezzo (Giannetta); William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365. \$20.
- 7:30: **Toronto City Opera**. *Don Giovanni*. See Feb 11; Also Feb 20, 22(mat), 25, 28.
- 8:00: Aga Khan Museum/Aga Khan Music Initiative. Wu Man and Sanubar Tursun Ensemble. See Feb 13.
- 8:00: Aurora Cultural Centre. Judy Marshak Quartet. Cabaret jazz. 22 Church St.,



Judy Marshak Quartet Cabaret Jazz



Saturday, Feb. 14 8pm

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Aurora. 905-713-1818. \$30; \$25(adv). Cash

- 8:00: Batuki Music Society. Spiritual Songs of Sub-Saharan Africa. Blandine Mbiya; Griot Katenen 'Cheka' Dioubate; Ruth Mathiang; Evelyn Mukwedeya; Memory Makuri; and others. Alliance Française de Toronto, 24 Spadina Rd. 416-922-2014 x37. \$25; \$20(adv).
- 8:00: New Music Concerts. New Works from East and West. Scime: from what hand to speak; Fuhong Shi: Mountains and Seas; Radford: meaninglessnessingisms; Yan Qiao Wang: Qing shui jiang impression; Palej: The Grey Hour. Weiwei Lan, solo pipa; Stacie



Presents

MARDI GRAS貿

Friday, February 13 at 7:30 p.m.



Ken Whiteley, Chris Whiteley, Ben Whiteley, Ciceal & Amoy Levy, William Carn, Tom Skublics, Jordan Klapman, Bucky Berger

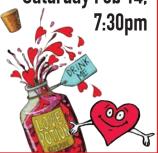
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Opera by Request ~ presents ~ for Valentines Day L'elisir D'amore Saturday Feb 14, 7:30pm





February 16, 12_{pm}

Beaches Presbyterian Church 65 Glen Manor Drive (S of Queen) Toronto, ON \$10 for Adults, Kids 12 and under FREE!

For tickets and more info: web - www.beacheschurch.org email - office@beacheschurch.org phone - (416)699-5871



Dunlop, soprano; Véronique Mathieu, violin; New Music Concerts Ensemble; Robert Aitken, conductor. Betty Oliphant Theatre, 404 Jarvis St. 416-961-9594. \$35; \$25(sr/ arts worker); \$10(st). 7:15: Pre-concert introduction.

- 8:00: Mississauga Symphony Orchestra. Love at the Movies. Prokofiev: Romeo & Juliet Excerpts; Mozart: Clarinet
 Concerto (from Out of Africa); Piano Concerto No.21(from Elvira Madigan); Williams:
 Marion's Theme(from Indiana Jones); Morricone: Gabriel's Oboe; Tchaikovsky: Swan Lake Suite(excerpts). Soo Jin Chung, guest soloist; Denis Mastromonaco, conductor. Hammerson Hall, Living Arts Centre, 4141 Living
 Arts Dr., Mississauga. 905-306-6000. \$30 and up.
- 8:00: Musideum. Marisa Buffone. World Fado. Mike Conto, guitar; Dave Love, percussion. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.
- \bullet 8:00: **Tafelmusik**. *House of Dreams*. See Feb 11(7:00); Also Feb 15(mat).

Sunday February 15

• 2:00: **Toronto City Opera**. *Un Ballo in Maschera*. See Feb 13; Also Feb 18, 21, 27, Mar 1(mat).

- 2:30: Soulpepper Concert Series. A Movable Musical Maritime Feast. P.E.I.'S Mike Ross and his musical guests celebrate the musical life of Eastern Canada. Young Centre for the Performing Arts, Distillery District, 50 Tank House Ln. 416-866-8666. \$22-\$60. Also Feb 20, 22 (start times vary).
- 3:00: Organix Concerts. Christopher Dawes, organ with Daniel Rubinof, saxophone. St. Cuthbert's Anglican Church, 1541 Oakhill Dr., Oakville. 416-769-3893 or 1-877-769-5224. \$25; \$20(sr); \$15(st); free(under 18).
- 3:00: Symphony on the Bay/KooGle Theatre. An Afternoon of Rodgers and Hammerstein. Songs from Oklahoma, South Pacific, The King and I and The Sound of Music. Leslie and Christopher Gray; company of singers aged 6-25. Guest: Denis Mastromonaco, conductor. Burlington Performing Arts Centre, 440 Locust St., Burlington. 905-681-6000. \$18-31. Reserved seating.
- 3:30: **Tafelmusik**. *House of Dreams*. See Feb 11(7:00).
- 4:00: **St. Philip's Anglican Church**. *Dixieland Vespers: Bob DeAngelis Mardi Gras Band*. 25 St. Phillips Rd., **Etobicoke**. 416-247-5181. Freewill offering.
- 7:30: Canadian Music Centre. Brocade. Works by Ceccarelli, LeBlanc, L.S. Smith, Pidgorna and Ribeiro. rocKeys duo: Luciane Cardassi, piano, and Katelyn Clark, harpsichord. 20 St. Joseph St. 416-961-6601x201. \$30/\$25(ady).
- 8:00: Musideum. Coleman Tinsley and Ailsa McCreary with Mark Kieswetter. Jazz. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.

Monday February 16

- 12:00 noon: **Beaches Presbyterian Church**. *Indie Chill Out*. A family-friendly event. 65 Glen Manor Dr. 416-699-5871. \$10; Free(under 12).
- 1:00: Jeunesses Musicales Ontario/ Harbourfront Centre. Music with Bite: Free Family Concert Series (English). Fandango Guitar Quartet: Modern Sketches. Harbourfront Centre, 235 Queens Quay W. 416-536-8649. Free. Also 3:00 (French). Free milk and cookies following the show.

• 3:00: Jeunesses Musicales Ontario/ Harbourfront Centre. Music with Bite: Free Family Concert Series (French). See 1:00 (English).



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• 7:30: Soulpepper Concert Series. Nina Project. Exploring life and musical influence of Nina Simone. Jackie Richardson, Shakura S'Aida, Kellylee Evans. Young Centre for the Performing Arts, Distillery District, 50 Tank House Ln. 416-866-8666. \$22-\$60.

Tuesday February 17

- 12:00 noon: Canadian Opera Company. Vocal Series: Urlicht. Works by Mahler, Brahms and Leoffler. Janina Baechle, mezzo; Rachel Andrist, piano; Keith Hamm, viola. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:10: Nine Sparrows Arts Foundation/ Yorkminster Park Baptist Church. Lunchtime Chamber Music. Michael Westwood, clarinet. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations welcome.
- 8:00: **Music Toronto**. *Dénes Várjon, pian-ist*. Beethoven: Sonata in G, Op.14, No.2;

Music TORONTO DÉNES VÁRJON, Pianist



Schumann: Fantaisiestücke, Op.12; Ravel: Gaspard de la Nuit; Bartók: Out Of Doors. Dénes Várjon. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. \$50-\$55; \$10(st); 18 to 35, pay your age.

- 8:00: Musideum. Transcend. Ceremony: Healing Music. Iveno and Adi Kanda; Hang. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. PWYC (\$20 suggested).
- 8:00: Toronto Symphony Orchestra. Pops: From Bach to Bluegrass. Mix of jazz, bluegrass, pop, folk, and classical music. Time for Three, string trio; Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$33-\$110(eve); \$29-\$82(mat). Also Feb 18(mat/eve).

Wednesday February 18

- 2:00: **Toronto Symphony Orchestra**. *Pops: From Bach to Bluegrass*. Mix of jazz, bluegrass, pop, folk, and classical music. Time for Three, string trio; Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$33-\$110(eve); \$29-\$82(mat). Also Feb 17(eve),18(eve).
- 7:30: Canadian Opera Company. Don Giovanni. See Feb 1; Also Feb 21(start times vary).
- 7:30: Toronto City Opera. Un Ballo in

Nathaniel Dett Chorale



2014 2015 SEASON

VOICES OF DIASPORA...

Let Us Remember... A Child of Our Time

A presentation of the secular cantata *A Child of Our Time* by Sir Michael Tippett, marking the 70th Anniversary of the work and of the liberation of Auschwitz.

Wed, Feb 18, 2015 | 8pm

Trinity-St. Paul's Centre | 427 Bloor St W

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A. Concerts in the GTA

Maschera. See Feb 13; Also Feb 21, 27, Mar 1(mat).

- 8:00: Nathaniel Dett Chorale. Voices of the Diaspora. Tippett: A Child of Our Time; 5 Spirituals as song bridges to the various sections of the work. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-964-6337. \$45.
- 8:00: Toronto Symphony Orchestra. Pops: From Bach to Bluegrass. Mix of jazz, bluegrass, pop, folk, and classical music. Time for Three, string trio; Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$33-\$110(eve); \$29-\$82(mat). Also Feb 17, 18 (mat).

Thursday February 19

- 12:00 noon: Canadian Opera Company. Vocal Series: Collaborations. Arias and ensembles. Singers from Ensemble Studio and Atelier lyrique de l'Opéra de Montréal. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 12:15: Music at Metropolitan. Noon at Met. Ellen McAteer, soprano. Metropolitan United Church, 56 Queen St. E. 416-363-0331. Free.
- 7:00: Beit Zatoun. Magamistan. Multiinstrumental solos from Magam traditions. Rob Simms, tanbur/setar/oud/nev. 612 Markham St. 647-726-9500. Free.
- 7:00: Canadian Opera Company. Die Walküre. See Feb 4; Also Feb 22(start times vary).
- 8:00: Music Gallery/Thin Edge New Music Collective. Raging Against The Machine. Music Gallery, 197 John St. 416-961-9594. \$20/\$18(adv); \$15(sr/st/arts worker/member). 6:00: Interview with Mike Tanner; see

- Section E., The ETCeteras, for full listing. • 8:00: Musideum. Kathleen Gorman,
- piano/voice. Jazz. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. PWYC (\$20 suggested). • 8:00: Thin Edge New Music Collective/
- Music Gallery. Raging Against the Machine. Reich: Double Sextet; Andriessen: Workers Union; premiere of new works by Harman, Hostman and Giguère. Thin Edge New Music Collective; Ensemble Paramirabo. Music Gallery, 197 John St. 416-204-1080. \$20; \$15(member/sr/st/arts worker).

Friday February 20

- 1:10: Gordon Murray Presents. Piano Potpourri. Classics, opera, operetta, musicals, ragtime, pop, international and other genres. Gordon Murray, piano. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-631-4300. PWYC. Also Feb 6, 13, 27. Lunch and snack friendly
- 7:00: Acting Up Stage Company/Obsidian Theatre Company. The Wild Party. LaChiusa and Wolfe. Cara Ricketts (Queenie), Daren A. Herbert (Burrs), Susan Gilmour (Delores), Dan Chameroy, Lisa Horner and Sterling Jarvis and others; Robert McQueen, director. Berkeley Street Theatre, 26 Berkeley St. 416-368-3110. \$18-\$55. Runs Feb 20 to Mar 8; start times vary. Pre-show chat 45 min. before each show. Post-show talkbacks Fri eve and Sat mat. Free post-show workshops Feb 27 and Mar 1; for details see Section E, the ETCeteras.
- 7:30: Opera by Request. Verdi: Un Ballo in Maschera. Taras Chmil, tenor (Riccardo);

Carrie Gray, soprano (Amelia); Michael York, baritone (Renato); Kristine Dandavino, mezzo (Ulrica); Larry Tozer, baritone (Samuel); Constantine Meglis, baritone (Tom); Kyle Mac-Donald, baritone (Silvano); Ryan Paul Downey, baritone (Judge/Servant); Kira Braun, soprano (Oscar); William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365. \$20.

- 7:30: Soulpepper Concert Series. A Movable Musical Maritime Feast. See Feb 15; Also Feb 22 (start times vary).
- 7:30: Toronto City Opera. Don Giovanni. See Feb 11; Also Feb 22(mat), 25, 28.
- 8:00: Alliance Française de Toronto. The Japan Project: Memoirs and Improvisations. Japanese Folk/Jazz fusion. Eri Yamamoto and Yves Léveillé, piano; Ikuo Takeuchi, drums. 24 Spadina Rd. 416-922-2014 x37. \$20; \$17(sr/ under 25).
- 8:00: Musideum. Natasha Roldán and Jorge Gil. World Latin. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20; \$10(st).



Sarah Chang and Julio Elizalde

FRI., FEB. 20, 2015 8PM **KOERNER HALL**



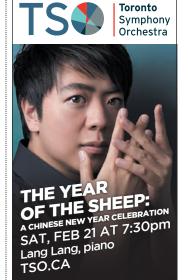
TICKETS ON SALE NOW! 416.408.0208

- 8:00: Royal Conservatory. Sarah Chang, Violin and Julio Elizalde, Piano, J. Brahms: Violin Sonata No.3 in d Op.108; Ravel: Tzigane: Bartók: Romanian Folk Dances BB68. Koerner Hall, 273 Bloor St. W. 416-408-0208.
- 10:00: Music Gallery/Healing Power Records. Dance Party. DJ D/P/I; DJ HVWTR; DJ Craig Dunsmuir; DJ Longhorne Grille. Double Double Land, 209 Augusta Ave. 416-961-9594. \$7; \$5(members). No advance tickets.

Saturday February 21

- 2:00: Timothy Eaton Memorial Church. Songs of Love and Passion. Operatic works to celebrate Valentine's Day, Christopher Dawes and Elaine Choi, piano. 230 St. Clair Ave. W. 416-925-5977, \$20; \$15(sr/st); free(12) and under).
- 7:00: Toronto Sinfonietta. A Symphony of Spirit. Concertos by Bruch, Elgar, Grieg, Lalo, Ravel and Rachmaninoff. Winners of Ninth Annual Concerto Competition; Matthew Jaskiewicz, conductor. St. Michael's Centre for the Performing Arts, 1515 Bathurst St. 416-488-8057. \$30; \$18(sr/st); \$10(under 10). • 7:30: Canadian Opera Company. Don Giovanni. See Feb 1.

- 7:30: Oakville Chamber Orchestra. From The Rhineland. Mozart: Piano Concerto No.22 in E flat; Schumann: Symphony No.3 in E flat, "Rhenish". Stephanie Cheng, piano. St. John's United Church of Oakville, 262 Randall St., Oakville. 905-483-6787. \$30; \$25(sr); \$20(st); \$15(child). Also Feb 22(mat, St. Simon's Anglican Church).
- 7:30: Toronto City Opera. Un Ballo in Maschera. See Feb 13; Also Feb 27, Mar 1(mat).



- 7:30: Toronto Symphony Orchestra. Year of the Sheep: A Chinese New Year Celebration. Carnival of the Animals narrated in Mandarin and English, but with a surprise twist. Li Huanzhi: Spring Festival Overture; Gershwin: Rhapsody in Blue; Saint-Saëns: Carnival of the Animals. Lang Lang, piano; Long Yu, conductor; Mark Rowswell "Dashan," host and narrator. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$49-\$229.
- 7:30: Westwood Concerts. Dramatic Flute. Works by Poulenc, Saint-Saëns, Doppler and others. Kenneth Hall, flute; Michael Westwood, clarinet; Gregory Millar, piano. Heliconian Hall, 35 Hazelton Ave. 289-987-4877. \$20.
- 8:00: Chamber Music Society of Mississauga. An Artist's Love. Schumann: Piano Quintet Op.44; Adagio and Allegro Op.70 for





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FEBRUARY 14 - 8PM

MISSISSAUGA SYMPHONY ORCHESTRA MAESTRO DENIS MASTROMONACO

LOVE AT THE MOVIES

MOZART

Piano Concerto No. 21: Andante (Elvira Madigan) Clarinet Concerto: Adagio

> **RAVEL** Bolero

MORRICONE Gabriel's Oboe



PROKOFIEV Montagues & Capulets from Romeo & Juliet: Suite 2

MAHLER Symphony No. 5: Adagietto

TCHAIKOVSKY

Scene from Swan Lake Suite

RACHMANINOFF

Piano Concerto No. 2: Adagio Sostenuto

Guest Soloist: Soo Jin Chung - Winner - 2nd Annual Youth Concerto Competition

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cello and piano; Märchenbilder Op.113 for viola and piano; excerpts from Waldszenen Op.82 for piano; selected lieder for soprano and piano. MSO string quartet; Jennifer Tung, soprano; Eileen Keown, piano. Great Hall, Unitarian Congregation of Mississauga, 84 South Service Rd., Mississauga. 905-848-0015. \$85(family); \$35; \$30(sr); \$15(st).

- 8:00: Acting Up Stage Company/Obsidian Theatre Company. The Wild Party. See Section C: Music Theatre for details.
- 8:00: Music Gallery/Healing Power Records. Concert. D/P/I plus Craig Dunsmuir plus Fleshtone Aura. Music Gallery, 197 John St. 416-961-9594. \$15; \$13(adv); \$10(st/members). 7:00: Doors open.
- 8:00: Scarborough Philharmonic Orchestra. A Canadian Panorama for Winds. Cable: McIntyre Ranch Country; Eddington: Saturday Night at Fort Chambly; Meyer: Fundy (premiere); Royer: Rhapsody for Oboe, Horn and Wind Ensemble; Rapoport: New Work (premiere); and other works. Gillian Howard, oboe; Kaye Roger, clarinet; Iris Krizmanic, horn; winds from SPO; Ronald Royer, conductor. Salvation Army Scarborough Citadel, 2021 Lawrence Ave. E., Scarborough. 416-429-0007. \$30; \$25(sr); \$15(st); \$10(under

Sunday February 22

- 1:00: Acting Up Stage Company/Obsidian Theatre Company. The Wild Party. See Section C: Music Theatre for details.
- 2:00: Canadian Opera Company. Die Walküre. See Feb 4.
- 2:00: Royal Conservatory. An Afternoon of Brass. Solo and brass ensemble pieces. Gordon Wolfe, trombone; Andrew McCandless, trumpet; Christopher Gongos, horn. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. \$32.
- 2:00: The Sound Post. Special Salon Concert: XIA String Quartet. Premiere of new quartet of Toronto and Edmonton Symphony players. Works by Haydn, Bartók and Mozart. Robert Uchida, violin; Shane Kim, violin; Theresa Rudolph, viola; Joe Johnson, cello. 93 Grenville St. 416-971-6990 x244. Free. Donations welcome, Call to reserve,
- 2:00: Toronto City Opera. Don Giovanni. See Feb 11: Also Feb 25, 28.

CANZONA THE MUSIC SPEAKS

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Sunday February 22

St. Andrew by-the-Lake Anglican Church, on Toronto Island

> Brunch at 12:30. reservation required. Concert at 2pm

www.canzona.org

- 2:00: Canzona Chamber Players. Common Ground Jazz Trio. Joshua Goodman, piano; Kevin Hurley, bass; Brendan Mariani, drums; Kevin DeFreitas and Michele D'Cunha-Goodman, vocals. St. Andrew by-the-Lake Church, Cibola Avenue, Toronto Island. 416-822-0613. \$20.
- 2:30: Toronto Early Music Centre. Musically Speaking. Storytelling, archival videos, and photographs. Alan Cantor, recorder. St. David's Anglican Church, 49 Donlands Ave. 416-464-7610. PWYC.
- 3:00: Oakville Chamber Orchestra. From The Rhineland. St. Simon's Anglican Church, 1450 Litchfield Rd., Oakville. 905-483-6787. \$30; \$25(sr); \$20(st); \$15(child). See Feb 21(eve, St. John's United Church).
- 3:00: Orchestra Toronto. Winter Warmth. Togni: Concerto for Tenor Saxophone and String Orchestra; Mendelssohn: Hebrides Overture; Sibelius: Symphony No.2. Mike Murley, tenor saxophone. George Weston Recital Hall, 5040 Yonge St. 1-855-985-2787. \$43; \$37(sr); \$15(child and OTOpus). 2:15: Pre-concert chat.
- 3:00: Soulpepper Concert Series. A Movable Musical Maritime Feast. See Feb 15.
- 3:00: Southern Ontario Chapter Hymn

Society. Songs of Love. Congregational songs about the joys and sorrows of love. Eastminster United Church, 310 Danforth Ave. 416-342-6034. Free. Refreshments at 2:30.

- 4:00: Oakville Symphony. Young People's Concert. A 45-minute program to introduce young children to the orchestra. Roberto De Clara, conductor. St. Matthews Roman Catholic Church, 1150 Monk's Passage, Oakville, 905-815-2021 or 1-888-489-7784. \$12; \$6(st).
- 4:30: Christ Church Deer Park. Jazz

Vespers: Steve McDade Quartet. Steve McDade, trumpet; Scott Alexander, basses; Brian Barlow, drums; David Restivo, piano. 1570 Yonge St. 416-920-5211 x22. Freewill offering.

Monday February 23

• 7:30: Associates of the Toronto Symphony. Five Small Concerts: Darkness and Light -Contrasts in Brass. J. Bach: Laudes; Tilson: Thomas Street Song; Bozza: Sonatine; Irvine:



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APTS Section



George Weston Recital Hall Toronto Centre for the Arts, 5040 Yonge St.

Pre-concert chats at 2:15. Single Tickets available at ticketmaster.ca, 1-855-985-2787 or at the TCA Box Office. \$43 Adult, \$37 Senior & \$15 Child/OTOpus (15-29). Subscriptions at 416-733-0545.



A. Concerts in the GTA

Two Sketches on French Canadian Airs; Cable: A Newfoundland Sketch; and other works. James Gardiner/Steve Woomert, trumpets; Audrey Good, French horn; Vanessa Fralick, trombone; Mark Tetreault, tuba. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-282-6636. \$20; \$17(sr/st).

Tuesday February 24

- 12:10: Nine Sparrows Arts Foundation/ Yorkminster Park Baptist Church. Lunchtime Chamber Music: Rising Stars Recital. Students from the University of Toronto Faculty of Music. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free. Donations welcome.
- 12:30: York University Department of Music. Music at Midday: Five Mystical Songs. Vaughan Williams. Singers from the studio of Michael Donovan. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 647-459-0701. Free.
- 5:30: Canadian Opera Company. Vocal Series: Rapture. Chausson: Chanson perpétuelle; Schoenberg: String Quartet No.2 in f-sharp. Barbara Hannigan, soprano; Liz Upchurch, piano; Toronto Symphony Orchestra Chamber Soloists. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.

Wednesday February 25

- 7:30: **Toronto City Opera**. *Don Giovanni*. See Feb 11; Also Feb 28.
- 8:00: Acting Up Stage Company/Obsidian Theatre Company. The Wild Party. See Section C: Music Theatre for details.

Thursday February 26

- 12:10: University of Toronto Faculty of Music. Thursdays at Noon: Opera Spotlight. Preview. Argento: Postcard from Morocco. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.
- 12:15: Music at Metropolitan. Noon at Met. Joy Lee, violin; Paul Jessen, piano and organ. Metropolitan United Church, 56 Queen St. E. 416-363-0331. Free.
- 2:00: Northern District Public Library. Orchardviewers. Concert. Performers TBA. Room 224, 40 Orchard View Blvd. 416-393-7610. Free.
- 7:00: **Aga Khan Museum**. *Wen Zhao:* Legends of Pipa Jam Session. Improv with local musicians. Aga Khan Museum Auditorium, 77 Wynford Dr. 416-646-4677. \$20.
- 7:30: University of Toronto Faculty of Music. Jazz Orchestra. Dave Liebman, saxophone; Gordon Foote, conductor. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. \$20; \$10(st).
- 8:00: Acting Up Stage Company/Obsidian Theatre Company. The Wild Party. See Section C: Music Theatre for details.
- 8:00: Flato Markham Theatre. Lizt Alfonso Dance Cuba: Amigas. Cuban dance music, including cha-cha-cha, mambo, rumba, conga and bolero. 171 Town Centre Blvd., Markham. 905-305-7469. \$59-\$69. Also Feb 27.
- 8:00: Music Toronto. Gryphon Trio. Haydn: Trio TBA; Works from the Young Composer Project at the Claude Watson Arts program at Earl Haig Secondary School; Wijeratne: Love Triangle; Schubert: Trio No.1 in B-flat, D.

Music TORONTO GRYPHON



February 26 at 8 pm

898. Annalee Patipatanakoon, violin; Roman Borys, cello; James Parker, piano. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723. \$50-\$55; \$10(st); Age 18 to 35, pay your age.

- 8:00: Musideum. Party Music 8. Latin Jazz. Jambanda: Kurt Lund, saxophone; Paco Luviano, bass; Joaquin Nuñez, drums; Bill McBirnie, flute; Don Naduriak, piano. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.
- 8:00: Soundstreams. The Whisper Opera. Tony Arnold, soprano; International Contemporary Ensemble (ICE); David Lang, composer. The Theatre Centre, 1115 Queen St. W. 416-408-0208. \$67.50. Only 52 people at a time. Post-performance chat. Also Feb 27(7:00 and 10:00pm), 28(mat & eve), Mar 1(mat).
- 8:00: Royal Conservatory. Christian Gerhaher, Baritone and Gerold Huber, Piano. Schubert: Winterreise (Winter Journey).

Koerner Hall, 273 Bloor St. W. 416-408-0208. \$25-\$75.

TICKETS ON SALE NOW!

416.408.0208

Christian Gerhaher

and Gerold Huber

THURS., FEB. 26, 2015 8PM

KOERNER HALL

Classical 063 fm

Friday February 27

- 1:10: Gordon Murray Presents. Piano Potpourri. Classics, opera, operetta, musicals, ragtime, pop, international and other genres. Gordon Murray, piano. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-631-4300. PWYC. Also Feb 6, 13, 20. Lunch and snack friendly.
- 7:00: Arts and Events Programming at the University of Toronto Scarborough. Madawaska Quartet Concert. Arts and Administration Building, University of Scarborough, 1265 Military Trail, Scarborough. 416-208-2931. Free (RSVP required).
- 7:00: Acting Up Stage Company/Obsidian Theatre Company. The Wild Party. See Section C: Music Theatre for details.
- 7:00: **Soundstreams**. *The Whisper Opera*. See Feb 26; Also 10:00pm; Feb 28(mat & eve); Mar 1(mat).
- 7:30: Brampton Folk Club. Friday Folk Night: Dynamic Duos. Ablett and Cooper; Mark Yan and Barry Mulcahy. Sanderson Hall, St. Paul's United Church, 30 Main St. S., Brampton. 647-233-3655. \$15; \$12(sr/st).
- 7:30: Opera by Request. Boito: Mefistofele. George Ossipov, bass-baritone (Mefistofele); Ryan Harper, tenor (Faust); Olga Tylman, soprano (Marguerite/Helen of Troy); Anush Pasishnik, mezzo (Martha/Pantalis); Robert Rawlins, tenor (Wagner/Nereus); Music Moves Kids children's choru; William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365. \$20.
- 7:30: **Toronto City Opera**. *Un Ballo in Maschera*. See Feb 13; Also Mar 1(mat).
- 8:00: Alliance Française de Toronto. Europe In Tune. Works by Liszt, Schumann and Debussy. Olivier Chauzu, piano. 24 Spadina Rd. 416-922-2014 x37. \$25; \$22(sr/under 25).
- 8:00: Art of Time Ensemble. Magic and Loss: A Tribute to Lou Reed. Sarah Slean, John Southworth, Margo Timmins, and Kevin Hearn, voices; Andrew Burashko, piano; and others. Harbourfront Centre Theatre, 235 Queens Quay W. 416-973-4000. \$10. Also Feb 28.
- 8:00: Flato Markham Theatre. Lizt Alfonso Dance Cuba: Amigas. See Feb 26.
- 8:00: Music Gallery/Cahoots Theatre.

Associates of the Toronto Symphony Orchestra



Darkness and Light: Contrasts in Brass Monday, February 23, 2015, 7:30 p.m.

Eugène Bozza | Sonatine
Sir Ernest MacMillan | Two Sketches on French
Canadian Airs (arr. by J. Scott Irvine)
Michael Tilson Thomas | Street Song
Jan Bach | Laudes
Howard Cable | A Newfoundland Sketch

Performers

James Gardiner, *trumpet*; Steve Woomert, *trumpet* Audrey Good, *French horn*; Vanessa Fralick, *trombone* Mark Tetreault, *tuba*

Five Small Concerts
Series \$75 / \$65 | Single tickets \$20 / \$17

Trinity-St. Paul's Centre, 427 Bloor St. W.
Box Office 416-282-6636 www.associates-tso.org

sine nomine

Special Music Ad mortem

festinamus



Reflections on mortality

Friday, February 27, at 8 pm Saint Thomas's Church 383 Huron Street Tickets \$20 / \$14 416-978-8849 uofitix.com

Information 416-638-9445 sinenominetoronto@gmail.com

John & Waleed. Music Gallery, 197 John St. 416-961-9594. \$25; \$20(adv); \$20(members). 7:30: Doors open. Also Feb 28.

- 8:00: Sine Nomine Ensemble for Medieval Music. Ad mortem festinamus: Reflections on mortality. A diverse program of secular and sacred works, featuring a broad range of attitudes and approaches to mortality. St. Thomas's Anglican Church, 383 Huron St. 416-978-8849. \$20; \$14(sr/st/unwaged).
- 8:00: Soulpepper Concert Series. American Pie - A Songbook Investigation. An musical nvestigation of the references in Don McLean's folk-rock anthem, from Buddy Holly to Dylan to Joplin to The Beatles and The Rolling Stones. Young Centre for the Performing Arts, Distillery District, 50 Tank House Ln. 416-866-8666. \$22-\$60. Also Mar 1, 8 (start times vary).
- 10:00: Soundstreams. The Whisper Opera. See Feb 26; Also Feb 28(mat & eve); Mar 1(mat).

Saturday February 28

- 1:00: Acting Up Stage Company/Obsidian Theatre Company. The Wild Party. See Section C: Music Theatre for details.
- 2:00: Soundstreams. The Whisper Opera. See Feb 26; Also 7:00pm; Mar 1(mat).
- 4:00: Toronto Children's Chorus. In Concert. Works by Purcell, Vaughan Williams, Doloff, McKennitt, and others. Training Choirs; Cantare, Boys' Choir; and others; Elise Bradley; Carole Anderson; Judith Bean, Matthew Otto; and Michel Ross, conductors. St. Anne's Anglican Church, 270 Gladstone Ave. 416-932-8666x23. \$10-\$20.
- 7:00: Amadeus Choir of Greater Toronto. A Celtic Celebration. Annual fundraising concert and silent auction. Laura Smith, singer/ songwriter; Paddy on a Cellphone Celtic Quartet; Lydia Adams, conductor. Eglinton St. George's United Church, 35 Lytton Blvd. 416-446-0188. \$40; \$35(sr/st).
- 7:00: Soundstreams. The Whisper Opera. See Feb 26; Also Mar 1(mat).
- 7:30: Scarborough Bluffs United Church. Rising Stars Concert. Six young musicians from The Phil and Eli Taylor Performance Academy for Young Artists (RCM). 3739 Kingston Rd., Scarborough. 416-267-8265. \$15. Proceeds to Scarborough Bluffs

Music, a community music school for kids in Grade 1 to 8.

- 7:30: Silverthorn Symphonic Winds. Musician's Choice. A selection of ensemble members' favourite repertoire. Yorkminster Citadel, 1 Lord Seaton Rd., North York. 416-301-5187, \$15; \$10(sr/st).
- 7:30: Tallis Choir. Las Mañanitas: A Baroque High Mass in New Spain. A recreation of the Matins and Mass of the Virgin of Guadalupe in Puebla Cathedral, Mexico, on Dec 12, 1650. Padilla: Missa Ego Flos Campi; Deus In Adjutorium; Victoria: Ave Maria; Litaniae De Beata Virgine; Guerrero: Sancta Et Immaculata; and other works. Guests: Benjamin Stein, guitar and theorbo; Philip Fournier, organ; Peter Mahon, conductor. St. Patrick's Church, 141 McCaul St. 416-286-9798. \$30; \$25(sr); \$10(st).
- 7:30: Toronto City Opera. Don Giovanni. See Feb 11.
- 8:00: Art of Time Ensemble. Magic and Loss: A Tribute to Lou Reed. See Feb 27.



CHINESE NEW YEAR





featuring **China Court Trio** led by Wen Zhao, pipa Andras Weber, cello

Saturday Feb. 28, 8pm canadiansinfonietta.com

• 8:00: Canadian Sinfonietta. Chinese New Year: Music of China and Hungary. Traditional and Western Works for pipa, guzheng, Chinese flutes and drums. Popper: Hungarian

Rhapsody for Cello and Strings; Farkas: Concertino for Cello and Strings. China Court Trio (led by Wen Zhao, pipa); Andras Weber, cello. Glenn Gould Studio, 250 Front St. W. 1-866-943-8849. \$35; \$30(sr); \$20(st).

- 8:00: Acting Up Stage Company/Obsidian Theatre Company. The Wild Party. See Section C: Music Theatre for details.
- 8:00: Gordon Murray Presents. Piano Soirée. Rachmaninoff: Prelude in Eflat, Op.23 No.6; Romberg: I Bring A Love Song; You Will Remember Vienna (from Viennese Nights, arr. G. Murray); Sieczynski: Vienna, City Of My Dreams (arr. G. Murray); and other works. Gordon Murray, piano. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-631-4300. \$15; \$10(st).
- 8:00: Kindred Spirits Orchestra. Mendelssohn, Prokofiev, Brahms. Mendelssohn: Overture to A Midsummer Night's Dream; Prokofiev: Violin Concerto No.2; Brahms: Symphony No.1. Ruben Kosemyan, violin; Kristian Alexander, conductor; Alexa Petrenko, host, Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469. \$15-\$35.
- 8:00: Music Gallery/Cahoots Theatre. John & Waleed. See Feb 27.
- 8:00: Musideum. Male Voice Studio Student Showcase: Laurance Tan. World. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323, \$20,
- 8:00: Ontario Philharmonic. The Power of Beethoven: Beethoven Piano Concerto Marathon. Sheng Cai, piano; Marco Parisotto, conductor. Regent Theatre (Oshawa), 50 King St. E., Oshawa. 905-721-3399 x2. \$45-\$56.
- 8:00: Royal Conservatory. Vusi Mahlasela and Hugh Masekela: 20 Years of Freedom.

Freedom songs honouring 20 years of democracy in South Africa and the official end of apartheid. Hugh Masekala, trumpet, vocals, and composer; Vusi Mahlasela, singer/songwriter. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$40-\$85.

SINFONIA TORONTO **NURHAN ARMAN Conductor** KARINE POGHOSYAN **Pianist**



Feb 28 George Weston Recital Hall sinfoniatoronto.com 1-855-985-2787

• 8:00: Sinfonia Toronto. Masters Meet Rising Stars. Grieg: Holberg Suite; Saint-Saens: Introduction and Rondo Capriccioso (arr. Arman); Mozart: Exsultate Jubilate; Sarasate: Gypsy Airs Zigeunerweisen (arr. Arman); Hovhaness: Piano Concerto "Lousadzak" (Canadian premiere); Mozart: Divertimento

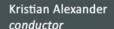
MENDELSSOHN, PROKOFIEV, BRAHMS

MENDELSSOHN | Midsummer Night's Dream PROKOFIEV | Violin concerto No. 2 BRAHMS | Symphony No. 1

KINDRED SPIRITS ORCHESTRA

Kristian Alexander | Music Director







Alexa Petrenko host



Ruben Kosemyan violinist

Sat, February 28, 2015. Markham Theatre, 8 p.m.

905.305.7469

MarkhamTheatre.com









A Baroque High Mass in New Spain

A recreation of the fiesta of the Virgin of Guadalupe, December 12, 1650.

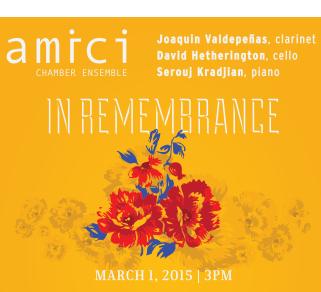
Padilla: Missa Ego Flos Campi

Saturday, February 28, 2015, 7:30 pm St. Patrick's Church 141 McCaul St.

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







Commemorating the 100th anniversary of the Armenian Genocide

Special Guests
Kim Kashkashian, viola
Timothy Ying, violin
Beverly Johnston, percussion

TELUS Centre for Performance and Learning Mazzoleni Hall, 273 Bloor Street West, Toronto Visit **AmiciEnsemble.com** for Ticket Information

A. Concerts in the GTA

in F K138. Kimberly-Rose Pefhany, soprano; Lynn Sue-A-Quan, violin; Julia Mirzoev, violin; Kariné Poghosyan, piano; Nurhan Arman, conductor. George Weston Recital Hall, 5040 Yonge St. 1-855-985-2787. \$49; \$39(sr);

8:00: Toronto Symphony Orchestra. New Creations Festival: Masterworks Series: A Mind of Winter. Dai Fujikura: Tocar y Luchar (Canadian premiere); George Benjamin: A Mind of Winter (Canadian premiere); Vivian Fung: Violin Concerto No.2 (World premiere); Dutilleux: Métaboles. Barbara Hannigan, soprano; Jonathan Crow, violin; George Benjamin, conductor; Peter Oundjian, conductor and host. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$33-\$145. Pre-concert performance and post-concert party in lobby.

 9:00: Soundstreams. ICE Chamber Concert. Work by Schroeder; and other works of contemporary chamber music. The The-

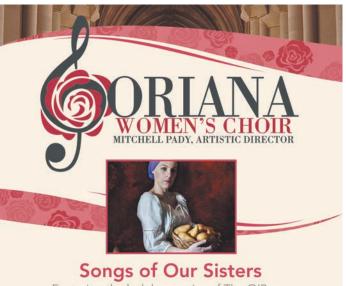
Sunday March 1

atre Centre, 1115 Queen St. W. 416-504-1282.

\$15-\$18.

- 1:00: Acting Up Stage Company/Obsidian Theatre Company. The Wild Party. See Section C: Music Theatre for details.
- 2:00: Off Centre Music Salon. On Love and Other Difficulties. Carla Huhtanen, soprano; Emilia Boteva, mezzo; Charles Sy, tenor. Glenn Gould Studio, 250 Front St. W. 416-466-1870. \$60; \$50(sr/st); \$25(13-25); \$15(child).
- 2:00: **Soundstreams**. *The Whisper Opera*. See Feb 26.
- 2:00: **Toronto City Opera**. *Un Ballo in Maschera*. See Feb 13.

- 3:00: Amici Chamber Ensemble. In Remembrance. Bartók: Rhapsody No.1 (for viola and piano); Golijov: Mariel (for cello and marimba); Kradjian: Elegy for Restive Souls; Komitas: Folk Song; Mansurian: Three Taghs; Mozart: Kegelstatt Trio (for clarinet, viola and piano). Kim Kashkashian, viola; Timothy Ying, violin; Beverly Johnston, percussion. Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208. \$45; \$40(sr); \$15(st); \$10(child).
- 3:00: Beach United Church. Orpheus Choir at the Beach. Rutter: Requiem; MacMillan: Seven Last Words from the Cross (excerpts); and other works. Guest: Ted Moroney, organ. 140 Wineya Ave. 416-691-8082. \$25.
- 3:00: Oriana Women's Choir. Songs of Our Sisters. Guests: O'Pears vocal trio. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-978-8849. \$25; \$20(sr); \$10(st).
- 3:00: Orpheus Choir. The Soul's Journey. Rutter: Requiem; MacMillan: Seven Last Words from the Cross (excerpts); and other works. Eglinton St. George's United Church, 35 Lytton Blvd. 416-420-9660. \$35; \$25(sr); \$10(st).
- 3:00: Royal Conservatory. Marc-André Hamelin, Piano. Field: Andante inédit in E-flat H64; Hamelin: Chaconne; Debussy: Images, Book II L.111 (Cloches à travers les feuilles; Et la lune descend sur le temple qui fut; Poissons d'or); Yedidia: Sonata No.3 "Outcries"; Schubert: Piano Sonata No.21 in B-flat D960. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$30-\$75.
- 3:00: Syrinx Concerts Toronto. Women to Watch: Anastasia Rizikov, Piano. Burge: Studies From Poetry; Scarlatti: Sonatas in C and;



Featuring the lush harmonies of The O'Pears Original works and folk-style arrangments

3:00 p.m. Sunday, March 1, 2015

Grace Church on-the-Hill, 300 Lonsdale Road, Toronto Box Office: 416-978-8849



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CONSEIL DES ARTS DE L'ONTARIO
an Ontario geyernment agency

TORONTO ARTS

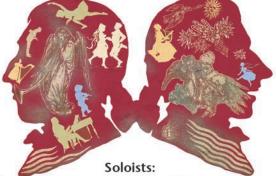
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TORONTO CLASSICAL SINGERS

presents

Salieri's mass No.1 in d major Mozart's requiem



Sheila Dietrich, soprano; Danielle MacMillan, mezzo-soprano James McLennan, tenor; Michael Nyby, baritone

> The Talisker Players Orchestra Jurgen Petrenko, conductor

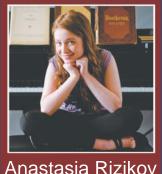
Sunday March 1, 2015 at 4 pm



Christ Church Deer Park 1570 Yonge Street, at Heath St. W. www.torontoclassicalsingers.ca

Tickets \$30 Adult; \$25 Senior/Student

38 | February 1 - March 7, 2015



Anastasia Rizikov piano

Sunday March 1, 3pm Heliconian Hall 35 Hazelton Ave

SyrinxConcerts.ca

Haydn: Sonata Hob XVI in E-flat; Chopin: Preludes from Op.28; Grande Polonaise in A-flat Op.53; Tchaikovsky: Romance in f Op.5. Heliconian Hall, 35 Hazelton Ave. 416-654-0877. \$25; \$20(st). Cash or cheque only at the door.

- 4:00: Church of St. Mary Magdalene. Organ Music for Lent. Andrew Adair, organ. 477 Manning Ave. 416-531-7955. Free.
- 4:00: **Toronto Classical Singers**. *Music from Two Great Rivals*. Salieri: Mass No.1 in



D; Mozart: Requiem. Sheila Dietrich; Danielle MacMillan; James McLennan; Michael Nyby; Talisker Players Orchestra; Jurgen Petrenko, conductor. Christ Church Deer Park, 1570 Yonge St. 416-443-1490. \$30; \$25(sr/st). Wheelchair accessible.

- 4:00: Toronto Singing Studio. Vivace Vox: An Irving Berlin Reunion. Linda Eyman, conductor. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-455-9238. \$20; \$15(sr/st).
- 7:00: New Music Concerts. An Evening with Paul Griffiths. Discussion of collaboration with Elliott Carter on opera What Next? Paul Griffiths, critic, novelist and librettist. Gallery 345, 345 Sorauren Ave. 416-961-9594. \$100/\$150(for 2). Door prizes and refreshments. Benefit for New Music Concerts;

charitable receipt for CRA allowable portion of ticket price.

- 7:00: **Soulpepper Concert Series**. *American Pie A Songbook Investigation*. See Feb 27; Also Mar 8 (start times vary).
- ↑7:30: Mississauga Choral Society. How Mozart Sings. MCS Chorus. St. Hilary's Anglican Church, 2055 Hurontario St, Mississauga. 905-278-7059. \$10.
- 7:30: Victoria Scholars. Songs of Love.
 Themes of romance, religious devotion, and friendship from all times and places. Works by Brahms, Cabena, Fauré, Rutter, Tallis, Vaughan Williams and others. Jerzy Cichocki, music director. Our Lady Of Sorrows Catholic Church, 3055 Bloor St. W. 416-761-7776. \$30/\$25(adv); \$25/\$20(sr/st).

Monday March 2

- 12:30: York University Department of Music. Music at Midday: Classical Instrumental Concert. Featuring student soloists. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 647-459-0701 Free
- 7:30: Associates of the Toronto Symphony. Five Small Concerts: Chamber Ensembles of TSYO. Works by Wyre, Haufrecht, J. Brahms, Farr and others. Chamber Ensembles of Toronto Symphony Youth Orchestra. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-282-6636. \$20; \$17(sr/st).

Tuesday March 3

- 12:00 noon: Canadian Opera Company.

 Chamber Music Series: Modern Sketches.

 Works by Boccherini, Grieg, Kindle, Roux,
 Bogdanović and Assad. Quatuor Fandango.

 Four Seasons Centre for the Performing Arts,
 145 Queen St. W. 416-363-8231. Free.
- 12:00 noon: Jeunesses Musicales Ontario/ Canadian Opera Company. Free Noon Hour Concerts. Fandango Guitar Quartet: Modern Sketches. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-536-8649. Free.
- 12:10: Nine Sparrows Arts Foundation/ Yorkminster Park Baptist Church. Lunchtime Chamber Music: Rising Stars Recital. Students from the University of Toronto Faculty of Music. Yorkminster Park Baptist Church, 1585 Yonge St. 416-241-1298. Free, donations welcome.

Wednesday March 4

- 12:00 noon: Canadian Opera Company. Dance Series: Forcier and Norman, choreographers. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231. Free.
- 8:00: Flato Markham Theatre. World Stage: Jake Shimabukuro, Ukelele. Jazz, blues, rock, bluegrass, classical and folk. 171 Town Centre Blvd., Markham. 905-305-7469. \$54-\$59.
- 8:00: Toronto Oratory. Oratorium Saeculare for Lent:. Taverner: Sanctus, Benedictus; Agnus Dei from Missa Corona Spinea; Palestrina: Nunc Dimittis; Rota: Ave Regina for 8 voices; motets by Gesualdo, Tallis and Brunetti. Bronwyn Thies-Thompson, and Natalie Ziadé, soprano; Simon Honeyman, and Richard Whittall, alto; and others; Philip Fournier, conductor. The Oratory, Holy Family Church, 1372 King St. W. 416-532-2879. Free.
- 8:00: Toronto Symphony Orchestra.

Associates of the Toronto Symphony Orchestra

Monday, March 2, 2015 7:30 pm



Ensembles from the Toronto Symphony Youth Orchestra

the talented young solo artists and orchestral musicians of the future

Marubatoo | John Wyre

Brass Quintet No. 1 Op. 5, III. Allegro Moderato | Victor Ewald*

Symphony for Brass and Timpani: Dona Nobis Pacem | Herbert Haufrecht

String Quartet in C Minor, No. 1, Op. 51 | Brahms*

Overture to *The Marriage of Figaro arranged for 4 flutes* | W.A. Mozart / Arr. Howard A. Cohen

Notturnino for four Flutes, Op. 37 | Vincenzo de Michelis *Kembang Suling* | Gareth Farr*

* Selected movements

Five Small Concerts
Series \$75 / \$65 | Single tickets \$20 / \$17
Trinity-St. Paul's Centre, 427 Bloor St. W.

Box Office 416-282-6636

www.associates-tso.org



A. Concerts in the GTA

New Creations Festival: Masterworks Series: let me tell you. Harman: Lieder und Arien (World premiere); Benjamin: Duet for Piano and Orchestra (Canadian premiere); Abrahamsen: let me tell you (North American premiere). Barbara Hannigan, soprano; Ryan MacEvoy McCullough, piano; George Benjamin, conductor; Peter Oundjian, conductor and host. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$33-\$145. Pre-concert performance and post-concert party in lobby.

Thursday March 5

- 12:10: University of Toronto Faculty of Music. Thursdays at Noon: Duo Concertante. Schubert: Rondeau brilliant, D.895; Fantasia, D.934; Chan Ka Nin: new work. Nancy Dahn, violin; Timothy Steeves, piano. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-408-0208. Free.
- 12:15: Organix Concerts. Gordon Mansell, organ. Metropolitan United Church, 56 Queen St. E. 416-769-3893 or 1-877-769-5224. Freewill offering in support of the MET organ restoration project.
- 1:00: Encore Symphonic Concert Band. Classics and Jazz. John Edward Liddle, conductor. Wilmar Heights Centre, 963 Pharmacy Ave., Scarborough. 416-346-3910. \$10. Includes coffee and snack. Also Feb 5.
- 7:30: Opera York. The Magic Flute. Mozart. Gary Relyea, bass (Sarastro); Nicole Dubinsky, soprano (Queen of the Night); Riccardo Iannello, tenor (Tamino); Geoffrey Butler, artistic director; Renee Salewski, stage director. Richmond Hill Centre for the Performing

Arts, 10268 Yonge St., **Richmond Hill**. 905-787-8811. \$40-\$50; \$25(st). Also Mar 7.

• 7:30: York University Department of Music. York University Jazz Orchestra with the JAZZ.FM91 Youth Big Band. Tribute Communities Recital Hall, Accolade East Building, YU, 4700 Keele St. 416-736-5888. \$15; \$10(st).

Friday March 6

- 7:00: Acting Up Stage Company/Obsidian Theatre Company. The Wild Party. See Section C: Music Theatre for details.
- 7:30: Elmer Iseler Singers. Warrior Songs.

ELMER ISELER SINGERS Lydia Adams, Conductor



World premier of a new work by **Peter Togni**

Friday, March 6, 7:30 pm Walter Hall 416-217-0537

Togni: Warrior Songs (premiere); texts from Buddhism, Malcolm X and the Roman Catholic Liturgy. Jerry Granelli, percussion; Lydia Adams, conductor. Walter Hall, Edward Johnson Building, 80 Queen's Park. 416-217-0537. \$40; \$35(sr); \$15(st).

- 7:30: Toronto Heliconian Club. The Music in Our Lives. Readings from Ann Elizabeth Carson's book We All Become Stories; jazz works and dance performances. Ann Elizabeth Carson, author; Peggy Mahon, vocals; Danny McErlain, piano; Noriko Yamamoto, dancer and mime artist. Heliconian Hall, 35 Hazelton Ave. 416-922-3618. \$25; \$20(sr/st). Post-concert reception.
- 8:00: Music Gallery/TorQ. TorQ: Sextet.

 Music Gallery, 197 John St. 416-961-9594. \$20;
 \$10(sr/st); \$15(members/arts worker). 7:30:

 Doors open.



Friday, March 6

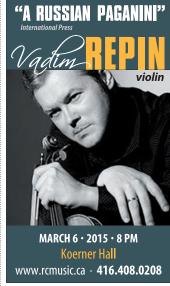
auroraculturalcentre.ca 905 713-1818

• 8:00: Aurora Cultural Centre. 2015 Great Artist Music Series: Moshe Hammer,

Chilcott
LITTLE JAZZ MASS
Luboff
AFRICAN MASS
Jansson/Eriksson
TO THE MOTHERS IN BRAZIL:
SALVE REGINA

Saturday March 7, 7:30 pm
St. Simon-the-Apostle Church
jubilate singers.ca

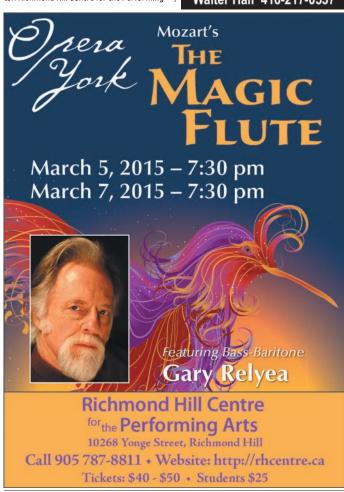
Violin. Works by Brahms, Franck & Sarasate. Moshe Hammer, violin w. Angela Park, piano. Brevik Hall, Aurora Cultural Centre, 22 Church St., **Aurora**. 905-713-1818. \$34; \$28(sr/st).



- 8:00: Show One Productions. Vadim Repin. Bartók: Violin Rhapsody No.1; Debussy: Violin Sonata; Ravel: Tzigane; Stravinsky: Divertimento; Tchaikovsky: Meditation; Scherzo. Vadim Repin, violin; Svetlana Smolina, piano. Koerner Hall, 273 Bloor St. W. 416-408-0208.
- 8:00: York University Department of Music. Improv Soirée. An evening of improvisation in a participatory "open mic" set-up, hosted by the improv studios of Casey Sokol. Sterling Beckwith Studio, 235 Accolade East Building, 4700 Keele St. 647-459-0701. Free. Performers and observers welcome.

Saturday March 7

- 1:00: Acting Up Stage Company/Obsidian Theatre Company. The Wild Party. See Section C: Music Theatre for details.
- 2:00: Paskke String Quartet. In Concert. Mendelssohn: String Quartet 0p.13, Brahms: clarinet quintet; and other works. Guest: Paul Weston. Aurora Cultural Centre, 22 Church St., Aurora. 905-713-1818. \$15; \$10(sr/st); free(under 6).
- 2:00: Royal Conservatory. Jon Batiste and Stay Human: A Family Concert. A jambalaya of funk, rhythm, the blues, and spirituals. Jon Batiste, jazz piano and his quartet. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$25-\$35. Also 8:00.
- 4:30: Beach United Church. Malvern Dance Band and Jazz Choir: Up Jumped Spring. 140 Wineva Ave. 416-691-8082. Freewill offering.
- 7:30: Jubilate Singers. Rythmn Fusions.
 Chilcott: A Little Jazz Mass; Luboff: African Mass; Jansson/Eriksson: To The Mothers In Brazil: Salve Regina. Isabel Bernaus, conductor; Sherry Squires, piano. St. Simon-the-Apostle Anglican Church, 525 Bloor St. E. 416-485-1988. \$25; \$20(sr); \$15(st).
- ↑7:30: Mississauga Choral Society. Mozart for Mississauga. MCS Chorus. First United Church (Port Credit), 151 Lakeshore Rd W., Mississauga. 905-278-7059. \$20; \$10 (under 18).



A. Concerts in the GTA

• 7:30: **Opera York**. *The Magic Flute*. See Mar 5



- 7:30: Toronto Symphony Orchestra. New Creations Festival: Casual Series: Written on Skin. Opera-in-concert in English with surtitles. Benjamin: Written on Skin. Barbara Hannigan, soprano; Krisztina Szabó, mezzo; Iestyn Davies, countertenor; Isaiah Bell, tenor; Christopher Purves, baritone; George Benjamin, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$33-\$145. Preconcert performance in lobby; post-concert chat on stage.
- 7:30: York Chamber Ensemble. Spring Concert. Vivaldi: Spring; Brandenburg: Concerto No.5; Bach: Double Violin Concerto; Cantata No.214; Hovhaness: Prayer for St Gregory. Trinity Anglican Church (Aurora),

79 Victoria St., **Aurora**. 905-727-6101. \$20; \$15(sr/st).

- 8:00: Acting Up Stage Company/Obsidian Theatre Company. The Wild Party. See Section C: Music Theatre for details.
- 8:00: Music Gallery/Native Women In The Arts/Bold As Love Collective/Muskrat Magazine. Catalyst Cafe: Skookum Sound Crew. Guests: Lido Pimienta & Sarah Yankoo. Music Gallery, 197 John St. 416-961-9594. \$20; \$10(sr/youth/members/arts worker). 7:00: Doors open.
- 8:00: Musicians in Ordinary/Seth Lerer. Donne on Love and Death. Donne: An Epithalamion, or Marriage Song on The Lady Elizabeth and Count Palatine on being Married on St. Valentine's Day; Nocturnal Upon St. Lucy's Day; poems of John Donne set to music by Campion, Dowland and others. John Edwards, renaissance lutes; Hallie Fishel, soprano; Seth Lerer, readings. Heliconian Hall, 35 Hazelton Ave. 416-535-9956. \$30; \$20(sr/st).
- 8:00: Musideum. Nhapitapi Mbira. World Music. Suite 133 (main floor), 401 Richmond St. W. 416-599-7323. \$20.
- 8:00: Royal Conservatory. Jon Batiste and Stay Human: A Family Concert. A jambalaya of funk, rhythm, the blues, and spirituals. Jon Batiste, jazz piano and his quartet. Koerner Hall, 273 Bloor St. W. 416-408-0208. \$25-\$70. Also 2:00.
- 8:00: Scaramella. Telemania. Telemann: Paris Quartets. Kim Pineda, baroque flute; Edwin Huizinga, baroque violin; Joëlle Morton, bass viol; Sara-Anne Churchill, harpsichord. Victoria College Chapel, 91 Charles St. W. 416-760-8610. \$30; \$25(sr); \$20(st); free(14 and under).
- 9:00: Swamperella. 20th Annual Mardi Gras Dance and Masquerade Party. Cajun and Zydeco dance music. Tranzac Club Main Hall, 292 Brunswick Ave. 416-923-8137. \$20. 7:30: Doors open; 8:00 dance lesson.

B. Concerts Beyond the GTA

IN THIS ISSUE: Barrie, Cambridge, Dundas, Guelph, Hamilton, Kingston, Kitchener, Lindsay, London, Midland, Peterborough, Port Hope, St. Catharines, Waterloo

Sunday February 1

- 2:30: Georgian Music. Hugo Wolf String Quartet. Schubert: "Death and the Maiden"; and works by Mozart. Grace United Church, 350 Grove St. E., Barrie. 705-726-1181. \$65. Four concert series: \$85; \$25(st).
- 2:30: Kingston Symphony. Dvořák & Brahms. Beethoven: Overture to the Creatures of Prometheus; Brady: Symphony No.4; Dvořák: Romance; Brahms: Symphony No.2. Gisèle Dalbec, violin; Evan Mitchell, conductor. The Isabel, 390 King Street W., Kingston. 613-530-2050. \$20-\$50(adult), \$20-\$45(senior), \$15-\$25(student), \$10(child).
- 3:00: Port Hope Friends of Music. From Austria to Argentina. Works by Mozart, Chopin, Liszt, Busoni, Ginastera and others. Andreas Klein, piano. Capitol Theatre, 20 Queen Street, Port Hope. 905-797-2295. \$39: \$15(vouth).
- 3:00: Wilfrid Laurier University Faculty of Music. WLU Symphony Orchestra. Theatre Auditorium, Wilfrid Laurier University,

- 75 University Ave. W., **Waterloo**. 519-884-0710 x4439. \$10; \$5(sr); free(st).
- 4:00: Spiritus Ensemble. Bach Vespers in Epiphany. Bach: Cantata BWV150 Nach dir, Herr, verlanget mich; Buxtehude: Der Herr ist mit mir; Schein: Vater unser. St. John the Evangelist Anglican Church, 23 Water St. N., Kitchener. 519-743-0228. Free, donations welcome

Monday February 2

 8:00: Wilfrid Laurier University Faculty of Music. Tafelmusik. A Baroque feast featuring violin soloist Mira Glodeanu. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-884-0710 x4439. \$20; \$10(st).

Tuesday February 3

• 11:45am: Wilfrid Laurier University Faculty of Music. Student Recital. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-884-0710 x4439. Free.

B. Concerts Beyond the GTA

- 12:00 noon: Brock University Department of Music. Music@Noon: Faculty and Guest Recital. Tim White, trumpet; Lesley Kingham, piano. Concordia Seminary Chapel, Brock University, 500 Glenridge Ave., St. Catharines. 905-688-5550 x3817. Free.
- 12:30: Wilfrid Laurier University Faculty of Music. Laurier Singers. First United Church, 16 William St. W., Waterloo. 519-884-0710 x4439. Free.
- 7:30: Wilfrid Laurier University Faculty of Music. Ken Murray 2013 Concerto Competition Winner. Yvonne Choi, piano; Kitchener-Waterloo Symphony. Conrad Centre for the Performing Arts, 36 King St. W., Kitchener. 519-884-0710 x4439. \$45; \$10(st).

Wednesday February 4

• 12:30: University of Waterloo Department of Music. Noon Hour Concerts: A Journey from Renaissance England to Baroque Italy. Stephanie Kramer, soprano; Jennifer Enns Modolo, mezzo; Magdalena Tominska, renaissance lute and baroque guitar. Conrad Grebel University College, 140 Westmount Rd. N., Waterloo. 519-885-0220 x24226. Free.

Thursday February 5

- 12:00 noon: University of Guelph College of Arts. Thursday at Noon Concert Series: Joni NehRita Quintet. Contemporary jazz that incorporates soul and R&B. MacKinnon Room 107, University of Guelph, 50 Stone Rd., Guelph. 519-824-4120 x52991. Free.
- 12:00 noon: Wilfrid Laurier University Faculty of Music. Music at Noon: Annette-Barbara Vogel, violin and Mauricio Veloso, piano.
 Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-884-0710 x4439. Free.

Friday February 6

- 7:30: Hillside Inside. Oliver Mtukudzi and the Black Spirits. Guest Alex Cuba. Co-operators Hall, River Run Centre, 35 Woolwich St., Guelph. 519-763-3000. \$30. Limited Cabaret Seating.
- 7:30: University of Toronto Faculty of Music/Kitchener-Waterloo Symphony.

 New Music Festival: Friendship-A Journey to China. Traditional Chinese, and new works by University of Toronto composers. Lan Weiwei, pipa; Edwin Outwater, conductor. Conrad Centre for the Performing Arts, 36 King St. W., Kitchener. 1-888-745-4717. \$35; \$14(st).
- 8:00: Jeffery Concerts. Linden String Quartet. Chausson: Concerto for Piano, Violin and String Quartet. Guests: William Preucil, violin, and Arthur Rowe, piano. Wolf Performance Hall, 251 Dundas St., London. 519-672-8800. \$35; \$30(sr); \$15(st).

Also Feb 7.

 10:00: Hillside Inside. Kid Koala. Guest: biz-Zarh. St. George's Anglican Church (Guelph), 99 Woolwich St., Guelph. 1-866-943-8849.
 \$30.

Saturday February 7

● 10:00am: Kitchener-Waterloo Symphony Orchestra. Kinderconcert Series: The Three Musical Pigs and the Wolf. Works by Bach, Mozart and Beethoven. Licorice Allsorts Clarinet Quartet. Conrad Centre for the Performing Arts, 36 King St. W., Kitchener. 519-745-4711 or 888-745-4717. \$13; \$11(child). Also

- 11:00am, Feb 21(Waterloo Museum), 28(Woolwich Memorial Centre).
- 11:00am: Kitchener-Waterloo Symphony Orchestra. Kinderconcert Series: The Three Musical Pigs and the Wolf. Works by Bach, Mozart and Beethoven. Licorice Allsorts Clarinet Quartet. Conrad Centre for the Performing Arts, 36 King St. W., Kitchener. 519-745-4711 or 888-745-4717. \$13; \$11(child). Also 10:00am, Feb 21(Waterloo Museum), 28(Woolwich Memorial Centre).
- 12:30: Karen Schuessler Singers. Annual Singathon fundraiser. Audience favourites from past concerts. Guest conductors include some of London's well-known personalities. Cherryhill Mall, 301 Oxford St., London. 519-455-8895. Free.
- 3:00: Hillside Inside. Owen Pallett. Guest: Jennifer Castle. St. George's Anglican Church (Guelph), 99 Woolwich St., Guelph. 1-866-943-8849. \$30.
- 7:30: Marilyn I. Walker School of Fine and Performing Arts, Brock University. Avanti Chamber Singers: 0 Let Me Sing for True Love. St. Barnabas Anglican Church, 31 Queenston St., St. Catharines. 905-688-5550 x3817. \$25; \$20(sr/st); \$5(under 13/high school students with eveGo).
- 7:30: Queens University: The Isabel. The Soloists: Sarah Chang, violin. Sarah Chang, violin; Julio Elizalde, piano. The Isabel, 390 King Street W., Kingston. 613-533-2424. SOLD OUT.
- ↑7:30: University of Toronto Faculty of Music/Kitchener-Waterloo Symphony.
 New Music Festival: Friendship-A Journey to China. See Feb 6.
- 8:00: Peterborough Symphony Orchestra. Dark Passion. Mozart: Sinfonia Concertante; Tchaikovsky: Symphony No.6. Jerzy Kaplanek, violin; Christine Vlajk, viola; Michael Newnham, conductor. Showplace Performance Centre, 290 George St. N., Peterborough. 705-742-7469. \$30: \$15(st).
- 8:00: Wilfrid Laurier University Faculty of Music. WLU Wind Orchestra. Theatre Auditorium, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-884-0710 x4439. \$10; \$5(sr); free(st).

Sunday February 8

- 2:00: Chamber Music Hamilton. American String Quartet. Beethoven: Quartet in F Op.18 No.6; Mendelssohn: Quartet No.1 Op.12; Brahms: Viola Quartet in G Op.111. Art Gallery of Hamilton, 123 King St. W., Hamilton. 905-525-7429. \$30; \$27(sr); \$10(st). Includes Gallery admission.
- 2:00: Jeunesses Musicales Ontario. Fandango Guitar Quartet: Modern Sketches. St. Paul's United Church(Midland), 308 King St., Midland. 705-527-4420. PWYC.
- 2:30: Kingston Symphony. The Great Outdoors. Evan Mitchell, conductor. Grand Theatre, 218 Princess St., Kingston. 613-530-2050. \$25; \$15(st); \$10(child).
- 2:30: Queen's School of Music.
 2014/2015 Faculty Artist Series: Intimate
 Expressions Dances, Stories and Songs.
 Elizabeth MacDonald, soprano; Jeff Hanlon,
 guitar; Karma Tomm, violin. Isabel Bader Centre for the Performing Arts, 390 King St. W.,
 Kingston. 613-533-2424. \$25; \$18(sr); \$10(st).
- 3:00: Wellington Winds. Music from Other Worlds. De Meij: Concerto for Euphonium

B. Concerts Beyond the GTA

UFO (Canadian premiere). Robert Miller, euphonium; Daniel Warren, conductor. Grandview Baptist Church, 250 Old Chicopee Dr., **Kitchener**. 519-669-1327. \$20; \$15(sr); free(st). Also Feb 22 (Knox Presbyterian, Waterloo).

- 8:00: Kitchener-Waterloo Chamber Music Society. Shoshana Telner, Piano. Alkan: Aesop's Feast; Selected Esquisses; Bach: French Suite (tba); Bartók: Piano Sonata. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. \$30; \$25(sr); \$20(st).
- 8:00: Kitchener-Waterloo Chamber Music Society. Shoshana Telner, Piano. Alkan: Aesop's Feast; selected Esquisses; Bach: French Suite TBA; Bartók: Piano Sonata. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. \$30; \$25(sr); \$20(st).

Tuesday February 10

- 11:45am: Wilfrid Laurier University Faculty of Music. Student Recital. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-884-0710 x4439. Free.
- 12:00 noon: Brock University Department of Music. Music@Noon: Recital: Instrumental students. Concordia Seminary Chapel, Brock University, 500 Glenridge Ave., St. Catharines. 905-688-5550 x3817. Free.
- 12:30: McMaster University School of the Arts. Charlene Santoni & Maika'i Nash. Charlene Santoni, soprano; Maika'i Nash, piano. Convocation Hall (UH213), McMaster University, 1280 Main St W., Hamilton. 905-525-9140 x24246. Free.
- 7:30: **St. George's Cathedral.** *Canadian Chamber Choir*. Canadian choral works. 270 King St. E., **Kingston**. 613-548-4617. \$25; \$20(adv); \$10(st).

Wednesday February 11

- 12:30: University of Waterloo Department of Music. Noon Hour Concerts: Kevin Ramessar, guitar. Conrad Grebel University College, 140 Westmount Rd. N., Waterloo. 519-885-0220 x24226. Free.
- 8:00: Kitchener-Waterloo Chamber Music Society. Guy Few and Stephanie Mara. R. Strauss: Cācilie; Befreit; Intermezzo; Scriabin: Three Preludes 0p.16/3, 11/3 and 8/11; Schoenfield: Rag; Bitsch: Variations on a Theme of Scarlatti; Berners: Valses Bourgeoises (Valse Brillante, Valse Caprice, Strauss, Strauss et Straus); and other works. Guy Few, trumpet/piano/voice; Stephanie Mara, piano. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. \$30; \$25(sr); \$20(st).
- 8:00: Wilfrid Laurier University Faculty of Music. Student Composers Concert. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-884-0710 x4439. Free.

Thursday February 12

- 12:00 noon: University of Guelph College of Arts. Thursday at Noon Concert Series: Vogel and Velsos. Music from Brazil. Works for violin and piano. MacKinnon Room 107, University of Guelph, 50 Stone Rd., Guelph. 519-824-4120 x52991. Free.
- 12:00 noon: Wilfrid Laurier University Faculty of Music. Music at Noon: Ensemble Paramirabo and the Thin Edge New Music Collective. Maureen Forrester Recital Hall,

Wilfrid Laurier University, 75 University Ave. W., **Waterloo**. 519-884-0710 x4439. Free.

Friday February 13

• 8:00: Kitchener-Waterloo Symphony Orchestra. Rachmaninoff's Piano Concerto and Symphonic Dances. Di Castri: Alba; Rachmaninoff: Piano Concerto No. 2 in c; Symphonic Dances. Natasha Paremski, piano; Edwin Outwater, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 888-745-4717. \$19-\$82. Also Feb 14, 15(mat).

Saturday February 14

• 8:00: Kitchener-Waterloo Symphony Orchestra. Rachmaninoff's Piano Concerto and Symphonic Dances. Di Castri: Alba; Rachmaninoff: Piano Concerto No.2 in c; Symphonic Dances. Natasha Paremski, piano; Edwin Outwater, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 888-745-4717. \$19-\$82. Also Feb 13, 15/mat).

Sunday February 15

- 2:30: Kitchener-Waterloo Symphony Orchestra. Rachmaninoff's Piano Concerto and Symphonic Dances. Di Castri: Alba; Rachmaninoff: Piano Concerto No.2 in c; Symphonic Dances. Natasha Paremski, piano; Edwin Outwater, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 888-745-4717. \$19-\$82. Also Feb 13(eve), 14(eve).
- 5:00: St. George's Cathedral. Choral Evensong. Works by Vaughan Williams, Brewer and William Smith. Cathedral Evensong Choir. St. George's Cathedral Hall, 129 Wellington St., Kingston. 613-548-4617. Free.
- ↑7:30: The Cuckoo's Nest Folk Club. Allison Lupton Band. Allison Lupton, Ian Bell, Andrew Collins, Shane Cook and Denis Rondeau. Chaucer's Pub, 122 Carling St., London. 519-473-2099. \$18; \$15(adv).
- 8:00: Kitchener-Waterloo Chamber Music Society. Leopoldo Erice, piano. Bach: Goldberg Variations BWV998. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. \$30; \$25(sr); \$20(st).

Monday February 16

• 2:30: Kawartha Concerts/Encore Children's Productions. Fiddlefire. Chris McKhool. Glenn Crombie Theatre, Fleming College, 200 Albert St. S., Lindsay. 705-878-5625. \$15; \$10(child/youth). 1:30: Pre-concert fun event.

Wednesday February 18

• 8:00: Kitchener-Waterloo Chamber Music Society. Robert Gruca, Classical Guitar. R. Johnson (17th C): Pavan; Galliard; Dowland: Frog Galliard; Loeillet: Suite No.1; Barrios Mangore: La Catederal; Asencio: Collectici intim; and other works. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. \$30; \$25(sr); \$20(st).

Saturday February 21

• 10:30am: Kitchener-Waterloo Symphony Orchestra. Kinderconcert Series: The Three Musical Pigs and the Wolf. Works by Bach, Mozart and Beethoven. Licorice Allsorts Clarinet Quartet. Waterloo Region Museum, 10 Huron Rd., Kitchener.

519-745-4711 or 888-745-4717. \$13; \$11(child). Also Feb7(Conrad Centre for the Performing Arts), 28(Woolwich Memorial Centre).

- 7:30: Grand Philharmonic Choir. Grant Us Peace. Haydn: Lord Neslon Mass; Estaclo: The Houses Stand Not Far Apart; Vasks: Dona Nobis Pacem. Kitchener-Waterloo Symphony; Bethany Horst, soprano; Jennifer Enns-Modolo, mezzo; Marcel d'Etremont, tenor; Benjamin Covey, baritone; Mark Vuorinen, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-578-1570. \$20-\$75.
- 7:30: Hamilton Philharmonic Orchestra. Romeo and Juliet. Prokofiev: Romeo and Juliet Suite 1; Tchaikovsky: Romeo and Juliet Fantasy Overture; Berlioz: Romeo and Juliet: Love Scene. Alain Trudel, conductor. Hamilton Place, 10 Macnab St. S., Hamilton. 905-526-7756. \$23-\$67; \$21-\$64(sr); \$17(under 35); \$10(child).
- 7:30: Niagara Symphony Orchestra. POPS III: Dancing Queen. Music of ABBA, with the Jeans 'n Classics Band. Bradley Thachuk, conductor. Sean O'Sullivan Theatre, Centre for the Arts, Brock University, 500 Glenridge Ave., St. Catharines. 905-687-4993. \$13.50-\$59. Also Feb 22(mat).

Sunday February 22

- 2:30: Niagara Symphony Orchestra. POPS III: Dancing Queen. See Feb 21(eve).
- 3:00: Wellington Winds. Music from Other Worlds. De Meij: Concerto for Euphonium UFO (Canadian premiere). Robert Miller, euphonium; Daniel Warren, conductor. Knox Presbyterian Church, 50 Erb St. W., Waterloo. 519-669-1327. \$20; \$15(sr); free(st). Also Feb 8 (Grandview Baptist, Kitchener).

Monday February 23

• 7:30: Queen's School of Music. MOSAIC. Electroacoustic and acoustic compositions written by students at Queen's University. Harrison-LeCaine Hall, Queen's University, Rm 120, 39 Bader Ln. Kingston. 613-533-2066. Free.

Tuesday February 24

• 12:00 noon: Brock University Department of Music. Music@Noon: Faculty Recital. Zoltan Kalman, clarinet; Erika Reiman, piano. Sean O'Sullivan Theatre, Centre for the Arts, Brock University, 500 Glenridge Ave., St. Catharines. 905-688-5550 x3817. Free.
• 8:00: Kitchener-Waterloo Chamber Music

• 8:00: Kitchener-Waterloo Chamber Music Society. Great String Quintets. Brahms: Quintet No.1 Op.80; Dvořák: Quintet No.3 Op.97. Scott St. John/Solomiya Ivakhiv, violins; Sharon Wei, Doug McNabney, violas; Tom Wiebe, cello. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. \$35; \$30(sr); \$20(st).

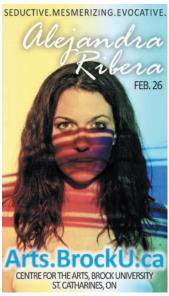
Wednesday February 25

- 12:30: University of Waterloo Department of Music. Noon Hour Concerts: Jazz Duo.

 Interpretations of the Great American Songbook. Mary-Catherine McNinch-Pazzano, voice; Mike Grace, bass. Conrad Grebel University College, 140 Westmount Rd. N., Waterloo. 519-885-0220 x24226. Free.
- 7:30: Hamilton Philharmonic Orchestra.
 Gallery Series. HPO Brass Quintet. Hamilton
 Artists Inc, 161 James Street N., Hamilton.
 905-526-1677 x230. Free, donations welcome.
 Reception following.

Thursday February 26

- 12:00 noon: University of Guelph College of Arts. Thursday at Noon Concert Series: Lyon Duo. Works for violin and piano. MacKinnon Room 107, University of Guelph, 50 Stone Rd., Guelph. 519-824-4120 x52991. Free.
- 12:00 noon: Wilfrid Laurier University Faculty of Music. Music at Noon. Amy Hamilton, flute; James Mason, oboe; Peter Shackleton, clarinet; Derek Conrod, horn; Eric Hall, bassoon. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-884-0710 x4439. Free.



• 7:30: Brock University Department of Music. Alejandra Ribera. Singer/songwriter; jazz/pop. Sean O'Sullivan Theatre, Centre for the Arts, Brock University, 500 Glenridge Ave., St. Catharines. 905-688-5550 x3817. \$44; \$20(st, univ/college); \$5(st, high school).

Friday February 27

- 7:30: Kawartha Concerts. Bravo Series: The Judgement of Paris. Cabaret on the lives of Debussy and Ravel, featuring their music; original songs written and performed by the cast. Tom Allen, writer, narrator, trombone, voice; Kevin Fox: voice, cello, guitar; Lori Gemmell: harp, trumpet, piano, voice; Bryce Kulak: piano, voice, accordion; Patricia O'Callaghan: voice, piano, percussion. All Saints' Anglican Church, 235 Ribidge St., Peterborough. 705-878-5625. \$40; \$35(adv); \$5(st). Also Mar 1 (mat, Lindsay).
- 7:30: Brock University Department of Music. ENCORE! Concert Series: Sarah Jerrom and Friends: The Yeats Project. Sean O'Sullivan Theatre, Centre for the Arts, 500 Glenridge Ave., St. Catharines. 905-688-5550 x3257. \$28.50; \$22.50(sr/st); \$5(eyeGo high school program).
- 7:30: Queen's School of Music. A Night at the Proms ...Then Off to the Music Hall. Queen's Symphony Orchestra; solo singers and ensembles; Gordon Craig, director; Bruce Kelly, producer. Isabel Bader Center for the Performing Arts, 390 King St. W., Kingston. 613-533-2424. \$25. School of Music fundraiser.
- 8:00: **Jeffery Concerts**. *Philip Chui*, *piano*. Timothy Chooi, violin; Cameron Crozman, cello. Wolf Performance Hall, 251 Dundas St.,

- London. 519-672-8800. \$35; \$30(sr); \$15(st).

 8:00: Kitchener-Waterloo Symphony
 Orchestra. Sounds of Simon and Garfunkel.
 Bridge Over Troubled Water, Cecilia, Sound
 of Silence, Scarborough Fair, America, Mrs.
 Robinson and more. AJ Swearingen and
 Jonathan Beedle, guitar and vocals; Michael
 Krajewski, conductor. Centre in the Square,
 101 Queen St. N., Kitchener. 519-745-4711 or
 888-745-4717. \$19-\$86. Also Feb 28.
- 8:00: McMaster University School of the Arts. Shoshana Telner & Jacques Israelievitch. Shoshana Telner, piano; Jacques Israelievitch, violin. Convocation Hall (UH213), McMaster University, 1280 Main St. W., Hamilton. 905-525-9140 x24246. \$20; \$15(sr); \$5(st).
- 8:00: Wilfrid Laurier University Faculty of Music. Opera Production. Puccini: Gianni Schicchi; Ravel: L'enfant et les sortilèges. Theatre Auditorium, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-884-0710 x4439. \$10; \$5(sr); free(st). Also Feb 28, Mar 1(mat).

Saturday February 28

- 10:30am: Kitchener-Waterloo Symphony Orchestra. Kinderconcert Series: The Three Musical Pigs and the Wolf. Works by Bach, Mozart and Beethoven. Licorice Allsorts Clarinet Quartet. Waterloo Region Museum, 10 Huron Rd., Kitchener. 519-745-4711 or 888-745-4717. \$13; \$11(child). Also Feb7(Conrad Centre for the Performing Arts), 21(Waterloo Region Museum).
- 2:00: Kitchener-Waterloo Symphony Orchestra. Youth Orchestra Program, Concert 2. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 888-745-4717. \$13; \$11(st/child).
- 2:00: Peterborough Singers. Soul. Bridget Foley, vocals; Rob Phillips, piano; Steve MCracken, saxophone; Sydney Birrell, conductor. Calvary Pentecostal Church, 1421 Lansdowne St. W., Peterborough. 705-745-1820. \$30; \$10 (st); \$20 (under 30).
- 7:30: Cambridge Community Players.
 Michael Gabriel: Strings Attached. Singersongwriter presents storytelling compositions accompanied by strings and youth choir. 47 Water Street S., Cambridge. 519-623-4076. \$20.
- 7:30: Chorus Niagara. Life Eternal: The Requiems of Mozart and Rutter. Two requiems composed 200 years apart. Calvary Church, 89 Scott St., St. Catharines. 1-866-617-3257 or 905-688-5550 x3257. \$35; \$33(sr); \$25(under 30); \$15(st). 6:45: preconcert chat.
- 8:00: Kitchener-Waterloo Symphony Orchestra. Sounds of Simon and Garfunkel. Bridge Over Troubled Water, Cecilia, Sound of Silence, Scarborough Fair, America, Mrs. Robinson and more. AJ Swearingen and Jonathan Beedle, guitar and vocals; Michael Krajewski, conductor. Centre in the Square, 101 Queen St. N., Kitchener. 519-745-4711 or 888-745-4717. \$19-\$86. Also Feb 27.
- 8:00: Wilfrid Laurier University Faculty of Music. Opera Production. See Feb 27; Also Mar 1(mat).

Sunday March 1

• 2:00: Chamber Music Hamilton. Collegium Musicum 9. Handel: Ti vo' giusta e non pietosa; Voi che udite il mio lamento(both from Agrippina); Bach: Vergnügte Ruh,

- beliebte Seelenlust(from Cantata 170); Widerstehe doch der Sünde(from Cantata 54); Et misericordia(from Magnificat); Violin Concerto in D Minor; Es ist Vollbracht(from St. John Passion); Brandenburg Concerto No.6. Art Gallery of Hamilton, 123 King St. W., Hamilton, 905-525-7429. \$30; \$27(sr); \$10(st).
- 2:30: Kingston Symphony. Rachmaninoff & Tchaikovsky. Borodin: Polovtsian Dances; Rachmaninoff: Rhapsody on a Theme of Paganini; Tchaikovsky: Symphony No.6. Avan Yu, piano; Evan Mitchell, conductor. Grand Theatre, 218 Princess St., Kingston. 613-530-2050. \$20-\$50(adult), \$20-\$45(senior), \$15-\$25(student), \$10(child).
- 2:30: Niagara Symphony Orchestra. 'Next' Gen II: Carnival of the Animals. Bradley Thachuk, conductor. Sean O'Sullivan Theatre, Centre for the Arts, Brock University, 500 Glenridge Ave., St. Catharines. 905-687-4993. \$13.50-\$29.50.
- 2:30: Kawartha Concerts. Ovation Series: The Judgement of Paris. Cabaret on the lives of Claude Debussy and Maurice Ravel, featuring their music and original songs writen and performed by the cast. Tom Allen, writer, narrator, trombone, voice; Kevin Fox: voice, cello, guitar; Lori Gemmell: harp, trumpet, piano, voice; Bryce Kulak: piano, voice, accordion; Patricia O'Callaghan: voice, piano, percussion. Glenn Crombie Theatre, Fleming College, 200 Albert St. S., Lindsay. 705-878-5625. \$40; \$35(adv); \$5(st). Also Feb 27(eve, Peterborough).
- 3:00: John Laing Singers. Poet's Corner 2: Songs of Faith, Hope and Love. Castelnuovo-Tedesco: Romancero Gitano. Emma Rush, guitar and poet. St. Paul's United Church, 29 Park St. W., **Dundas**. 905-628-5238. \$27; \$25(sr); \$15(under 30).
- 3:00: Kawartha Youth Orchestra. Music Magic. Schubert: "Unfinished"; Bizet: Carmen Suite; and other works. Market Hall Performing Arts Centre, 140 Charlotte St., Peterborough. 705-931-7539. \$20; \$15(adv); \$5(vouth).
- 3:00: Wilfrid Laurier University Faculty of Music. Opera Production. See Feb 27(eve).
- 8:00: Kitchener-Waterloo Chamber Music Society/Composers and Improvisers Association of WLU Faculty of Music. Wind Quartet and Barber Shop Vocal Quartet. Student composers: new compositions. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. \$15; \$10(sr); \$8(st).

Tuesday March 3

■11:45am: Wilfrid Laurier University Faculty of Music. Student Recital. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-884-0710 x4439. Free.

Wednesday March 4

• 8:00: Kitchener-Waterloo Symphony Orchestra. Before They Were Famous. Torelli: Sinfonia Op.6 No.4; Mozart: Overture to Apollo and Hyacinthus; Hummel: Fantasie for Viola and String Orchestra; Mendelssohn: Sinfonia No.5 in B-flat; String Octet in E-flat. Natasha Sharko, viola; Daniel Bartholomew-Poyser, conductor. First United Church, 16 William St. W., Waterloo. 519-745-4711 or 888-745-4717. \$35; \$14(st). Also Mar 6(Guelph), 7(Cambridge).

Thursday March 5

- 12:00 noon: Wilfrid Laurier University Faculty of Music. Music at Noon: Kathryn Ladano, bass clarinet and Casey Sokol, piano. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-884-0710 x4439. Free.
- 8:00: Kitchener-Waterloo Chamber Music Society. Soo Bae, Cello and Olena Klyucharova, Piano. All-Bach program: one solo cello suite; one piano work; one sonata for cello and piano (all TBA). KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. \$30: \$25(sr); \$20(st).

Friday March 6

- 8:00: Kitchener-Waterloo Chamber Music Society. Soo Bae, Cello and Mia Chung, Piano. Rachmaninoff: Sonata for cello and piano; Chopin: Sonata for cello and piano; other works TBA. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. \$35; \$30(sr); \$20(st)
- 8:00: Kitchener-Waterloo Symphony Orchestra. Before They Were Famous. Torelli: Sinfonia Op.6 No.4; Mozart: Overture to Apollo and Hyacinthus; Hummel: Fantasie for Viola and String Orchestra; Mendelssohn: Sinfonia No.5 in B-flat; String Octet in E-flat. Natasha Sharko, viola; Daniel Bartholomew-Poyser, conductor. Harcourt Memorial United Church, 87 Dean St., Guelph. 519-745-4711 or

- 888-745-4717. \$35; \$14(st). Also Mar 4(Water-loo), 7(Cambridge).
- 8:00: Wilfrid Laurier University Faculty of Music. Flute Chamber Music. Maureen Forrester Recital Hall, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-884-0710 x4439. Free.

Saturday March 7

- 8:00: DaCapo Chamber Choir. O Earth, Return. Music to mark the turning point in our season, moving from rest and reflection toward new beginnings; featuring 2014 New-Works winning composition. Emery: Night on a Starry Hill (premiere); J. Dove: Passing of the Year; Pärt: Magnificat. Catherine Robertson, piano. St. John the Evangelist Church, 23 Water St. N., Kitchener. 519-725-7549. \$20; \$15(sr/st); \$5(child/eyeGO). Also Mar 8(mat, Waterloo).
- 8:00: Kitchener-Waterloo Symphony Orchestra. Before They Were Famous. Torelli: Sinfonia Op.6 No.4; Mozart: Overture to Apollo and Hyacinthus; Hummel: Fantasie for Viola and String Orchestra; Mendelssohn: Sinfonia No.5 in B-flat; String Octet in E-flat. Natasha Sharko, viola; Daniel Bartholomew-Poyser, conductor. Central Presbyterian Church (Cambridge), 7 Queens Sq., Cambridge, 519-745-4711 or 888-745-4717. \$35; \$14(st). Also Mar 4(Waterloo), 6(Guelph).

MUSIC THEATRE

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

These listings have been sorted alphabetically. Some information here is also included in our *GTA* and *Beyond The GTA* listings sections, but readers whose primary interest is **MUSIC THEATRE** should start their search with this section.

This section is still in development. We welcome your comments and suggestions at publisher@thewholenote.com.

- Acting Up Stage Company/Obsidian Theatre Company. The Wild Party. Music and lyrics by LaChiusa; book by LaChiusa and Wolfe; based on a poem by March. Cara Ricketts (Queenie), Daren A. Herbert (Burrs), Susan Gilmour (Delores), Dan Chameroy, Lisa Horner, Sterling Jarvis, Rebecca Auerbach and others; Robert McQueen, stage director; Bob Foster, music director; Stephanie Graham, choreographer. Berkeley Street Theatre, 26 Berkeley St. 416-368-3110 actingupstage.com. \$25-\$45. Runs Feb 20-22 (previews, start times vary); Feb 25- to March 1 (start times vary); March 6-8 (start times vary).
- Canadian Opera Company. Don Giovanni. Mozart. Jane Archibald, soprano (Donna Anna); Jennifer Holloway, mezzo (Donna Elvira); Michael Schade, tenor (Don Ottavio); Russell Braun, baritone (Don Giovanni); Kyle Ketelsen, bass-baritone (Leporello); COC Orchestra and Chorus; Michael Hofstetter, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231 coc.ca. \$49-\$424; \$22 (under 30). Feb 1,3,6,11,12,14,18 (start times vary).
- Canadian Opera Company. Die Walküre.
 Wagner. Christine Goerke, soprano (Brünnhilde); Heidi Melton, soprano (Sieglinde);

- Clifton Forbis, tenor (Siegmund); Johan Reuter, baritone (Wotan); COC Orchestra and Chorus; Johannes Debus, conductor. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231 coc. ca. \$49-\$424; \$22(under 30). Jan 31, Feb 7,10,13,19,22(start times vary).
- Kawartha Concerts. Bravo Series: The Judgement of Paris. Cabaret on the lives of Debussy and Ravel, featuring their music; original songs written and performed by the cast. Tom Allen, writer, narrator, trombone, voice; Kevin Fox: voice, cello, guitar; Lori Gemmell: harp, trumpet, piano, voice; Bryce Kulak: piano, voice, accordion; Patricia O'Callaghan: voice, piano, percussion. All Saints' Anglican Church, 235 Ribidge St., Peterborough. 705-878-5625. \$40; \$35(adv); \$5(st). Feb 277:30. Also Mar 1 (mat, Lindsay).
- Kawartha Concerts. Ovation Series: The Judgement of Paris. Cabaret on the lives of Claude Debussy and Maurice Ravel, featuring their music and original songs written and performed by the cast. Tom Allen, writer, narrator, trombone, voice; Kevin Fox: voice, cello, guitar; Lori Gemmell: harp, trumpet, piano, voice; Bryce Kulak: piano, voice, accordion; Patricia O'Callaghan: voice, piano, percussion. Glenn Crombie Theatre, Fleming College,

C. Musical Theatre

200 Albert St. S., Lindsay. 705-878-5625. \$40; \$35(adv); \$5(st). Mar 12:30. Also Feb 27(eve, Peterborough).

- Living Arts Centre. A Musical Valentine: An Evening With Adi, Rosie, Judy and Peggy. RBC Theatre, Living Arts Centre, 4141 Living Arts Drive, Mississauga. 905-306-6000 or 1-888-805-8888 livingsartscentre.ca. \$28-\$45. Feb 14 8:00.
- Lower Ossington Theatre. Avenue Q The Musical. 100A Ossington Ave. 416-915-6747 lowerossingtontheatre.com. \$50. Runs until Eeb 14-00
- Lower Ossington Theatre. Seussical The Musical. 100A Ossington Ave. 416-915-6747 lowerossingtontheatre.com. \$30-\$50. Runs Feb 14 to Mar 1, start times vary.
- Lower Ossington Theatre. Spring Awakening. 100A Ossington Ave. 416-915-6747 lowerossingtontheatre.com. \$50-\$60. Runs Feb 5 to Mar 1, start times vary.
- Lower Ossington Theatre. Don't Stop Me Now! - The Music of Queen. 100A Ossington Ave. 416-915-6747 lowerossingtontheatre.com. \$30-\$159.96. Runs Feb 19 to Mar 28 8:00
- Mirvish Theatre. Once. Ed Mirvish Theatre, 244 Victoria St. 416-872-1212 mirvish.com. \$29-\$200. Runs Feb 10 to 27, start times vary.
- Mirvish Theatre. Trey Parker's Cannibal!
 The Musical. Panasonic Theatre, 651 Yonge
 St. 416-872-1212 mirvish.com. \$49.95\$109.95. Runs Feb 10 to Mar 1, start times
 vary.
- North Toronto Players. El Mikado. Jubilee United Church, 40 Underhill Dr. 416-481-4867 northtorontoplayers.com. \$25; \$22(sr); \$15(st); Free(under 14). Runs Feb 20 to Mar 1, start times vary.
- Opera by Request. Cosi fan tutte. Mozart. Jami-Lynn Gubbe, soprano (Fiordiligi); Melissa Peliou, mezzo (Dorabella); Andrea Nunez, soprano (Despina); Jan Nadal, tenor (Ferrando); Janaka Welihinda, baritone (Guglielmo); Lawrence Shirkie, bass-baritone (Don Alfonso); William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365 operabyrequest.ca. \$20. Feb 77:30.
- Opera by Request. Donizetti: L'Elisir d'Amore. Tammy Short, soprano (Adina); Asitha Tennekoon, tenor (Nemorino); Diego Catalla, baritone (Belcore); Keith O'Brien, baritone (Dulcamara); Patricia Auchterlonie, mezzo (Giannetta); William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365 operabyrequest.ca. \$20. Feb 14 7:30.
- Opera by Request. Verdi: Un Ballo in Maschera. Taras Chmil, tenor (Riccardo); Carrie Gray, soprano (Amelia); Michael York, baritone (Renato); Kristine Dandavino, mezzo

- (Ulrica); Larry Tozer, baritone (Samuel); Constantine Meglis, baritone (Tom); Kyle Mac-Donald, baritone (Silvano); Ryan Paul Downey, baritone (Judge/Servant); Kira Braun, soprano (Oscar); William Shookhoff, piano and music director. College Street United Church, 452 College St. 416-455-2365 operabyrequest.ca. \$20. Feb 20 7:30.
- Opera by Request. Boito: Mefistofele.
 George Ossipov, bass-baritone (Mefistofele);
 Ryan Harper, tenor (Faust); Olga Tylman,
 soprano (Marguerite/Helen of Troy); Anush
 Pasishnik, mezzo (Martha/Pantalis); Robert Rawlins, tenor (Wagner/Nereus); Music
 Moves Kids children's chorus; William Shookhoff, piano and music director. College Street
 United Church, 452 College St. 416-455-2365
 operabyrequest.ca. \$20. Feb 277:30.
- Opera York. The Magic Flute. Mozart. Gary Relyea, bass (Sarastro); Nicole Dubinsky, soprano (Queen of the Night); Riccardo Iannello, tenor (Tamino); Geoffrey Butler, artistic director; Renee Salewski, stage director. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. 905-787-8811 operayork.com. \$40-\$50; \$25(st). Mar 5 and Mar 7.7:30.
- Sheridan Theatre. In the Heights. Mac-Donald-Heaslip Hall, Sheridan Institute of Technology and Advanced Learning, 1430 Trafalgar Rd., Oakville. 905-815-4049 sheridancollege.ca. \$25; \$22.50(sr); \$20(alumni). Runs Feb 18 to Mar 1, start times varv.
- Sheridan Theatre. A Man Of No Importance. Studio Theatre, Sheridan Institute of Technology and Advanced Learning, 1430 Trafalgar Rd., Oakville. 905-815-4049 sheridancollege.ca. \$20; \$18(sr); \$15(alumni). Runs Feb 19 to Mar 1, start times vary.
- St. Anne's Music & Drama Society. Gilbert & Sullivan's The Mikado. Laura Schatz/ Brian Farrow, directors. St. Anne's Parish Hall, 651 Dufferin St. 416-922-4415 saintanne. ca. \$25; \$20(sr/st). Runs until Feb 8, start times yarv.
- Soundstreams. The Whisper Opera. Tony Arnold, soprano; International Contemporary Ensemble (ICE); David Lang, composer. The Theatre Centre, 1115 Queen St. W. 416-408-0208. \$67.50. Only 52 people at a time. Postperformance chat. Feb 26 (8:00), 27(7:00 and 10:00pm), 28(mat & eve), Mar 1(2:00).
- Symphony on the Bay/KooGle Theatre.

 An Afternoon of Rodgers and Hammerstein. Songs from Oklahoma, South Pacific,
 The King and I and The Sound of Music. Leslie and Christopher Gray; company of singers aged 6-25. Guest: Denis Mastromonaco, conductor. Burlington Performing Arts Centre, 440 Locust St., Burlington. 905-681-6000 koogletheatre.com. \$18-31. Feb 15 3:00.



Reserved seating.

- Toronto City Opera. Don Giovanni. Mozart. Bradley Hoover, baritone (Don Giovanni); Jackie McIntyre, soprano (Donna Anna); Hannah Coleman/Samantha Weaver, sopranos (Donna Elvira); Amanda Pereira/Carla-Grace Colaguori, sopranos (Zerlina), Ilya Serebrianik/Brunot Nseke, tenors; and others; Beatrice Carpino, director; Adolfo De Santis, conductor; Ivan Jovanovic, piano. Bickford Centre Theatre, 777 Bloor St. W. 416-978-849 torontocityopera.com. \$28; \$20(sr); \$15(st). Runs Feb 11 to 28, start times vary.
- Toronto City Opera. Un Ballo in Maschera. Verdi. Carrie Parks, soprano (Amelia); Slava Serebrianik, tenor (Ricardo); Yevgeny Yablonovsky, baritone (Renato); Stephanie Kim/Olivia Han, sopranos (Oscar); Louise Lo, soprano (Ulrica); Beatrice Carpino, director; Adolfo De Santis, conductor; Ivan Jovanovic, piano. Bickford Centre Theatre, 777 Bloor St. W. 416-978-8849 torontocityopera.com. \$28; \$20(sr); \$15(st). Runs Feb 13 to Mar 1, start times vary.
- University of Toronto Faculty of Music/ Campbell House Museum. Footsteps in Campbell House: Opera Student Composer Collective. Museum tour. Libretto by Michael Patrick Albano. Campbell House Museum,

- 160 Queen St. W. 416-597-0227 x2 music.utoronto.ca. \$20. Feb 1.
- Victoria College Drama Society. Company. Sondheim. Isabel Bader Theatre, 93 Charles St. W. 416-585-4498 vcds.ca. \$15; \$10(sr/st). Mar 5 to 7 8:00.
- VOICEBOX: Opera in Concert. Street Scene. Weill. Monica Whicher, soprano; Jennifer Taverner, soprano; Colin Ainsworth, tenor; VOICEBOX Chorus; Robert Cooper, conductor. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or 1-800-708-6754 operainconcert.com. \$52-\$73. Feb 1 2:30. Reception following.
- Wilfrid Laurier University Faculty of Music. Opera Production. Puccini: Gianni Schicchi; Ravel: L'enfant et les sortilèges. Theatre Auditorium, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-884-0710 x4439 goo.gl/CWIGVj. \$10; \$5(sr); free(st). Runs Feb 27 to Mar 1, start times vary.
- Winter Garden Theatre. Marilyn: Forever Blonde. By Greg Thompson. Sunny Thompson (Marilyn); Stephanie Shine, stage director. 189 Yonge St. 1-855-622-2787. \$46.95-\$107.95. Runs Feb 11,12,13 (7:30), 14 (2:00 and 7:30); 15 (2:00).



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In the Clubs (Mostly Jazz)

120 Dinei

120 Church St. 416-792-7725 102diner.com (full schedule)

February 27 6pm *Voice, Bass, & Sax: Ori Dagan, Jordan O'Connor, & Allison Young* PWYC.

80 Gladstone

80 Gladstone Ave. 416-516-7199 80 gladstone.com (full schedule)

Allevcatz

2409 Yonge St. 416-481-6865 alleycatz.ca

All shows: 9pm unless otherwise indicated. Call for cover.

Every Mon 8pm Salsa Night w/ Frank Bischun and free lessons. Every Tue 8:30pm Bachata Night w/ DJ Frank Bischun and free lessons. Every Wed 8:30pm Carlo Berardinucci Band. No Cover. February 4, 11 Carlo Berardinucci Jazz Band. February 5 Mark Brathwaite. February 6, 7, 13, 14 Lady Kane. February 12 Jazz Biscuit. February 19 Joanne Morra & The France St Ens. February 20, 27 Taxi. February 21, 28 Soular. February 26 Wild "T" Tony Springer.

Annette Studios

566 Annette St. 647-880-8378 annettestudios.com

Every Mon 9:30pm *Jazz Jam w/ Jared Gold-man Quintet*. Suggested donation \$12/\$9(st).

Artword Artbar

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

February 5 8pm Doug Murphy's Quartet: Doug Murphy (guitar), Tim Kulakowsky (guitar), Brian Ropcean (drums), Allana Gunn (bass). February 6 8pm CP3: Chris Platt (guitar), Phill Albert (bass), Mike Rajna (drums). February 7 8:30pm ATOMIC: Fredrik Ljungkvist (reeds), Magnus Broo (trumpet), Håvard Wiik (piano), Ingebrigt Håker Flaten (bass), Hans Hulbækmo (drums). February 13 8pm Beg to Differ Trio: Tim Ninehouse (keyboards, voice), Doug Sikma (guitar), Steve Foster (drums). February 14 8pm Jazz Valentine Special with The Scott Taplay Group: Jill Mckenna (bass), Brandon Monroe (drums), Victor Agrippa (sax), Scott Taplay (guitar). February 21 8pm Carlos Rodriguez Quartet: Randy Stirtzinger (piano), Mike Filice (flute and sax), Fhanor Molina (bass), Carlos Rodriguez (drums).

Axis Gallery and Gril

3048 Dundas St. W 416-604-3333 axisgalleryandgrill.com (full schedule)

All shows: No cover/PWYC

Blakhird The

812b Bloor St. West 647-344-7225 theblakbird.com/ (full schedule)

Bloon

2315 Bloor St. W. 416-767-1315 bloomrestaurant.com All shows: No minors. Call for reservations. **February 14** 9pm *Amanda Martinez* \$85 (with special Valentine's Day dinner).

Boat Restaurant, The

158 Augusta Ave. 416-593-9218 theboatkensington.com (full schedule) **February 20** 7:30pm *Taste of Motown with The Barrymores*.

Castro's Lounge

2116e Queen St. E 416-699-8272 castroslounge.com (full schedule) All shows: No cover/PWYC **Every Wed** 6pm *The Mediterranean Stars*. **Every Saturday** 4:30 *Big Rude Jake*.

C'est What

67 Front St. E (416) 867-9499 cestwhat.com (full schedule) **February 7, 21** 3pm *The Hot Five Jazzmakers* No cover/PWYC. **February 14, 28** 3pm *The Boxcar Boys* No cover/PWYC.

Chalkers Pub Rilliands & Ristro

247 Marlee Ave. 416-789-2531 chalkerspub.com (full schedule) Every Wed 8pm-+midnight Girls Night Out Jazz Jam w/ host Lisa Particelli. PWYC. February 7 6pm Lorne Lofsky (guitar) Trio with Kieran Overs (bass), Barry Romberg (drums) \$15. February 8 7pm Simone Morris (voice) Trio Plus One with Mike Freedman (guitar), Mike Pelletier (bass), feat. Joel Haynes (drums) \$10. February 14 6pm Lorne Fern Lindzon (voice, piano) Trio with Brendan Davis (bass), Nick Fraser (drums) \$15. February 15 7pm The Love Hangover: Duets on the theme of Love with Zebulun Barnow, Beverly Taft, and featured guests \$10. February 21 6pm Jon Challoner (trumpet) and Robi Botos (piano): Tribute to Roy Eldridge and Oscar Peterson \$15. February 22 7pm Bartosz Hadala (piano) quartet with Geoff Hibka (guitar), Mike Ferfolia (bass, voice), Marito Marques (drums) \$10. February 28 6pm Nancy Walker (piano) Trio with Kieran Overs (bass), Ethan Ardelli (drums) \$15.

Classico Pizza & Pasta

2457 Bloor St. W 416-763-1313 classicopizza.com (Full schedule)

DeSoto

1079 St. Clair Ave. W 416-651-2109 desotos.ca (Full schedule) **Every Sun** 11am-2pm *Sunday Live Jazz Brunch hosted by Anthony Abbatangeli* No Cover.

Dominion on Queen

500 Queen St. E 416-368-6893 dominiononqueen.com (full schedule) Call for cover charge info.

Emmet Ray, The

924 College St. 416-792-4497 theemmetray.com (full schedule) All shows: No Cover/PWYC

February 2 7pm Steve 'n' Tyler Quartet: Matt Lagan (saxophone), Scott Hunter (bass), Tyler Goertzen (drums), Steve Dale (guitar); 9pm God's Gift to Yoda: Harley Card (guitar), Don Scott (guitar), Michael Herring (bass), Nico Dann (drums). February 5 9pm John Wayne Swingtet: Wayne Nakamura (guitar), Abbey Sholzberg (bass), John Farrell (guitar). February 9 7pm Max Sennit Trio; 9pm Anthony Szczachor Trio. February 16 7pm David Occhipinti (guitar) & Anna Atkinson (voice).

Flying Beaver Pubaret, The

488 Parliament St. 647-347-6567 pubaret.com (full schedule) Free Times Cafe 320 College St. 416-967-1078 freetimescafe.com (full schedule)

Cate //03

403 Roncesvalles Ave. 416-588-2930
gate403.com All shows: PWYC.
Every Wed 9pm Julian Fauth Blues Night.
Every Sat 5pm Bill Heffernan and His Friends.
February 2 5pm Mike Daley Jazz Trio; 9pm
Michael O'Grady with His Friends. February 3 5pm Howard Willett Blues Duo; 9pm
Bruce Chapman Blues Duo with featured
guests. February 6 5pm Fraser Melvin Blues
Band. February 9 9pm Clela Errington Root
Music Duo.

Grossman's Taverr

379 Spadina Ave. 416-977-7000 grossmanstavern.com (full schedule) All shows: No cover (unless otherwise noted.)

Habits Gastropub

928 College St. 416-533-7272 habitsgastropub.com (full schedule) **February 6** 9pm *Bossa Tres*. **February 7** 9pm *Diego Hinojosa*. **February 14, 28** 9pm *Chris Platt Trio*.

Harlem Pactaurant

67 Richmond St. E. 416-368-1920

harlemrestaurant.com (full schedule) All shows: 7:30-11pm (unless otherwise noted.) Call for cover charge info. February 2, 9, 16, 23 Neil Brathwaite. February 6, 13, 20, 27 Dave Hutchinson Jazz & Blues Band. February 21 Liz Loughrey & Adrian X. February 28 Kristin Fung.

Hirut Cafe and Restaurant

2050 Danforth Ave. 416-551-7560 All shows: PWYC / \$5 / \$10 **Every Sun** 3pm Open Mic with Nicola Vaughan: folk/country/jazz/world/R&B.

Home Smith Bar - See Old Mill, The

ługh's Room

2261 Dundas St. W. 416-531-6604 hughsroom.com

All shows: 8:30pm (unless otherwise noted). February 1 The Universe of John Lennon with Michael Occhipinti & Shine On \$22.50(adv)/\$25.00(door). February 3 10am Toronto Ravel \$15. February 6 A Tribute to the Delta Blues \$25.00(adv)/\$27.50(door). February 7 Fathead & Friends Benefit for John Mays \$25.00(adv)/\$30.00(door). February 8 The 15th Annual Banjo Special \$20.00(adv)/\$22.50(door). February 10 Jane Harbury presents Discoveries \$15.00(adv)/\$17.00(door). February 12 8pm The 2015 JAZZ.FM91 Cabaret Series \$40(general)/\$35(students). February 13 Alfie Zappacosta \$34(adv)/\$39(door). February 14 Jackie Richardson and Micah Barnes: A Jazz Valentine \$28(adv)/\$32(door). February **15** *Jimmy Webb* \$47.50(adv)/\$50.00(door). February 19, 20 Albert Lee \$35.00(adv)/\$40.00(door). February 21 "The Way to San Jose": The Music of Burt Bacharach \$27.50(adv)/\$30(door). February 22 2pm Ken Whiteley's Gospel Matinee \$20(adv)/\$22.50(door). February 24 Ashley MacIsaac: 40th Birthday Celebration \$35.50(adv)/\$40.00(door). February 25 8pm The 2014/15 JAZZ.FM91 Songwriters Series – Jazz from the World of Disney: The Sherman Brothers \$39(general)/\$35(students). February 26 Lorraine Klaasen: A Tribute to Miriam Makeba \$32.50(adv)/\$35.00(door). February 27, 28 Iris Dement \$37.50(adv)/\$40(door).

Jazz Bistro, The

251 Victoria St. 416-363-5299 jazzbistro.ca

February 112pm Sunday Brunch with Eli Pasic \$5; 7pm Sunday Cabaret with Sherie Marshall \$15. February 3 7pm JAZZ. FM91 Piano Series: Bill Charlap \$27.50. February 4 8pm R&B Night w/ Soul Stew: Michael Dunston (lead vocals, percussion),

Featuring some of Toronto's best jazz musicians with a brief reflection by Jazz Vespers Clergy

February 8 at 4:30 pm
TRIBUTE TO EUBIE BLAKE
Gord Sheard (solo piano), Tribute talk by Brian Barlow

February 22 at 4:30 pm, STEVE McDADE QUARTET Steve McDade (trumpet), Scott Alexander (bass), Brian Barlow (drums), David Restivo(piano)

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Admission is free; donations are welcome.

Philips Anglican Church

- Sunday, February 8, 4:00 PM | Jazz Vespers
 Joy Lapps-Lewis Quartet
- Sunday, February 15, 4:00 PM | Dixieland Vespers Bob DeAngelis Mardi Gras Band
- Sunday, March 8, 4:00 PM | Jazz Vespers
 Barry Livingston Group

St. Philip's Anglican Church Etobicoke 25 St. Phillips Road (near Royal York + Dixon) 416-247-5181 · stphilips.net · free will offering

D. In the Clubs (Mostly Jazz)

David Gray (quitar, background vocals), Matt Horner (keyboards, background vocals), John Johnson (saxophones), Mark Kelso (drums, background vocals), Robert Occhipinti (bass, background vocals) \$15. February 5, 6, 7 9pm Mark McLean (drums), with Wade O. Brown (voice, piano), James Bryan (guitar), JK (bass) \$15(Thurs)/\$20(Fri/Sat). February 8 12pm Sunday Brunch with Eli Pasic \$5; 7pm Sunday Cabaret with Dorothy Stone \$20. February 10 8pm Julian Fauth (piano, voice) with Jay Danley (guitar), Shawn Nykwist (sax), Tim Hamel (trumpet), James Thomson (bass), Ken Yoshioka (harmonica), Jon McCann (drums) \$15.00. February 11 8pm George Olliver (voice) with Tony Padalino (piano), Peter Mueller (guitar), Eli Elisenburg (bass), Paul Delong (drums) \$15.00. February 12, 13, 14 9pm Valentine's Weekend with June Garber and the Mark Keiswetter Trio \$15(Thurs)/\$20(Fri)/\$250(Saturday, includes dinner, champagne and flowers). February 15 12pm Sunday Brunch with Eli Pasic \$5;7pm George Evans: "Down with Love: A Post-Valentine Cabaret" \$15. February 17 8pm Lenny Solomon: "Blues Violin" CD Release: Lenny Solomon (violin), Mark Lalama (piano), Marc Ganetakos (guitar), Shelly Berger (bass), Steve Heathcote (drums) \$15. February 18 8pm Parkside Drive: Meghan Parnell (voice), David Barnes (quitar), Todd Pentley (piano), Michael Meusel (bass), Joshua Park (drums) \$15. February 19, 20, 21 9pm Ernesto Cervini's Turboprop: Tara Davidson (alto sax), Kelly Jefferson (tenor sax), William Carn (trombone), Adrean Farrugia (piano), Jim Vivian (bass), Ernesto Cervini (drums) \$15. February 22 12pm Sunday Brunch with Eli Pasic \$5. February 24 8pm Chris Tsujiuchi (voice), with Mark Kieswetter (piano), Ross MacIntyre (bass), Rob Claxton (drums) \$15. February 25 8pm Brave New Records Double-Bill: Mack Longpre (drums), Group: Alison Au (sax), Tara Kannagara (trumpet), Rob Grieve (guitar), Chris Pruden (keys), Tyler Emond (bass); 9:30pm Brave New Records Double-Bill: Alex Tait (voice) with Thomas Francis (keys), Mack Longpre (drums), Shafton Thomas (bass), Neil Whitford (quitar) \$15 for both sets. Feb**ruary 26, 27, 28** 9pm *Don Thompson* (vibes) Quartet with Reg Schwager (quitar), Jim Vivian (bass), Terry Clarke (drums) \$15(Thurs/ Fri)/\$20(Sat).

Jazz Room, The

Located in the Huether Hotel, 59 King St. N., Waterloo. 226-476-1565 kwjazzroom.com (full schedule) All shows: 8:30-11:30. Attendees must be 19+. February 6 8:30pm Alfredo Caxaj (percussion voice) Latin Jazz Ensemble with Paco Luviano (bass), Rob Larose (percussion), Steve McDade (trumpet), Dave Wiffen (sax), Peter Hysen (trombone) \$20/\$10(st). February 7 8:30pm Robi Botos (piano) Trio with Jim Vivian (bass), Ted Warren (drums) \$20/\$10(st). February 13 8:30pm Francois Jalbert \$18/\$9(st). February 14 8:30pm Vinx (voice) / Julie Michels (voice) Quartet with Adam Bowman (drums), TBA (piano) \$18. February 19 8pm Genticorum \$20. February 20 8:30pm Ted Gibbons (guitar) Band with Charlie Bell (saxophone), Matthew Lima (bass), Andy McPherson (drums) \$16. February 21 8:30pm Tom Guarna (guitar) Quartet

with Manuel Valera (piano), Orlando le Fleming (bass), E.J. Strickland (drums) \$18. February 27 8:30pm Rachel Therrien \$18. February 28 8:30pm Turboprop Sextet: Kelly Jefferson (tenor sax), Tara Davidson (alto sax), William Carn (trombone), Adrean Farrugia (piano), TBA (bass), Ernesto Cervini (drums) \$20.

Joe Mama's

317 King St. W 416-340-6469 ioemamas.ca

Every Tue 6pm Jeff Eager: Every Wed 6pm Thomas Reynolds & Geoff Torrn. Every Thurs 9pm Blackburn. Every Fri 10pm The Grind. Every Sat 10pm Shugga. Every Sun 6:30pm Organic: Nathan Hiltz (guitar); Bernie Senensky (organ); Ryan Oliver (sax), Morgan Childs (drums).

KAMA

214 King St. W. 416-599-5262 kamaindia.com (full schedule) All shows: 5-8pm.

Local Gest. The

424 Parliament St. 416-961-9425 (call for concert schedule)
Jazz Sundays 4:30-7:30pm. No Cover.

Lula Lounge

1585 Dundas St. W. 416-588-0307 lula.ca (full schedule)

February 6 7:30pm Laura Fernandez Trio Free before 8pm; 10:30pm Changui Havana \$15, free for women before 10pm, February 710:30pm Conjunto Lacalu \$15. February 8 8pm Joe Driscoll & Sekou Kouyate T \$20. February 12 8pm Zorana Sadiq \$20. February 13 7:30pm David Buchbinder Trio Free before 8pm. February 14 7pm Valentine's Day Romance & Dance with Payadora \$15; 10:30pm Yani Borrell \$15. February 15 8pm The Salida Project \$10. February 18 8pm Samantha Martin & Delta Sugar Album Release Party \$10 to \$15. February 21 10:30 Ricky Franco & The P-Crew Orchestra \$15. February 26 7:30pm SONUSKAPOS \$10. February 277:30pm Alexis Baro Quartet Free Before 8pm. February 28 10:30 Orguesta Fantasia \$15.

Manhattans Pizza Bistro & Music Club

951 Gordon St., **Guelph** 519-767-2440 manhattans.ca (full schedule) All shows: PWYC

February 4, 11 Jokela & Vogan feat. Charlie Cooley. February 6, 18, 28 John Zadro. February 7 Les Petits Nouveaux. February 8, 22, 27 Stan Chang. February 10, 20, 24 Carmen Spada. February 13, 14 Alex Pangman & Her Alleycats. February 26 Joni Nehrita Duo.

Mezzetta Restaurant

681 St. Clair Ave. W 416-658-5687 mezzettarestaurant.com (full schedule) All shows: 9pm, \$8 unless otherwise noted.

Monarch Tavern

12 Clinton St. 416-531-5833 themonarchtavern.com (full schedule) **February 9** 7:30pm Martin Loomer & His Orange Devils Orchestra \$10.

Monarchs Pub

At the Eaton Chelsea Hotel

33 Gerrard St. W. 416-585-4352 monarchspub.ca (full schedule)
All shows: 8pm-midnight. No Cover.
February 4 Brownman Akoustic Trio. February 5 The Swingin' Blackjacks. February 11 The Harley Card Quartet. February 12 Wild T& the Spirit. February 18 Gene Hardy. February 19 Son Roberts. February 25 The Toronto Jazz Collective. February 26 The Gary Kendall Band.

Morgans on the Danforth

1282 Danforth Ave. 416-461-3020 morgansonthedanforth.com (full schedule) All shows: 2-5pm, no cover.

February 1 2pm Dave Restivo (piano) & Beverly Taft (voice). February 8 2pm Allyson Morris (voice) Trio with Mark Kieswetter (piano), Ross MacIntyre (bass).

Musideum

401 Richmond St. W., Main Floor 416-599-7323

musideum.com (Full schedule)

February 7 8pm Steve Koven Solo Piano Concert \$20. February 8 3pm Bruce Chapman; 8pm Storyville Project Trio: Sarah Begin (voice), Jorge Gavidia (banjo, Cuban tres, bass, voice), Bilbert Nolasco (percussion, voice) \$20. February 20 8pm Natasha Roldán & Jorge Gil \$20/\$10(st). February 26 6pm Jambanda \$20.

Nawlins Jazz Bar & Dining

299 King St. W. 416-595-1958
nawlins.ca
All shows: No cover/PWYC
Every Tue 6:30pm Stacie McGregor. Every
Wed 7pm Jim Heineman Trio. Every Thu 8pm
Nothin' But the Blues w/ guest vocalists.
Every Fri 8:30pm All Star Bourbon St. Band.
Every Sat 6:30pm Sam Heinman; 9pm All
Star Bourbon St. Band. Every Sun 7pm

Nice Bistro, The

117 Brock St. N., **Whitby**. 905-668-8839 nicebistro.com (full schedule)

Old Mill, The

21 Old Mill Rd. 416-236-2641 oldmilltoronto.com

Brooke Blackburn.

The Home Smith Bar: No Reservations. No Cover. \$20 food/drink minimum. All shows: 7:30-10:30pm

February 5 Luanda Jones (voice) Quartet with Gord Sheard (piano), George Koller (bass), Mark Kelso (drums). February 6 James Brown (guitar) Trio with Ernie Tollar (sax), Jim Vivian (bass). February 7 Lou Pomanti (piano) Trio with Marc Rogers (bass), Davide DiRenzo (drums). February 12 John Sherwood (piano) Trio with Steve Wallace (bass), Terry Clarke (drums). February 13 Alison Young (sax) Trio with Jeff McLeod (piano), Paul Novotny (bass). February 14 William Carn (trombone) & Tara Davidson (sax) Quartet with Nancy Walker (piano), Kieran Overs (bass). February 19 Ilana Waldston (voice) Trio with Mark Kieswetter (piano), Ross MacIntyre (bass). February 20 Josh Grossman (trumpet) Trio with Don Scott (guitar), Jon Maharaj (bass). February 21 Don Vickery (drums) Trio with Mark Eisenman (piano), Neil Swainson (bass). February 26 Lara Solnicki (voice) Trio with Ted Quinlan (guitar), Mike Downes (bass). February

27 Hilario Duran (piano) Trio with Roberto Occhipinti (bass), Mark Kelso (drums). February 28 Chase Sanborn (trumpet, flugelhorn) Duo with Mark Eisenman (piano).

Painthox Bistro

555 Dundas St. E. 647-748-0555 paintboxbistro.ca (Full schedule)

Painted Lady, The

218 Ossington Ave. 647-213-5239 thepaintedlady.ca (full schedule)

Pilot Tavern, The

22 Cumberland Ave. 416-923-5716
thepilot.ca All shows: 3:30pm. No Cover.
February 7 Roberto Occhipinti (bass) Quartet with Luis Deniz (sax), Mark Kelso (drums),
TBA (piano). February 14 Alexis Baro Quartet. February 21 Sugar Daddies Sexett: John
Johnson (sax), Dave Dunlop (trumpet), Gord
Sheard (piano), Tom Bellman (guitar), Steve
Conover (bass), Peter Howard (drums). February 28 Christopher Butcher Quartet.

Poetry Jazz Café

224 Augusta Ave. 416-599-5299 poetryjazzcafe.com (full schedule) All shows: 9pm

Reposado Bar & Lounge

136 Ossington Ave. 416-532-6474 reposadobar.com (full schedule)

Reservoir Lounge, The

52 Wellington St. E. 416-955-0887 reservoirlounge.com (full schedule). **Every Tue** 9:45pm *Tyler Yarema* and his Rhythm. **Every Wed** 9:45pm Bradley and the Bouncers. **Every Tu** 9:45pm Mary McKay. **Every Fri** 9:45pm Dee Dee and the Dirty Martinis. **Every Sat** 9:45pm Tyler Yarema and his Rhythm.

Rex Hotel Jazz & Blues Bar, The

194 Queen St. W. 416-598-2475 therex.ca (full schedule) Call for cover charge info.

February 1 12pm Excelsior Dixieland Jazz Band; 3:30pm Club Django; 7pm Autobahn; 9:30pm Scott Marshall Group. February 2 6:30pm U of T Jazz Ensembles; 9:30 Humber College Jazz Ensembles. February 3 6:30pm Trevor Giancola Trio; 9:30 Classic Rex Jam hosted by Chris Gale. February 4 6:30pm Brett Higgins Group; 9:30 Matt Wilson Quartet (NYC). February 5 6:30pm Worst Pop Band Ever; 9:30 Matt Wilson Quartet (NYC). February 6 4pm Hogtown Syncopators; 6:30pm The Jive Bombers; 9:45 Atomic (Sweden/Norway). February 7 12pm Danny Marks and Friends; 3:30 Laura Hubert Group; 7:30pm Nick Teehan Group; 9:45 Dave Young Group. February 8 12pm Excelsior Dixieland Jazz Band; 3:30pm Red Hot Ramble; 7pm Autobahn; 9:30pm Nick Scott Group. February 9 6:30pm U of T Jazz Ensembles; 9:30 Humber College Jazz Ensembles. February 10 6:30pm Trevor Giancola Trio; 9:30 Classic Rex Jam hosted by Chris Gale. February 11 6:30pm Juhas Brothers; 9:30 Mike Milligan Group. February 12 6:30pm Worst Pop Band Ever; 9:30 Robb Cappelletto Group. February 13 4pm Hogtown Syncopators; 6:30pm The Jive Bombers; 9:45 Chuck Jackson. February 14 12pm Danny Marks and Friends; 3:30 N.O.J.O.

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

Continued from page 18

Martin Loomer on Jim Galloway

Guitarist, arranger and bandleader Martin Loomer, told me that his 14-piece outfit, the Orange Devils, would likely not exist were it not for the encouragement of one wee yet powerful jazzman:

"I met Jim Galloway in the late 1970s," remembers Loomer. "His cornetist with the Metro Stompers, Ken Dean, was the father of saxophonist Alex Dean, who was in the band I was in at the time, Shox Johnson and his Jive Bombers. Jim wanted to organize a band like the National Jazz Repertory Orchestra that Chuck Israels was leading in the U.S. Ted O'Reilly booked the proposed band for a CJRT Science Centre concert, forcing us both to get moving. I wrote arrangements by transcribing numbers from tapes Jim gave me, and he organized the personnel and logistics.

Jim introduced me to any number of great bands and artists whose recorded work I continue to mine for pieces the Orange Devils can recreate and perform live once again. He gave me the opportunity to transcribe any arrangement I thought suitable for the band, and to get it played as soon as it was ready. I also met and worked with many great musicians, not only from Toronto, but elsewhere, like Jay McShann, Fraser MacPherson and Clark Terry. Certainly his influence changed the direction of my musical career and most of my endeavors for the past 25 years."

These days Martin Loomer and the Orange Devils make for happy ears and happy feet when they perform at private functions, from dance halls to weddings, as well as every second Monday of the month at the Monarch Tavern on Clinton Street.

"The band loves playing at the Monarch Tavern," says Loomer. "The management and staff are great supporters and super co-operative. They've been very patient and allowed us the chance to try and develop a following. And they have that great rarity, a grand piano, which they maintain quite well! The ambiance is perfect for what we do. It's kind of like having a paid rehearsal with a bunch of friends dropping by to listen and party with us. Relaxed and fun. Because of our size and style, we haven't been able to play many other venues. We've done several concerts, notably for the Duke Ellington Society, which are wonderful, but they don't have the same relaxed atmosphere as being in a club, not to mention the availability of alcohol."

In addition to reed players such as Merlin Williams, Tom Skublics and Andy Ballantyne, soloists include Scott Suttie on trombone, John MacLeod on trumpet and Richard Whiteman at the piano, to name a mere few. In addition to playing instrumental charts by the likes of Fletcher Henderson, Benny Carter, Jimmy Lunceford, Count Basie and Duke Ellington, each gig features a handful of vocal tunes delivered charmingly by Rita di Ghent. Says di Ghent:

"Being the band vocalist in the Orange Devils is a dream gig. Who wouldn't want to sing on stellar arrangements with A-list players that

Martin Loomer and the Orange Devils swing like crazy? And Marty is a dream bandleader. He knows my band with the swing dance crowd."

voice and chooses repertoire accordingly: a lot of bluesy material like Fine Brown Frame and Going to Chicago and complex ballads like Ellington and Strayhorn's Daydream. He consults with me on every tune. He's so kind and talented. I'm delighted that his tireless work has paid off and that the Orange Devils are quickly becoming the 'it'

Indeed, what has made the monthly Mondays especially marvellous of late is an increasingly loyal following of swing dancers.

"I have to say, I'm always mindful of the fact that the music we play was originally conceived to be played for dancers. So we're all very pleased when it can serve its original function and inspire swing dancers to get out on the floor and show their finest Lindy Hop moves. If the dancers are in the mood, then the band falls in the groove and we feed on each other's energy."

Monday February 9 will be the next gig for Martin Loomer and the Orange Devils. Ten dollars at the door is the best deal in town, and while enjoying these fantastic arrangements performed by stellar players and joyously interpreted on the dance floor, I challenge you not to smile! O

Ori Dagan is a Toronto-based jazz musician, writer and educator who can be reached at oridagan.com.

(Neufeld Occhipinti Jazz Orchestra); 7:30 The Bacchus Collective; 9:45 Tara Kannangara Group. February 15 12pm Excelsior Dixieland Jazz Band; 3:30pm Dr. Nick & The Rollercoasters; 7pm Autobahn; 9:30pm Run Stop Run. February 16 6:30pm U of T Jazz Ensembles; 9:30 John Cheeseman Jazz Orchestra. February 17 6:30pm Trevor Giancola Trio; 9:30 DanJam Orchestra (New York). February 18 6:30pm Juhas Brothers; 9:30 DanJam Orchestra (New York). February 19 6:30pm Worst Pop Band Ever: 9:45 Tom Guarna Quartet (New York). February 20 4pm Hogtown Syncopators; 6:30pm The Jive Bombers; 9:45 Tom Guarna Quartet (New York). February 21 12pm Danny Marks and Friends: 3:30 Swing Shift Big Band; 7:30pm The Sinners Choir; 9:45pm Marito Marques Group. February 22 12pm Excelsior Dixieland Jazz Band; 3:30pm Freeway Dixieland Band; 7pm Autobahn; 9:30pm Three Blind Mice. Feb-

ruary 23 6:30pm U of T Jazz Ensembles;

8:30 John McLeod's Rex Hotel Jazz Orchestra. February 24 6:30pm Trevor Giancola Trio; 9:30 Classic Rex Jam hosted by Chris Gale. February 25 6:30pm Brett Higgins Group; 9:30 Eric Deutsch & The Jazz Outlaws (Brooklyn). February 26 6:30pm Worst Pop Band Ever; 9:30 Eric Deutsch & The Jazz Outlaws (Brooklyn). February 27 4pm Hogtown Syncopators; 6:30pm The Jive Bombers; 9:45 Jeff King's Catalyst. February 28 12pm Danny Marks and Friends; 3:30 Jazz Mechanics Big Band (Brampton); 7:30pm Nick Teehan Group; 9:45 Dave Liebman (NYC) with Mike Murley Ouartet.

1980 Queen St. E. 416-849-5064 (call for full schedule)

1376 Danforth Ave. 647-748-1376 sauceondanforth.com

All shows: No cover.

Every Mon 9pm The Out Of Towners: Dirty Organ Jazz. Every Tue 6pm Julian Fauth. February 11 6pm Ewan Farncombe.

Seven44

(Formerly Chick n' Deli/The People's Chicken) 744 Mount Pleasant Rd. 416-489-7931 seven44.com (full schedule)

February 27:30pm Advocats Big Band No cover. February 9 7:30pm Bob Cary Big Band No cover. February 16 7:30pm George Lake Big Band No cover. February 23 7:30pm Mega City Swing Big Band No cover.

156 Cumberland St. 416-967-7676 tonibulloni.com (full schedule) No Cover. Saturday shows: 9pm. \$30 food/ drink minimum, Sunday shows: 6pm, \$25

February 21 Irene Torres. February 28 Gene

Hardy & Donavan LeNabat.

292 Brunswick Ave. 416-923-8137 tranzac.org (full schedule) 3-4 shows daily, various styles. Mostly PWYC. Every Mon 10pm Open Mic Mondays. Every Thurs 7:30pm Bluegrass Thursdays: Houndstooth. Every Fri 5pm The Foolish Things (folk). This month's shows include: February 1, 15 5pm Monk's Music. February 3 10pm Peripheral Vision. February 6 7pm Bass-Piano! With Andrew Wedman, Tania Gill, & Ryan Driver. February 8 10pm The Lina Allemano Four. February 10 10pm Stop Time. February 20 7:30 Dust: The Quietest Big Band in the Known World. February 17 10pm The Ken McDonald Quartet. February 25 7:30pm Trevor Giancola. February 27 10pm The Ryan Driver Sextet.

The Space and its Place in the Music: ArrayMusic Studio

ANDREW TIMAR

ver the past few months I have looked at several local venues presenting concerts listed in *The WholeNote*. These spaces range from the venerable Music Gallery, whose motto "Toronto's centre for creative music" has taken it into its 38th season, to the Aga Khan Museum's world music-rich concert series, now in its fourth month.

Their stories encompass their venue's architecture and the public geographies they inhabit and serve. For example, the Music Gallery's office and primary downtown venue, a block north of Queen Street West, is the modestly sized St. George the Martyr Anglican Church, its Gothic revival bell tower dating to 1844. The church site looks onto Grange Park and the 105-year old University Settlement social service centre. At the other end of the park sits the near 200-year-old former grand brick home called The Grange and its heir, the AGO. When viewed in the context of its historic urban geography, it strikes me that even though much of its music programming inhabits the experimental edge, the Music Gallery's site echoes with distinctively old-Toronto tones.

On the other hand the Aga Khan Museum's state-of-the art 380-seat hall is nested in a gleaming fractal stone-clad building. It opened just last September in a commercial swath of suburban Don Mills within earshot of the Don Valley Parkway. Conceived by the award-winning Japanese architect Fumihiko Maki, its setting, adjacent to the gleaming Ismaili Centre, imbues the entire site with an international latemodernist outlook.

ArrayMusic Ensemble and its Studio

In this issue we will explore another seminal venue, the ArrayMusic Studio in terms of its various mandates and geographies, as filtered through the lens of two recent concerts held at it's new studio space on Walnut Avenue.

Before it managed a concert venue, Array was an avant-garde music ensemble dedicated to commissioning and programming "full spectrum multimedia works, electronic events, group improvisations, music and dance collaborations." Launched April 20, 1972 by a cohort of University of Toronto composition students in a concert presented at Walter Hall, it is still going strong today. By the early 1980s the group's growth required a dedicated rehearsal facility. It found one in a furbished garage on Albany Avenue in the upper Annex. (I recall parties there were a bit drafty in the winter, but then cold breezes just inflame the resolve of the young.)

Then, for some two decades Arraymusic rented a multifunctional space consisting of a studio and offices at the Liberty Village Artspace building. The large brick structure had served as a winery back in the day. During Artscape's 1991-2012 tenure, its tenants infused the neighbourhood with energy and played a "catalytic role in the reinvention of Liberty Village from a campus of under-utilized industrial buildings to an important cluster of creative sector employment." So observed architect Stephanie Calvet in her 2013 article on *UrbanToronto.ca*.

I spent many hours there rehearsing with the Evergreen Club Contemporary Gamelan and several other groups, as well as attending numerous workshops and concerts. An era came to an end when Artscape's lease was terminated November 30, 2012.

Luckily Arraymusic artistic director Rick Sacks had located a



suitable new Arraymusic location in another weathered brick industrial building, this time at 144 Walnut Ave. Even though the second floor space was in a raw state, Sacks saw plenty of potential. After installing a new floor, partitions and fixtures were added. The renovated space is now organised into two areas. The main room, the Studio, is a 1,200 sq. ft. rehearsal and performance space with a capacity of 60; the second area houses six rental offices, one of which Arraymusic occupies. The Arraymusic Studio opened for business in 2013, yet only a brief year later *blogTO* ranked it among the top five "experimental music" venues in Toronto.

What are the neighbours like? Zooming out on the map we see that Arraymusic's space is located in a mixed commercial-residential zone just south of the busy retail and arts hub of Queen Street West and just north of Adelaide Street. In a newer concrete block adjacent building, Toronto's largest distributor of packaged ice, ice machines and ice sculptures busily serves the GTA's frozen potable water needs. Outside, about 30 metres to the south side of Adelaide, lies the pleasantly green northern end of Stanley Park. Residential houses, town homes and low-rise apartments are the backbone of the neighbourhood, but its texture is liberally infused with commercial pockets housing several art galleries and stationary and printing studios. A womenswear studio, model agency and TV production company are a few short blocks away. A collaborative workspace centre with 153 members, comprised of small startup teams and social entrepreneurs, is a recent neighbourhood addition, perhaps a harbinger of future trends.

While the shifting dynamic of the neighbourhood around the Studio augurs well for a dynamic organization always shifting shape, it's what happens inside that tells the story of where Array is heading. So over the past month or so I dropped in on two quite different events taking place there.

Sound Dreaming: The first, "Sound Dreaming: Music by Wendalyn Bartley" took place on December 5, 2014. One interpretation of the Toronto composer, vocalist and sound energy practitioner Wendalyn Bartley's voice-centric explorations is that they directly aim to connect ancient and contemporary sound energies.

Her Array presentation centred on expeditions she undertook with her voice



Wendalyn Bartley

48 | February 1 - March 7, 2015



and audio recorder to "sonic portals," including 11 ancient ritual spaces in Greece, Crete and Malta. One of the works, *Soundlines*, featured video footage by Jacky Sawatzsky of the storm-ravaged old-growth groves of Stanley Park, the soul of urban Vancouver – yet another kind of natural sacred space. Its score is, however, rooted in the archaic Mediterranean. Bartley's exploratory vocalise was originally recorded at the megalithic temple complex of Mnajdra in Malta, a 5,500-year-old UNESCO World Heritage Site and later transcribed for two women's voices sung live at the concert.

Once at the ancient sites, Bartley chose to attune herself to the "architectural stone structures, female figurines, fertility sculptures, spiral carvings," with the intent to "align my voice with ancestral wisdom and through the primordial language of Sound, [and thus] dream my way into connection with the sacred life-force energy." Improvisation plays a key role in this process. Seeking tones and vocal gestures which resonated with her surroundings, she later mixed the results in a recording studio with environmental and instrumental sounds to "create a series of pieces or *Oracle Songs*, guiding listeners along their personal interior journeys."

As for contemporary technology, Bartley furnished Array's cozy hall with a 5.1 surround sound PA. Over it she diffused pre-recorded sounds made with her voice at

the Mediterranean spaces plus those sourced elsewhere, all carefully edited, mixed and layered in the studio. The often meditative music shifted slowly between five independent speakers located around the room's periphery.

Sitting strategically near the centre of the speaker array, I experienced a richly spacialized sound palette in which a large part of the musical drama was enacted though the movement of the sounds travelling or hovering in the volume of the room. I imagine it was meant to evoke the psycho-acoustics of the caves, temples and palaces Bartley had originally explored, transporting "you and your ears [to] the centre of a larger acoustic space – as if you were present in a different environment, a different sonic world." While Bartley's compositional practice is grounded in late 20th century contemporary chamber and electroacoustic music, what resonated most of all for me was the use of her own voice as the vehicle for her personal journey into musical terrains linking the past and present. The Array Studio's warm, somewhat dry acoustic assisted in the clear presentation of her journey.

Schotzko: Spanning Tree is a new hour-long work composed by Michael Oesterle, for solo percussion. I revisited Array on Saturday,

January 17, 2015 for its inaugural (and virtuoso) performance by percussionist David Schotzko. As I arrived the Studio seats appeared almost full, and I saw the performance area set with six stations, each

composed of a



David Schotzko

different array of percussion (and a few non-precision) instruments. Black music stands bristled around each station, each stand holding a single oversized page of the six-page score.

Listening to the work, it became increasingly clear that each page of the score and each percussion station represented a separate musical section. They were not only separated by space but significantly distinguished by the varied timbres, pitches and tonal and performance techniques of the selected instruments and by the individual approaches embedded in Oesterle's carefully crafted score. It was masterfully mediated for us by Schotzko's committed performance.

The score traces the metaphoric tree's development "distilled into a simple format – balancing sounds that are long and sustain effortlessly with sounds that are short and have minimal sustainability." It's quite a useful blueprint for a solo percussion work lasting nearly an hour.

Oesterle observes in the program that his six movements "outline musical tableaux which are presented to the performer in the form of six maze-like graphs." While the composer clearly imbued the score with depth of thought and musical detail, he also gifted the performer with considerable leeway, leaving the ordering of the parts, the choice of the instruments and their combination up to the player's discretion. A counterpoint to the work's intellectual rigour and epic length is its sonic delicacy and expansive space where the dry short sounds speak clearly and the sustaining ones ring unencumbered. This sense of space was well served by the Studio's quiet, intimate ambience.

Both these recent concerts at the Array Studio featured a single composer's work, with the spotlight trained on one star performer, yet each highlights a different facet of the array of musical possibilities this venue offers. Yes, both offered contemporary concert music, but their approaches were strikingly different, and moreover appeared to appeal to diverse audiences, judging from those who attended.

It augurs well for Array, both as a presenter and as a flexible rental venue for performers of similarly adventurous experimental mind. •

Andrew Timar is a Toronto musician and music writer.

D. The ETCeteras

Galas and Fundraisers

- Feb 077:30: Cellar Singers. The Cellar Singers Got Talent Fundraiser Let the Sunshine In Cabaret. Featuring Cellar Singers and friends along with delectable desserts, refreshments and cash bar. St. James' Anglican Church, 58 Peter St. North, Orillia. Reservations: 705-325-3722; www.TheCellarSingers.com \$20.
- Feb 08 5:00: Sinfonia Toronto. Love Songs and Serenades. Evening of chats with Maestro Nurhan Arman; live music by Sinfonia Toronto musicians; fine dining; intriguing games; art display; silent auction. Social Suite, The Lexington, 45 Carlton St. 416-499-0403; sinfoniatoronto.com \$55 per person (\$30 tax receipt).
- Feb 14 2:00 5:00: King Music Collective. Valentine's Day Celebration. Performers include John Sherwood on piano, jazz bassist Steve Wallace and Terry Clarke on drums; vocalist/composer Michele Mele; vocalist/pianist Cynthia Tauro. Sip champagne and indulge in hand-made chocolates and light snacks. KMC members and all arts and music lovers invited. Home of Michele Mele & Luciano Tauro, 15785 8th Concession, King Township. www.brownpapertickets.com A limited number of tickets will be available at the door. \$30; \$20 (st). Ticket includes beverage and snack.
- Feb 147:00: Palais Royale. Valentine's Big Band Dance. Bring your valentine and dance to the big band classics of Sinatra, Bobby Darrin, Peggy Lee, The Andrews Sisters, Glenn Miller, Nelson Riddle, Count Basie and the Dorsey Brothers Orchestra. Featuring the vocal stylings of Glenn Chipkar and the 18 piece Swing Shift Big Band Orchestra; special guest vocalists Larisa Renee, Trio Bella and Vivianna Castell plus DJ Ralph & Theresa Yuan. Palais Royale, 1601 Lake Shore Blvd. West. 1-888-222-6608; www.ticketweb.ca. \$50 (general admission); \$100 (VIP, includes reserved seating, romantic songs and dinner).

• Feb 23 6:30: Soundstreams.

2015 Fundraising Gala. An experiential evening to stimulate your five senses created to celebrate our Canadian premiere of The Whisper Opera. Performances by artists from the International Contemporary Ensemble (ICE) and the Accordes String Quartet. The Theatre Centre, 1115 Queen Street West. 416-408-0208; soundstreams.ca. \$175-\$250. • Feb 277:30: Queen's University, School of Music. Fundraising Event: "A Night at the PROMS....then off to the Music Hall". Students, faculty and alumni from the School of Music perform Proms favourites by Gilbert and Sullivan, Noel Coward, and classics such as Jerusalem, Rule Britannia and Land of Hope

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Competitions

• 2015 Honens International Piano Competition. Application deadline: February 2 2015. Pianists of all nationalities, aged 20 to 30 on September 3, 2015, with the exception of past Honens Laureates and professionally managed pianists, may apply. For comprehensive details, please see www.honens.com

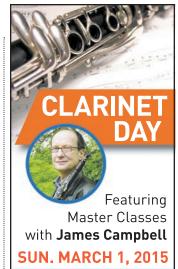
Exhibitions

• Feb 127:00: Hamilton Philharmonic
Orchestra / Nathaniel Hughson Gallery. A
Movement in 8 Seconds. Exhibition of the
work of photographer Daniel Banko, featuring eighteen portraits of HPO core musicians
and their instruments. Each image is a reflection of a performer enjoying their craft - a
blur of movement specific to each artist, their
instrument and the music. Meet the artist
and the HPO musicians featured in the portraits at this opening reception. 27 John St.
North, Hamilton. 905-526-7756. Cash bar and
light refreshments provided.

Lectures, Salons, Symposia

- Feb 01 1:00: Miles Nadal JCC. Tehilah The Music of Prayer. What is the sound of prayer? How does music move the words? A symposium and celebration in honour of Shabbat Shira, the Sabbath of Song, featuring local Jewish musicians and leaders of prayer. Creative workshops, song circles, intimate conversations with community prayer leaders and musicians, including: Rabbi Miriam Margles, Danforth Jewish Circle; Cantor Charles Osborne, Temple Sinai; Kohenet Annie Matan, Downtown Toronto Women's Rosh Hodesh Circle; Lenka Lichtenberg, Congregation Darchei Noam; David Lefkowich, Congregation Darchei Noam and others; Aviva Chernick, host. 750 Spadina Ave. 416-924-6211 x154; sharonis@mnjcc.org \$20; \$10(st).
- Feb 02 12:10: University of Toronto Faculty of Music. New Music Festival: Roundtable Discussion. With guests from the Sichuan Conservatory, the Guizhou Conservatory and the Chinese Conservatory of Hong Kong. Walter Hall, Edward Johnson Bldg., 80 Queen's Park. 416-978-3744. Free.
- Feb 037:00 8:30: University of Toronto Faculty of Music. Composition Lecture by Hu Xiao-ou (Sichuan Conservatory). Walter Hall, 80 Queen's Park. 416-978-3744. Free.
- Feb 0412:10: University of Toronto Faculty of Music. Composition Lecture by Wendy Lee (Chinese University of Hong Kong). Room 134, Edward Johnson Bldg., 80 Queen's Park. 416-978-3744. Free.
- Feb 05 3:30: University of Toronto Faculty of Music. Alexander Rehding, Kenneth H. Peacock Lecturer: Fanny Peabody Professor of Music and Chair of the theory department at Harvard U's Dept. of Music. As a music theorist, Rehding is interested in the question of how music has been understood at different times in history: the history of music theory, paleo- and neo-Riemannian theory, music-aesthetic questions, and issues of sound and media. Room 130, Edward Johnson Bldq., 80 Queen's Park. 416-978-3744. Free.
- Feb 06 12:30: **Queen's School of Music.** Songs Taken for Wonders: Singing to Indigenous Ancestors in London, England.

- Colloquium Presentation by Dr Dylan Robinson, CRC in Indigenous Studies, Queen's University. Harrison-LeCaine Hall, Room 124, Queen's University, 39 Bader Lane, **Kingston**. 613-533-2424. Free.
- Feb 08 2:00: **Toronto Opera Club.** "*Triumph and tribulation of creating new opera*". Guest speaker: Michael Patrick Albano, Stage Director Opera, University of Toronto. Room 330, Edward Johnson Bldg., Faculty of Music, 80 Queen's Park. 416-924-3940. \$10.
- Feb 10 1.30: **Oakville Opera Guild.** Tea with Opera: From Medici Madness to Vanderbilt Vanity The Ultimate Opera Tour. Guests: Michael and Linda Hutcheon. Oakville Central Library Auditorium, Navy St., Oakville. 905-827-5678. \$10 (minimum donation). Proceeds to scholarship awarded annually to a young Canadian singer studying at Uof T Opera Division.
- Feb 14 12:00 noon: Northumberland Learning Connection. Opera Brown-bag lunch talk. Opera lovers are invited to bring their lunch for a half-hour talk by Ron Bolt on Tchaikovsky's Iolanta and Bartok's Bluebeard's Castle, prior to the Metropolitan Opera HD broadcast at 1:00. Coffee and tea are on the house. Capitol Theatre, 20 Queen St., Port Hope. 905-349-3402; www.northumberlandlearningconnection.ca \$5.
- Feb 191:30: All That (Jewish) Jazz. Fascinating stories about the history of jazz, great historic recordings, lively piano and an interactive sing-along. Instructor: musician Jordan Klapman. First of a 2-part series. 416-924-6211 x155 or lisar@mnicc.org. \$4.00.
- Feb 19 6:00: The Music Gallery / Canadian Music Centre / Toronto New Music Alliance. An Interview With Mike Tanner. Toronto's recently appointed Music Development Officer speaks with Music Gallery artistic director David Dacks. Focusing on topics affecting contemporary classical and new music in Toronto, such as how, in a city full of bands, can non-band oriented music projects fare? How can experimental music achieve success accessing the same channels as more popular forms? How can a Music Development Officer promote both hierarchically organized big business musical initiatives and independent, community-oriented ventures? Bring your own questions, then stay for the subsequent concert by the Thin Edge New Music Collective. St George the Martyr Church, 197 John St. 416-204-1080. Free.
- Feb 20 7:00: **Soundstreams Salon 21.** Hearing Music. Explore how we hear and the tricks our ears play on us when listening to music through demonstration and discussion with an audiologist and other special guests. Gardiner Museum, 111 Queen's Park. 416-504-1282. Free, PWYC reserved seating and gallery preludes available.
- Feb 22 5:00: Nocturnes in the City. From Don Giovanni to Rusalka Czech singers in famous operas. Audiovisual presentation by Prof. Iain Scott. Prague Restaurant at Masaryktown, 450 Scarborough Golf Club Rd. 416-481-7294; www.nocturnesinthecity.com \$75.
- Mar 01 10:00am: Uoff Faculty of Music /
 Wychwood Clarinet Choir. Clarinet Day 2015.
 Events throughout the day, starting at 10am.
 Masterclasses with James Campbell; workshops, playing sessions and more; vendors and refreshments; concluding with



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performances by the Wychwood Clarinet Choir and the UofT Clarinet Ensemble. Walter Hall, Edward Johnson Bldg, 80 Queen's Park. For more details and to register: www.wychwoodclarinetchoir.com.

- Mar 017:00: **New Music Concerts**. *An Evening with Paul Griffiths*. Discussion of collaboration with Elliott Carter on opera *What Next?* Paul Griffiths, critic, novelist and librettist. Gallery 345, 345 Sorauren Ave. 416-961-9594. \$100; \$150 (for 2). Door prizes and refreshments. Benefit for New Music Concerts; charitable receipt for CRA allowable portion of ticket price.
- Mar 02 1:30: Miles Nadal JCC. Opera
 Appreciation Lovers, Fairies and Magicians.
 Lecture by Iain Scott. Rediscover the genius
 of Shakespeare's most beloved scenes, interpreted through the equally powerful genius
 of Verdi and other major opera composers.
 750 Spadina Ave. 416-924-6211 x155; lisar@
 mnjcc.org. \$18 (+HST).
- Mar 03 7:30: University of Toronto Faculty of Music. Contemporary Music: A Plurality of Worlds? Lecture by Paul Griffiths, Wilma & Clifford Smith Visitor in Music. Walter Hall, Edward Johnson Bldg., 80 Queen's Park. 416-978-3744. Free.

Master Classes

• Feb 03 11:30am: York University Department of Music. Vocal Master Class with soprano Rosemarie Landry with young singers from classical vocal performance studios of York faculty members Catherine Robbin, Stephanie Bogle, Norma Burrowes, Michael Donovan and Karen Rymal. Tribute Communities Recital Hall, Accolade East, YU, 4700 Keele St. 647-459-0701. Free.

Screenings

• Feb 06 8:00: **Small World Music Centre.**Film screening - The Stirring of a Thousand
Bells. Two films by Matt Dunning take viewers
on a visual / musical tour of life in Indonesia:
1. Sekaten - 35'15" - Experience Java's most
cosmic music festival where the old world
and the new are colliding, creating captivating images and sound. It attempts to put the
viewer in the perspective of someone experiencing the Sekaten festival for the first time,
leaving a sense of curiosity and desire to
learn more about Javanese culture. 2. Srimpi
Muncar - 15'20" - Enchanting melodies and

meditative dance from Mangkunegaran Palace, with arresting images from throughout Java. 180 Shaw Street, Studio 101. smallworldmusic.com \$10.

● Feb 115:30: Diamond Schmitt Architects/
UpFront Entertainment Inc. The Maestro & The Master: Building the New Mariinsky.
Premiere screening of this 52-minute film which charts the design and construction of the first new opera house built in Russia since the time of the Tsars. Doors open 5:30; remarks at 6:00, followed by the film. Light refreshments and cash bar. Design Exchange, 234 Bay St. RSVP: mariinskyfilm.eventbrite.ca

Singalongs, Jams, Circles

- Feb 07 1:00 5:00: **Bakka-Phoenix.** *Third Annual Books and Music Event.* Come hear music written and performed by fans of fantasy and science books, movies, TV, space, astronomy, cats and food. Participants and listeners are equally welcome; bring songs, acoustic instruments or just ideas of what you'd like to hear songs about. 84 Harbord St. 416-512-6765; www.bakkaphoenixbooks.com
- Feb 07 8:00: **Arraymusic.** Evening of improvisation. With artistic director Rick Sacks, some of Toronto's finest musicians, friends and out-of-town guests, heralding a return to the Columbia U Radio jams or the great tradition of CCMC Music Gallery evenings. The Array Space, 155 Walnut Street (2nd floor). 416-532-3019, PWYC.
- Feb 12 6:45 8:45: World Fiddle Day
 Toronto. First weekly practise jam. Led by
 musician Anne Lederman; hosted by Long
 & McQuade. Join players of bowed string
 instruments to learn world folk repertoire for
 our community event at Fort York, May 16. For
 more information and repertoire: worldfiddledaytoronto.wordpress.com/ 925 Bloor St.
 West. 647-217-4620. By donation.
- Feb 15 1:00 4:00: Arraymusic/Evergreen Club Gamelan. Array/Evergreen Community Gamelan Meetup #4. Fun, hands-on meetup that brings people together to play beautiful Indonesian instruments, along with a huge collection of percussion instruments including gongs, bowls, vibes, marimba, drums, djembe, congas, bells, chimes, shells and more. Array Space, 155 Walnut Ave. 416-532-3019; arraymusic.com \$10.
- Feb 22 1:00 4:00: World Fiddle Day
 Toronto. Weekly practise jam. See Feb 12.
- Feb 22 3:00: Southern Ontario Chapter Hymn Society. Songs of Love. Congregational songs about the joys and sorrows of love. Eastminster United Church, 310 Danforth Ave. 416-342-6034. TBA. Refreshments at
- Mar 05 6:45 8:45: **World Fiddle Day Toronto.** *Weekly practise jam.* See Feb 12.

Workshops

- Feb 02 2:00 5:00: **University of Toronto Faculty of Music.** *Ecouter Ensemble Workshop for com0position students.* Walter Hall, 80 Queen's Park. 416-978-3744. Free.
- Feb 07 2:00: CAMMAC Toronto Region. Sight-Singing Workshop. Art Levine will lead this workshop which includes elements of sight-singing in a variety of musical styles from Josquin to Jobim and from Bach to Borodin and beyond. Northern District Library, 40 Orchard View Blvd. 416-482-6562. \$30; \$25 (members).
- Feb 07 2:00: Musikay. Confident chorister's

workshop - Vocal technique. For choral singers of all levels and singers at large, designed to help singers to sing efficiently, without fatigue, learn the proper technique to better project, to produce a richer sound, blend better, and improve intonation. Participants will learn the history of singing technique, understand the functions of the different physical elements of sound productions, and explore proper posture in rehearsal and concert. Grace Lutheran Church, 304 Spruce St. Oakville. 905-522-6841; www.musikay.ca \$30.

- Feb 08 2:30: Confident chorister's workshop - Vocal technique. See Feb. 7. Grace Lutheran Church, 1107 Main St. W. Hamilton.
- Feb 13 7:30: CAMMAC Recorder Players' Society. Renaissance and Baroque workshop for recorders and other early instruments. Mount Pleasant Road Baptist Church, 527 Mount Pleasant Rd. 416-480-1853. \$15 (guests); members free. Refreshments included.
- Feb 2110:00am 12:30pm: Organix Concerts / RCCO Toronto Centre. Organ Skills Workshop. Given by organist David Briggs. St. Patrick's Catholic Church, 921 Flagship Drive, Mississauga. Admission is free but advanced registration is required: 416-769-3893;1-877-769-5224; gdmansell@sympatico.ca. For more information: www.organixconcerts.ca
- Feb 22 2:00: CAMMAC Toronto Region. Reading for singers and instrumentalists of Mozart: Solemn Vespers. Mervin Fick, conductor. Christ Church Deer Park, 1570 Yonge St. 905-877-0671. \$10; \$6(members).

The Parent-Child Mother Goose Program presents



Your Grandma & My Grandma: Connecting Cultures a workshop with Ruth Danziger February 27, 9:30-4:30

parentchildmothergoose.com

• Feb 27 9:30am - 4:30: Parent-Child Mother Goose Program. Your Grandma & My Grandma: Connecting Cultures. One-day workshop open to everyone who works with young children and does circle times with children and/or families. Focuses on drawing on and learning to share oral material; helping parents share rhymes, songs and stories, as well as their experiences with this material; working with groups of participants from many cultures or one culture, and more. Facilitator: Ruth Danziger. 720 Bathurst St. Ste. 500A. 416-588-5234 x0. \$170.

- Feb 28 2:00: Musikay. Confident chorister's workshop Conducting. For choral singers who want a better grasp on conducting technique and those who want to feel more confident in following their conductor(s). Participants will be both choristers and conductors. They will develop basic conducting gestures and patterns, learn how to prepare a score for conducting, how to give clear verbal instructions and how to be efficient in rehearsals. As a result they will better understand the meaning of conductors' direction. Grace Lutheran Church, 304 Spruce St. Oakville. 905-522-6841; www.musikay.ca \$30.
- Mar 01 2:30: Musikay. Confident chorister's workshop Conducting. See Feb 28. Grace Lutheran Church, Hamilton.
- Mar 02 2:00: University of Toronto Faculty of Music. Workshop for Singers, Composers and Librettists. Conducted by soprano Barbara Hannigan; Hans Abrahamsen, Michael and Sonja Koerner Distinguished Visitor in Composition; and Paul Griffiths, Wilma & Clifford Smith Visitor in Music. The workshop focuses on Let me tell you, a new work by Danish composer Hans Abrahamsen based on Paul Griffiths' novel by the same name. The work was commissioned and premiered by the Berlin Philharmonic Orchestra, with soprano Barbara Hannigan, to whom the work was dedicated. Walter Hall, 80 Queen's Park. 416-978-3744. Free
- Mar 06 7:30: CAMMAC Recorder Players' Society. Renaissance and Baroque Workshop for recorders and other early instruments. Kim Pineda, coach. Mount Pleasant Road Baptist Church, 527 Mount Pleasant Rd. 416-480-1853. \$20 (guests); \$5 (members). Refreshments included.

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Sunday February 22, 2015, 3:00-4:30pm with refreshments at 2:30 at Eastminster United Church, Toronto (Danforth near Chester Stn). There is no charge for this event, co-sponsored by Eastminster UC.

Further information at info@sochs.org or (416) 342-6034.



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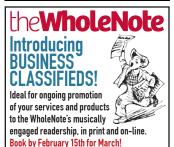
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On The Road: Filling in the Summer Blanks

SARA CONSTANT

ooking at a forecast of dishearteningly subzero temperatures – and having only just left behind what was apparently one of the coldest winters on record – it's admittedly a little hard to believe that summer is on the horizon. And yet, the summer months ahead are just where music presenters are beginning to focus their attention. Almost exactly midway through a busy concert season, it's at this time of year that 2015/16 season announcements have started to surface and faculty positions for summer workshops are being finalized. At this point in the season, amidst their day-to-day workload, musicians are getting down to the business of filling in the blanks in their summer schedules.

In an industry where the typical concert season more or less coincides with the academic school year, music educators in particular have their work cut out for them. It was a press release from the Toronto Summer Music Festival about their brand-new Community Academy for amateur adult musicians (see the ad on page 51) that got us realizing that when it comes to musical planning, intensive educational initiatives can take place during those longer, lazier days of summer when all of us tend to have a little more spare time on our hands. This summer looks to be particularly jampacked. With the revival of the Canadian Opera Company's childrens' summer camps, the launch of a brand-new orchestral program with the Vancouver Symphony at Whistler, and the Toronto Summer Music Festival's announcement, 2015 looks like it will be the year, for teachers as well as students, to try something musically new.

So, where does this leave local musicians at this time of year? Most are juggling both the demands of February's musical life and the planning of a summer's worth of engagements, which more often than not includes some kind of stint as an educator as well as some time on the road for a summer festival circuit. And especially for those involved in these brand-new educational initiatives, musical multitasking at this point in the planning process is a vital part of the job.

Each summer, *The WholeNote* runs a feature called "On the Road," where we ask musicians from across our community what they're most looking forward to each summer, both as listeners and performers, and what their plans are for the concert season on the other side. This month, we got in touch with two of the key players in this summer's new music education initiatives to get a first look at where this year's musical path will take them.

Chris Thornborrow is one of those key players. A Toronto-based composer working with a focus in chamber music, opera and film scores, Thornborrow is in the midst of tackling another season as co-founder and artistic director of the Toy Piano Composers, as well as a number of other personal and collaborative projects. Summer 2015

will find him at the Four Seasons Centre, working with the Canadian Opera Company to help run their new and revamped children's summer camp program for ages 5 to 15.

What are we interrupting – what musicrelated activity are we taking you away from?

I am currently creating an immersive electro-acoustic opera called *The Moon*, based on a tale by the Brothers Grimm. This will be premiered at the Music Gallery on June 13 and will feature members of the vocal group Grex and stage direction by Erik Thor.

I am also doing sound



design and orchestration for an original musical called *Brantwood*, which will open in Oakville in April...Finally, I'm just getting started on co-composing a soundtrack for a feature film called *Sleeping Giant* with the band Bruce Peninsula.

Musically, what do you have in the works already for the summer ahead?

Two years ago, librettist Julie Tepperman and I created a short opera entitled *Cindy + Mindy = BFFS 4EVR!!*, which explored the world of cyberbullying. The performance received a really great response, and we're thrilled to have been commissioned by Tapestry Opera to expand this into a one-hour show. I will be composing beginning in June and finishing in the fall.

What will your role be with the COC this year? Do you have an idea already about what the structure of the program will look like?

I will be the musical director for a summer camp that runs for the month of July at the Four Seasons Centre. In collaboration with a designer and stage director, we will be creating programs for children 5 to 15. I spent many summers working at a camp in Switzerland, and I'm looking forward to bringing that experience to Toronto. It is particularly exciting for me because we've been given carte blanche to design the program from scratch. I would like to build a program that explores the world of opera in a fun and engaging way. And since I'm a composer, I am also looking forward to working with campers who will write, design, and perform their own original opera! My hope is to actually have them perform on the stage of the Four Seasons Centre.

What, if anything, are you most looking forward to as an audience member between now and the end of the summer?

I'm really looking forward to R. Murray Schafer's *Apocalypsis* which is being done at the Luminato Festival. This is a work for hundreds of performers, and because it's such a demanding work, it is one of those pieces that only comes along once in a lifetime. For me, this is the must-see show this year.

S† Clement's Church Toronto

St Clement's Anglican Church, in the Yonge & Eglinton neighbourhood, is accepting applications for the position of Organist/Director of Music.

Applications are to be submitted no later than February 28th, 2015, to Rev. Jenny Andison, jandison@stclements-church.org. For the full profile please visit

stclements-church.org/2015/01/09/directorofmusic

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What are you already preparing for musically beyond the summer, into the following year(s)? And do your summer plans tie in with these longer term plans?

Along with Monica Pearce, I am the co-founder and artistic director of the Toy Piano Composers. So we are currently planning our 2015/16 season. I enjoy the challenge of reaching for unexpected audiences. For example, opera for children and teenagers, or tapping into the indie music crowd with contemporary chamber music. So whatever it is I end up doing, I think I'll continue to reach out to new audiences. I may also take a short nap in the fall.

The week-long COC summer opera camps run at the Four Seasons Centre for the Performing Arts from July 6 to 31, with each week targeted towards a specific age group. Registration opens February 2. For details, visit the Canadian Opera Company website (coc.ca) or email education@coc.ca.

Several time zones away on the west coast, other brand-new summer programs for young music lovers are also materializing. The Vancouver Symphony Orchestra has announced a summer orchestral institute at Whistler for students aged 15 to 23. Taking place from June 28 to July 5, the program promises an intensive learning experience at an inviting locale. We caught up with VSO musical director Bramwell Tovey in the midst of preparing for his upcoming Bruckner Four performance, to ask about his role at the new institute and his summer plans.

Musically, what do you have in the works already for the summer ahead - what are you looking forward to as a musician/performer?

Tanglewood on July 11th, my birthday, conducting the Boston Symphony, Bryn Terfel, Sondra Radvanovsky & the Tanglewood Festival Chorus in Act 1 of Tosca. Beethoven's Pastoral Symphony and Violin Concerto with Itzhak Perlman and the Los Angeles Philharmonic at the Hollywood Bowl, Enigma Variations and Der Rosenkavalier Suite with the New York Philharmonic at the Bravo Festival in Vail, Colorado and Holst's The Planets with the Philadelphia Orchestra in Saratoga. In August I will also direct a summer course

Your summer music experience of a lifetime awaits. June 28-July 5 **BRAMWELL TOVEY** Artistic Advisor & VSO Music Director **British Columbia** Please see On the Road in this issue. **Study music in beautiful Whistler Resort!** To apply: www.vsoinstitute.ca

for the National Youth Brass Band of Great Britain, of which I am artistic director.

What will your role be at the VSO Institute this year?

I will conduct all the rehearsals and concerts and be artistic advisor on the project, working with [education and community programs manager] Christin [Reardon MacLellan] and our faculty. We are very excited as Whistler in combination with the VSO is already a happening destination.

What are you most looking forward to as an audience member between now and the end of the summer?

My daughter, Jessica, is preparing for a violin recital in March as a fundraiser to enable her to work with disadvantaged children in the Dominican Republic. She's a terrific young woman (aged 16) and I'm very proud of her dedication to the task!

Bramwell Tovey

What are you already preparing for musically beyond the summer, into the following year(s)?

We're just putting our 2015/16 VSO season to bed. It includes our annual festival of new music in February and our Spring Festival which in 2016 explores the enmity between the pro-Brahms and pro-Wagner camps. September always begins afresh with new ideas and programs.

For details on this year's VSO Institute, including how to apply, check out vsoinstitute.ca.

With these and other plans for programs, festivals and performances being finalized every day, this summer, it seems, will be an eventful one from coast to coast. Keep an eye out for more updates from us on what musicians across Canada will be up to once their concert seasons come to a close. And if you are a musician yourself and have summer plans you'd like to share, get in touch with us at ontheroad@thewholenote.com. In the meantime, happy concertgoing; as for us, we will continue to bundle up and keep our minds on warmer days. O

WholeNote and studies music at U of T. She can be contacted at editorial@thewholenote.com.





February's Child Larry Beckwith

ournalist Ulla Colgrass once referred to Larry Beckwith's father, the composer John Beckwith, as "Canada's Musical Polymath" (The Globe and Mail 01/10/98). It seems Larry's destined to share the honour. "People used to ask if he was my son; now they ask if I'm his father" (John Beckwith, Unheard Of: Memoirs of a Canadian Composer).

Since 2003 Larry Beckwith's Toronto Masque Theatre has given unique performances that wed music, theatre, dance and other performance disciplines in collaborations that continue to challenge and engage. Masques performed to date, and the salons relating to them, include baroque originals (Purcell, Monteverdi, Handel et al.) as well as new commissions by Canadian composers (Richardson, Rolfe, Daniel, Burry, Ho): fresh entertainments equally informed by the old and the new.

Toronto-born Beckwith's immersion in music began in childhood, and his undergraduate and graduate studies in violin and musicology at the University of Toronto were just part of a continuum that embraces choral music, baroque and contemporary music, theatre, radio, teaching and writing. Beckwith the baroque violinist studied with Jeanne Lamon

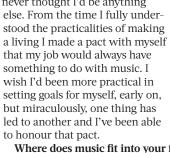
and was a founding member of the Arbor Oak Trio and the Aradia Ensemble. Beckwith the tenor has sung regularly with Elora Festival Singers, Toronto Mendelssohn Choir. the Exultate Chamber Singers, Tafelmusik Chamber Singers and Opera Atelier. Beckwith the conductor leads some main stage productions for Toronto Operetta Theatre. He's worked as a radio producer, sound designer, journalist, university sessional instructor and festival programmer. He currently teaches the strings program at the arts-intensive Unionville High School. The WholeNote's choral columnist for several years, he continues to review CDs.

Earliest memories of music? My mother sang to me - folk and nursery songs - and my father was always playing the great piano repertoire, as well as composing at the piano.

Do you remember that childhood photo being taken? I can't say that I do, but there was a lot of music making that went on in my father's small study in the family home on Summerhill Gardens. How long ago that was! I almost can't remember being that person, but I remember all the music we used to read through...Bach, Mozart, Handel's Messiah with me playing the vocal lines on the violin - and, very vividly, the beautiful Schumann pieces for clarinet and piano. We had an arrangement of these for violin - I heard Itzhak Perlman play them recently at RTH.

When did you begin to see yourself as a musician? I never thought I'd be anything

else. From the time I fully underthat my job would always have something to do with music. I wish I'd been more practical in setting goals for myself, early on, but miraculously, one thing has led to another and I've been able



NEW CONTEST! Who is March's CHILD?



The Festival Singers of Canada's Russia tour, 1977. Who is the baby-faced second alto (front) just starting her career? The other second alto (right) is her mom. Speaking of ageless women: yes, that's Lois Marshall on the left!

- Hailed on three continents for her complex and un-zipped portrayals of Carmen (among others)
- ~ "Her shoulder-blade is a miracle of loveliness"
- ~ Facing South
- ~ What Was I Saying?
- "Thirty-five is a very attractive age ... society is full of women of the very highest birth who have, of their own free choice, remained thirty-five for years.'

Know our Mystery Child's name? WIN PRIZES! Send your best guess by February 24, to musicschildren@thewholenote.com

Where does music fit into your family life today? Where it's always been... at the very centre. The four of us have a wonderful time playing and singing in concerts, going to concerts and making and listening to music at home. In a way, nothing has changed.

Growing up, I always felt I was in the shadow of my brilliant parents and supremely talented siblings. And now I'm so proud of my wife and children - I stand in awe of their innate capabilities and natural musical talents. I have fun trying to keep up...•

A longer interview with Larry Beckwith can be read at thewholenote.com



Larry Beckwith lives near Monarch Park in Toronto, with his wife, soprano and conductor Teri Dunn and their two daughters, Alison and Juliet.

CONGRAULATIONS TO OUR WINNERS! HERE'S WHAT THEY WON

Earnest, The Importance of Being (Apr 29 & May 1-3, Jane Mallet Theatre) is Victor Davies' and Eugene Benson's rollicking parlour comedy based on the famous Oscar Wilde play. Premiered by Toronto Operetta Theatre in 2008, this production features Charlotte Knight, Christopher Enns and Jean Stilwell as Lady Bracknell. The final show in TOT's 30th season - Larry Beckwith conducts. Tickets for: Walter and Eileen Shankman.

Les Indes Mécaniques (May 14-15, 8pm, Fleck Dance Theatre) Larry Beckwith's Toronto Masque Theatre presents an adaptation of Jean-Phillipe Rameau's remarkable opera-ballet Les Indes Galantes (1735) Inspired by Marie Antoinette's automated toys and 18th-century France's fascination with the Orient, it features performers from Montreal's Les Jardins Chorégraphiques, and from Paris-based La Compagnie Beaux-

Music's Children gratefully acknowledges Henry, Chris, Patti, Margaret and Bob

February 1 - March 7, 2015 | 55 thewholenote.com

Champs. Choreography by Marie-Nathalie Lacoursière and Mickaël Bouffard. Tickets for: Suzanne de Grandpré.

Editor's Corner

DAVID OLDS

ontreal's **Quatuor Molinari** has another outstanding release on the **ATMA** label (**ACD2 2689**), this time featuring the **Complete String Quartets** and other chamber string music of Russian composer **Sofia Gubaidulina** (b.1931). The first of two CDs is devoted to Gubaidulina's four string quartets, and the brief *Reflections on the theme B-A-C-H*. The second presents a piano



quintet, a string trio and an extended work for violin and cello. As with their 2013 release Alfred Schnittke – Chamber Music Volume 2, the quartet is joined by justly renowned pianist Louise Bessette for Gubaidulina's Quintet for Piano and Strings, a student work from 1957 which immediately drew my attention. Despite the obvious influence of, and homage to, Shostakovich throughout the work, and a playful second movement theme somewhat reminiscent of Prokofiev's Peter and the Wolf, the young composer displays a distinctive voice of her own. The four movements span just over half an hour and after an extended introspective Larghetto the piece ends with a rambunctious Presto which despite its driving ostinato cello line eventually ends gently, not with a bang, but a whisper.

There was a hiatus of more than a decade between the quintet and the first string quartet, composed in 1971, by which time Gubaidulina's personal language had developed and matured. Gone are the tuneful themes and bouncy melodies. The writing is much more angular and pointillistic, the individual lines quite independent, and we hear suggestions of Lutosławski at his most astringent. Once again the work ends in near silence.

There was another long break before Gubaidulina returned to the chamber string medium, but 1987 saw a flurry of activity. String quartets were commissioned for the Sibelius Quartet in Finland and for the Arditti Quartet by the BBC, and a string trio was written at the request of the French broadcaster RTF. The *String Quartet No.2* is a nineminute, one-movement study in sound production focusing primarily on the note G which eventually gives way to "bowed clusters [which] mingle with melodic fragments against a backdrop of harmonics that rise up to the stratosphere of pitch" in the words of composer Robert Rival who provides the excellent booklet notes. *String Quartet No.3*, again in one movement, as are all of Gubaidulina's string quartets, is roughly twice the duration of its predecessor. It begins with a sparse pizzicato texture which gradually fills in, but it is not until about the halfway mark that we hear any bowed sounds at all. The piece once again ends gently, with staggered glissandos rising into the ether.

String Quartet No.4 followed a few years later, in 1993, on a commission from the Kronos Quartet. It begins with insect-like buzzing over which sparse melodic fragments gradually emerge, intertwine and build in a dramatic arch that then slowly dissolves back into "night music." At less than 12 minutes it brings the complete cycle of Gubaidulina's string quartets to a close with a total duration of about an hour. To this she has added the seven minute BACH piece which was written in 2002 at the request of the Brentano String Quartet, whose tenth anniversary project was to record Bach's Art of the Fugue with ten companion pieces by invited composers interspersed. Gubaidulina chose the final, unfinished fugue of Bach's ultimate work as her theme and as with the original it seems to end in mid-sentence.

The second disc includes the *Piano Quintet* discussed above and the string trio – a three-movement work once again reminiscent to my ears of Lutosławski – plus *Rejoice*, a 1981 composition for violin and cello. I first encountered this half-hour elegy in a CBS recording by Gidon Kremer and Yo-Yo Ma as the companion piece for Shostakovich's funereal *String Quartet No.15* with its six

adagio movements. Again in the words of Robert Rival "The title of the substantial sonata for violin and cello [...] ought not to be taken literally, the music less expression of outward joy than metaphoric contemplation upon its stated theme." There are certainly moments of brightness along the journey, but I think that contemplation is indeed the operative word.

The Molinari is to be congratulated for this outstanding release. Recordings of this repertoire are very rare – even the two that boast the complete quartets do not include these other works – and indeed this is the only recording of the *Piano Quintet* that I have encountered. That being said it is hard to say whether these performances are definitive as there is so little to compare them with, but I will say unequivocally that they are very convincing and a significant contribution to our understanding of this important composer.

From the moment I put on the **Riverside Symphony**'s new CD

Marius Constant (riversidesymphony.org) I felt a warmth of recognition although I'd not heard the repertoire before. This was modern music in the style that I had come of age with; rich and textured, with tonal centres but forward looking, expansive and at times disturbing.



In the words of composer-director Anthony
Korf (on the video segment embedded in the
CD for computer playback) Marius Constant (1925–2004) "is the most

famous obscure composer who ever lived." Andy Warhol claimed we would all be famous for 15 minutes, but in the case of Constant it is more like 30 seconds, the duration of his one claim to fame, the theme from television's *Twilight Zone*. (Esprit Orchestra conductor Alex Pauk cites Constant as the mentor whose example taught him the importance of maintaining "interlocking interests in composing and conducting." At the final concert of its 30th season in March 2013 Esprit revisited Constant's orchestration of the quirky electric guitar TV theme arranged at Pauk's request in 1989.) As an aside I would mention that as annoying as I find all the hype around the new Crave TV service, I did take advantage of it to track down an episode of that seminal TV show to listen to the catchy theme again and must admit it's still as effective as ever.

Be that as it may, the Riverside recording does not include that earworm but rather focuses on full-length orchestral scores. Its timely release coincides with that of the cinematic biopic Mr. Turner; Turner, the first piece on this disc, was inspired by three canvases by that celebrated 19th-century painter. Composed in 1961, it is the earliest work presented but shows the mature voice of an established artist already comfortable in his soundworld. As a matter of fact, the 1992 Brevissima which follows, a fully formed four-movement symphony that unfolds in a mere ten minutes, is unmistakably from the same rich palette. The violin concerto 103 Regards dans l'eau from 1981 is somewhat more angular and at times abrasive, with extended solo passages and cadenzas for the violin. The oft-times turbulent work is divided into four main movements, but is actually constructed of 103 "poetic celebrations of water" which are only revealed in the score as "stages and guides for expression" for the soloist and conductor. French violinist Olivier Charlier gives an impassioned and nuanced performance of this rarely heard work.

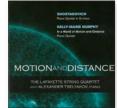
Co-founded in 1981 by conductor George Rothman and composer/ artistic director Anthony Korf, New York's Riverside Symphony is a professional orchestra devoted to unusual repertoire – music by young composers, unfamiliar works by great masters and new works by living composers from around the world. If this debut recording on its eponymous label is any indication, they are performing yeoman service in a field all too saturated with the familiar. I wish them

continued success and look forward to more intriguing releases in the future.

2014 was a good year for Canadian composer **Kelly-Marie Murphy**, with recordings of major chamber works by two different ensembles.

with recordings of major chamber works by two different ensembles. The **Lafayette String Quartet** (artists-in-Residence at the University

of Victoria since 1981) and **Alexander Tselyakov** (professor of piano at Brandon
University since 2003) joined forces for **Motion and Distance (tselyakov.com)** which features
Shostakovich's *Piano Quintet in G Minor* and
Murphy's *In a World of Motion and Distance*.
This latter was written in 2014 on commission from the Pender Harbour Chamber Music
Festival and is dedicated to these performers



who play this whirlwind work with aplomb. The opening *Agitato* and the *Presto* finale are both molto perpetuo in nature and the excitement never lets up. Thank goodness the inner *Dolente* with its sombre cello melodies, chiming piano accompaniment and rich harmonies gives us a brief respite before the rollercoaster ride begins anew. I also welcome this dynamic new recording of the Shostakovich quintet, one of my absolute favourites!

The **Allant Trio** includes Canadian cellist Alina Lim whose studies

began at the Royal Conservatory and who has served as the principal cellist of the Toronto Symphony Youth Orchestra. Violinist Anna Park and pianist Beth Nam were both born in Korea but educated in America. They met Lim at the Juilliard School and formed the trio in 2010. This young ensemble has performed extensively in the United States, had a residency at the Banff Centre, were finalists at the



Trondheim Chamber Music Festival in Norway and through the sponsorship of the U.S. Ambassador made a number of appearances in Seoul. Their debut CD **Ignition (Sony Classical Korea)** includes accomplished and idiomatic performances of Haydn's familiar "Gypsy" trio and Mendelssohn's lovely *Piano Trio No.1 in D Minor, Op.49* (another one of my favourites) along with Murphy's exhilarating *Give Me Phoenix Wings to Fly*. Murphy wrote this piece for Toronto's Gryphon Trio in 1997, since which time it has become a standard in the repertoire. Inspired by the myth of the phoenix rising from the ashes and poetic fragments from John Keats and Robert Graves, it features Murphy's signature furioso tonal style in its opening and closing movements, with a hauntingly ethereal central section. I highly recommend this disc and although currently Sony only distributes the recording in Korea, it can be ordered by contacting the trio: allant. trio@gmail.com.

Concert note: On February 6 at Heliconian Hall genre-bending violinist/fiddler Anne Lindsay will launch her latest CD Soloworks (Violindsay Music anne-lindsay.com). It has been a delight listening to this eclectic disc over the past few weeks, and an education of sorts.

I was not previously familiar with the nyckelharpa, a wonderfully resonant traditional Swedish viol-like instrument that it turns out, as my ears suspected, is closely related to the hurdy-gurdy; with manually bowed strings that are "fretted" by pushing down mechanical keys (which explains the at first confusing clicking sounds on the recording). I also



learned that what I thought was a Beatles classic, *You've Really Got a Hold On Me*, was actually written by Smokey Robinson (who recorded it first with the Miracles in 1962) and that Smokey's given name was William... but perhaps you knew all that already.

Soloworks includes 13 tracks, most of which are original compositions and all but one performed by Lindsay alone on violin, the above-mentioned nyckelharpa, piano and beautifully pure soprano voice. The one exception is Lindsay's Tour en l'Air, a lilting quasibaroque prelude for solo cello lyrically performed by Amy Laing. (The amateur cellist in me wonders if sheet music for this lovely piece is available. Perhaps I'll ask at the launch.) My only qualm about the inclusion of this piece is that after the lush resonance of Laing's instrument the entry of the violin in the next piece sounds shrill and almost grating, although that impression is quickly forgotten as the song progresses. And speaking of songs, it impresses me no end that Lindsay can sing and play the violin at the same time. We're certainly used to that from guitarists and keyboard players, but it seems a rare feat while playing a bowed string instrument. And to add to my wonder, I get the distinct impression that in The Cold Told a Tale the piano is not overdubbed. In my mind's eye I can see her sitting on the piano bench with her foot on the sustain pedal striking a chord, bow in hand and violin under her chin, playing the fiddle line without hesitation and breaking into song, all at the same time.

One of the most effective tracks is a tribute to the late Toronto violinist Oliver Schroer who Lindsay says was her mentor. It begins with bird songs, Swainson's thrushes recorded at Clayoquot Sound, which provide a bed track for two of Schroer's compositions – *Roro* and *Swedish Seven* – performed on nyckelharpa with wordless vocals. A truly moving experience. The disc ends with Lindsay's sparse arrangement for piano and voice (and distant bells) of the timeless *Amazing Grace*. Amazing indeed. •

■ We welcome your feedback and invite submissions. CDs and comments should be sent to: DISCoveries, WholeNote Media Inc., The Centre for Social Innovation, 503 – 720 Bathurst St. Toronto ON M5S 2R4. We also encourage you to visit our website thewholenote.com where you can find added features including direct links to performers, composers and record labels, and additional, expanded and archival reviews.

David Olds, DISCoveries Ed<mark>itor</mark> discoveries@thewholenote.com

VOCAL

Wagner – Parsifal Royal Opera House; Antonio Pappano Opus Arte OA 1158 D

The sacred forest of the Grail a sterile hospital ward... Parsifal's bow a broken bicycle wheel... The symbol of the Holy Grail a bleeding innocent young boy... The Knights look like a bunch of football



hooligans. These and more are some of the disturbing images of this latest incarnation of Parsifal from the Royal Opera House, conceived by British director Stephen Langridge and Britain's sole contribution to Wagner's 200th anniversary. A controversial new production aimed to shock and wake up a supposedly smug, complacent audience to realities of today's world? Perhaps, but nevertheless Parsifal is still a Bühnenweihfestspiel ("A Festival Play for the Consecration of the Stage" - Wagner) that must transcend the mundane into an exalted domain, as certainly achieved recently by the Met. Whether achieved here visually I am not so certain although the hypermodern cubistic set (by designer Alison Chitty) does morph ingeniously into an impressive,

luminous cathedral in the Transformation Scene of Act I.

But if you are worried at all, please "Have no fear," I heard Gerald Finley say, because this is indeed a glorious Parsifal thanks mainly to Antonio Pappano's insightful, deeply felt and thoroughly understood musical direction. The faultless, mostly English-speaking cast has Simon O'Neill, a strong heldentenor from New Zealand (Parsifal), Sir Willard White, the formidable bass-baritone from Jamaica (Klingsor) and legendary English basso Robert Lloyd as Titurel. From Germany comes René Pape, today's best Gurnemanz and the great singer-actress Angela Denoke whose radiant portrayal of Kundry is somewhat marred by her pronounced vibrato.

The biggest surprise and a great sensation, however, is Canadian baritone Gerald Finley creating a lasting impression as a newcomer to the incredibly difficult central role of the suffering sinner, Amfortas.

Janos Gardonyi

Robert Bruce - Songs of Light and Shadow, Vol.1

Various Artists; Robert Bruce Independent (robertbrucemusic.com)

Robert Bruce is the composer, lyricist and pianist in nine pieces which border on new age, easy listening sentiments while exploring minimalism, simple harmonies and uncomplicated melodies.



Listening to Bruce perform his own work on piano is such a joy, and a perfect example of compositions played just the way the composer intended them to be performed. Sure he wrote them, but this is no easy task even for the composer himself. Bruce the performer plays with an appropriate degree of detachment to make Bruce the composer's works elegant, unaffected and clear. Vocalists Janet Obermeyer, Amy Dodington and Karen Barrett-Grignon perform clearly and musically to Bruce's accompaniment. The additional occasional instrumental inclusion of harpist Elizabeth Eastwood, oboist Nancy Neeson and percussionist Dave Simpson add much appreciated aural depth.

Bruce's Songs explore love, dreams and the female life experience. The words may not be to everyone's taste but are a tight fit to the carefully composed constructed lines and, like film music, image-evoking harmonic colours. Especially enchanting and beautiful are the repeated oboe line in Spirit of Song and the closing repetitive piano line of The Candle of Love. Too bad A Little Bit of Neptune ventures a little bit too much into the pop music planet for this reviewer, but that's the only one which does.

Excellent production values, mix and levels complete the package. The haunting, enigmatic and ethereal tonal music of Robert Bruce makes this a satisfying listening experience.

Tiina Kiik

EARLY MUSIC AND PERIOD PERFORMANCE

Handel's Recorder: Recorder Sonatas; Musick for the Royal Fireworks Ruth Wilkinson: Miriam Morris: John O'Donnell Divine Art dda 25124 (divineartrecords.com)

Putting out a CD of Handel's recorder sonatas might seem a slightly strange

choice these days, as numerous versions are already available; but then, if musicians want to record music they've known and long enjoyed, who's to argue? Featuring three



Australians active as performers and teachers for over three decades, this disc opens with a twist: an intimate version of the Music for the Royal Fireworks, arranged in the 18th century (like much of Handel's opera music) for treble instrument and basso continuo. It's a pleasure to hear this piece in miniature, and quite entertaining if you're familiar with the heartily orchestrated original!

The four recorder sonatas from Handel's Opus 1, lovely pieces all, follow in their usual order, and there is much tasteful and cheery playing here. The perennial balance problems in the A minor sonata are solved by the removal of the bass viol from the mix, though that's a bit of a pity because Handel's bass lines are so robust, but that said, harpsichordist John O'Donnell whips through the feisty second movement with aplomb. The seasoned and well-knit ensemble playing of recorder player Ruth Wilkinson and her colleagues O'Donnell and gambist Miriam Morris is immediately evident, as is their affection for this music. The booklet notes are informative and the recorded sound is particularly beautiful; because of this, the session photo of the musicians with their tech team is a very nice touch.

Alison Melville

CLASSICAL AND BEYOND

Beethoven - The Piano Concertos; Triple Concerto

Mari Kodama; Deutsches Symphonie-Orchester Berlin; Kent Nagano Berlin Classics 0300597BC

They say marriages are made in heaven and this is a good case for it, especially if the wife is distinguished Japanese pianist Mari Kodama and the husband the



incomparable Kent Nagano, one of the top five conductors today. Apart from their obvious love for each other, there is another bond, their love of Beethoven. For them playing these concertos is a constant revelation, a journey of discovery, as if they've never heard this music before. "Richly nuanced" comes to mind as Kodama particularly delights in the unexpected, where Beethoven breaks tradition, as well as in his sense of humour, most pronounced in the two early concertos she recorded in 2006 (previously reviewed enthusiastically on these pages). At that time she was relatively unknown.

It has taken almost eight years for the young pianist to mature sufficiently to conquer the final three, in which Beethoven by a tremendous quantum leap broke loose from the spectre of his predecessors, Haydn and Mozart. Each one is a new entity, a world of its own, completely different from those written before and completely different from each other as well. From the poignant, minor key Third, through the gracefully eloquent, unorthodox and probably the most forward-looking Fourth, to the boldly defiant, heroic Fifth which the deaf Beethoven wrote while Vienna was being heavily bombarded by Napoleon's guns, all shine with technical brilliance, superbly controlled passion, grace, rhythmic precision, clarity and an epic sweep that are certainly the mark of a mature pianist. A spectacular achievement for Kodama, who is joined by Kolja Blacher (violin) and Johannes Moser (cello) in a memorable performance of the Triple Concerto in C Major, Op.56 under Nagano's deft direction.

Janos Gardonyi

Beethoven; Brahms; Weber Jon Manasse; Jon Nakamatsu; Clive Greensmith Harmonia Mundi HMU 807618

Oh, to have made this recording! What fine playing and fine representation of the repertoire from clarinetist Jon Manasse, with Jon Nakamatsu on cello and Clive Greensmith on piano.



The early Beethoven Trio, Op.11 sets a tone of heady optimism, youthful spirit and crisp virtuosity. Beethoven had yet to discover his deafness when he wrote this work. It is perhaps hindsight informing the sense one gets that the young composer felt invulnerable, yet this performance favours the notion. Interesting liner notes fill in details about this seldom-recorded piece, including the fact that Beethoven took the theme for its third movement from a popular opera aria of the day, now forgotten.

At the far end of the romantic spectrum is the final work on the disc, Brahms' monumental Trio in A Minor, Op.114. As dark and melancholic as the Beethoven is light and chipper, it is a work for which Brahms saved a final great outburst of his Sturm und Drang manner. The piece is difficult, especially the finale, where the sections can seem almost cut-and-pasted together. This tremendous ensemble works beautifully together, eliding and joining the range of moods into a seamless expression. Manasse does something mysterious with his tone in the haunting, second movement Adagio. Rather than press, he floats. It's extraordinary. This is a special performance, and I'm glad to have heard it.

Sandwiched by the trios is Weber's Grand

Duo Concertante Op.48. Here I'm bound to question how often they dip into the rubato well, which I think cheapens Weber's music. I like Weber. I think he shows what a lessertalented Beethoven might have written, had he grown up in the real one's shadow.

Max Christie

fantasy Jon Kimura Parker Independent FP0908 (jonkimuraparker.com)

Jon Kimura Parker first gained attention as the Gold Medal winner of the Leeds International Piano



Competition in 1984 and he has since maintained a stellar 30-year career. Parker's newest release fantasy presents five solo piano works in this genre, demonstrating not only his technical prowess, but also his substantial range. The recording opens with Schubert's Fantasie in C Major, D760, also known as the Wanderer Fantasy, and closes with another monumental work, Schumann's Fantasie, Op.17. Parker's deeply expressive playing and seemingly tireless energy propel the momentum of these complex, multimovement compositions.

Originally written for two pianos, William Hirtz's Wizard of Oz Fantasy (1999) is presented here in a solo piano arrangement that transforms a medley of Herbert Stothart & Harold Arlen's Academy Awardwinning score into a virtuoso's delight with its changing textures and dazzling finale. Calogero Di Liberto's Fantasia sulla Cavalleria Rusticana is a tribute to the opera composer, and fellow Sicilian, Pietro Mascagni with a fantasy that, although written in 2005, recalls the Romantic grandeur of Liszt's operatic piano transcriptions. The bravura of these two works is in stark contrast to Mozart's unfinished Fantasia in D minor, KV397 featuring Parker's own 90-second ending and refined playing.

Mention should also be made of the excellent audio quality of this 75-minute CD that was recorded in Stude Concert Hall at Rice University, Texas where Parker is professor of piano.

Dr. Réa Beaumont

Transformation Gallery Players of Niagara Independent GPN14002 (galleryplayers.ca)

Chamber transcriptions of vocal or orchestral music are nothing new – as early as the 1780s, Bohemian composer Joseph Tribensee was arranging arias from Mozart operas for woodwind ensembles, helping to bring music from the opera house onto the street. The tradition continues today, and among the

most recent offerings is this delightful disc aptly titled *Transformation*, featuring arrangements of works by Beethoven, Ravel and Schumann performed by the Gallery Players of Niagara.



The disc opens with Beethoven's *Violin Sonata Op.24* "Spring" – as transcribed for flute, violin, viola and cello by GPN violist Patrick Jordan. Here, the deft arrangement is greatly enhanced by elegant and finelynuanced playing in which the ensemble achieves a particularly sensitive balance at all times.

Ravel thought highly enough of his keyboard suite *Le Tombeau de Couperin* to produce an orchestral version in 1919. In this particular arrangement for oboe, clarinet, violin, cello and piano, Trevor Wagler indeed achieves what he set out to do – to remain as faithful to the original as possible. The playing is both graceful and spirited, while the inclusion of the piano is an attractive reminder that the suite was originally conceived for solo keyboard.

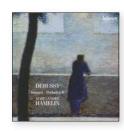
Most transcriptions diminish the original orchestration, but in the case of the third work – Schumann's famous song cycle Dichterliebe Op.48 – the resources are augmented, comprising an unusual combination of string quartet, classical guitar and double bass, all joined by Canadian baritone Brett Polegato. Yet Patrick Jordan's arrangement in no way hampers the mood of quiet introspection, and the six members together with Polegato's warm interpretation achieve a wonderful sense of intimacy right up to the anguished finale, Die alten, bösen Lieder.

Transformation is appealing on two levels – tasteful and sympathetic arrangements coupled with some fine music-making. It's perfect listening for a brisk day in February – or for that matter, any time of year.

Richard Haskell

Debussy – Images; Preludes II Marc-André Hamelin Hyperion CDA67920

Internationally recognized French-Canadian pianist Marc-André Hamelin has an impressively extensive repertoire and an astounding discography of approxi-



mately 60 albums recorded on the Hyperion label. Hamelin originally developed a reputation as a virtuoso performer of little-known, and fiendishly difficult, late-19th and early-20th century music. This CD showcases Hamelin's masterful technical control and intriguing interpretive vision as he ventures

into the world of Impressionism with a recording of Debussy's Images (complete) and Préludes, Book II.

Written between 1905 and 1907, the two volumes of *Images* feature Debussy's six well-known favourites *Reflets dans l'eau*, *Hommage à Rameau*, *Mouvement*, *Cloches à travers les feuilles*, *Et la lune descend sur le temple qui fut* and *Poissons d'or*. Suited to the composer's rare moments of overt virtuosity, Hamelin executes the intricate passagework with fluidity and ease, exposing an array of subtle tone colours.

The first book of twelve *Préludes* was composed in 1909-1910, with the second set published three years later. Each Prelude has a descriptive title and the works are considered some of Debussy's finest compositions for piano. Hamelin effectively captures the different moods of each piece, bringing a brooding quality to the dark *Brouillards* and *Feuilles morts*, complexity to *Ondine*, and a subtle playfulness to the comic *General Lavine*. The final prelude *Feux d'artifice* (Fireworks), the most difficult of the set, catapults this beautiful album to a resplendent close.

Dr. Réa Beaumont

Concert Note: Marc-André Hamelin performs at Koerner Hall on March 1. The program includes Debussy's *Images: Book II.*

Mussorgsky – Pictures at an Exhibition; Schumann – Fantasie Paul Lewis Harmonia Mundi HMC902096

For the first time in memory I found myself truly listening to Mussorgsky's music. The score itself is not unfamiliar to most music lovers and collectors for



whom the only reason for hearing a new performance is surely to assess the pianistic and athletic prowess of the performer. Not so here... not at all. From the opening *Promenade* there is a real sense of discovery that is unlike any other version, recorded or live, that I have ever heard. This is patrician playing in the very best sense of the word.

There is more than a sense of musical narrative here. His art makes maximum use of the ups and downs of the journey that arcs the music through its climactic episodes with patrician ease. He is always the empathetic observer. This may seem obvious but Lewis is the only performer of whom I am aware, who, instead of imposing his pianistic stamina on the score, successfully plays the music from within, thereby revealing the unsuspected, hidden beauties, the ebb and flow, tension and release as carefully written by the composer.

The listener to this unique performance may well conclude that any orchestration of it is superfluous, losing many of Mussorgsky's

subtlest nuances. Most pianists end up with a demonstration of how loudly they can erect the *Great Gate of Kiev*, now judged to be a measure of a great performance. Lewis employs extraordinary control in restraining his performance to achieve maximum effect without limiting its power, thereby rather strengthening it.

A stroke of genius on someone's part was to follow the extroverted Mussorgsky with the substantial, inward-looking Schumann *Fantasie*. Many of the greats have recorded this work but Lewis stands behind none of them.

The sound is exemplary.

Bruce Surtees

Concert note: Paul Lewis performs with

violinist Lisa Batiashvili at Koerner Hall on March 27. The program includes Busoni's solo piano arrangement of Bach's *Chorale Prelude* "Nun komm' der Heiden Heiland," BWV 659.

Daphnis et Chloé National Youth Orchestra of Canada; Emmanuel Villaume Independent NYOC2014CD (nyoc.org)

The great bandleader and clarinetist Benny Goodman once reflected: "Too many young musicians today want to win polls before they learn their instruments." Quite clearly, this sentiment doesn't apply to the gifted young musicians in Canada's National Youth Orchestra. For more than 50 years now, the NYOC has been a bridge between academic studies and a professional career, providing experience and high-quality training for young performers.

These high standards continue to be evident in their tenth

and latest CD, an attractively packaged twodisc set featuring music by Ravel, Wagner, Richard Strauss, Neal Gripp and Jordan Pal under the direction of Emmanuel Villaume.

Despite a lukewarm reception at its premiere in 1912, Ravel's ballet *Daphnis et Chloé* has long been regarded as his masterpiece. Typically Gallic, the score is sophisticated and sensuous, and the NYOC does it full

Strings Attached

TERRY ROBBINS

anada's Quatuor Alcan has been at the forefront of the string quartet world for many years now, and the ensemble is currently celebrating its 25th anniversary. The group's sizeable discography includes quartets by Haydn, Mozart and Schubert, but so far, perhaps surprisingly, only two of Beethoven's 16 string quartets. That's about to change, however, as their 25th anniversary is being marked by the release of a CD series of the complete **Beethoven Cycle**. Volume 1 (ATMA ACD2 2491) was released in November and is a 2-CD issue containing the six quartets of Op.18. Although the ensemble's website refers to the Beethoven project as a "new recording," these six quartets here were actually recorded between May 2007 and November 2010.

It's certainly an auspicious start to the series. There's marvellous playing, tremendous accuracy and attention to detail here, made even more effective by the way this ensemble seems to think, breathe and play in complete unison.

The Alcan is up against serious competition in this field of course, with complete cycles still available from most of the leading ensembles of the last 60 years – the Guarneri, Amadeus, Orford, Alban Berg, Budapest, Borodin, Emerson, Tokyo, Artemis and Quartetto Italiano for starters. The good news, though, is that comparisons are not only almost impossible but also completely irrelevant; this promises to be a terrific set, and that's all that matters.

Volumes 2 and 3 are scheduled for release in February and April of this year. Stay tuned.

Robert Schumann, more than any other composer I can think of, tended to concentrate on one particular genre of composition at a time. 1842 was his chamber music year and his three *String Quartets Op.41* were written in a matter of eight weeks in June and July, after he had spent several months preparing by studying the quartets of Haydn,

Mozart and – in particular – Beethoven, whose late quartets had so impressed him a few years earlier. The influence of the latter is easy to hear, but the voice that really leaps out at you is that of Mendelssohn, to whom the quartets were dedicated on their publication in 1848.

On **Schumann**, their latest CD (Sono Luminus DSL-92184), the Ying Quartet gives passionate and committed performances of these wonderful works. Schumann's non-keyboard compositions are often viewed as being somewhat pianistic, but if any of his works belie this view it's these string quartets: they are beautifully written - idiomatic, strong and imaginative, sensitive and nuanced, with wide-ranging emotions and an abundance of rhythmic vitality. All of these qualities are fully exploited by the Ying Quartet; this is full-blooded Romantic playing

recorded with a rich resonance.

The CD package comes with an additional Pure Audio Blu-ray CD equipped with the mShuttle application, enabling you to access portable copies of the music featured on the regular CD.

The third and final volume of the outstanding series of the Complete String Quartets by the Danish composer Rued Langgaard (1893-1952) is now available (DACAPO 6.220577). Volume 1 was reviewed in depth in this column in July 2012 and Volume 2 in April 2014, at which times I noted that Denmark's Nightingale String Quartet was simply superb in this series of all nine quartets by a composer described as an eccentric outsider who was virtually ignored by the Danish musical establishment

in his lifetime.

Most of Langgaard's string quartets were written in his youth, between 1914 and 1925, although his later revision and recycling of earlier material makes for a confusing

numbering system which doesn't include all of the quartets and doesn't even reflect the order of their composition. As the excellent booklet notes point out, the works date from the departure point between Late Romanticism and Modernism and cover a remarkably wide stylistic spectrum, with tonal

idioms ranging from Mozart to Bartók. This third volume features the *String*

Quartet No.1 from 1914-15 (revised in 1936), the String Quartet No.5 from 1925 (revised 1926-38) and the very brief string quartet movement Italian Scherzo from late 1950, Langgaard's last contribution to the genre. This track and the String Quartet No.1 are

world premiere recordings.

Once again, the performances by the prize-winning all-female Nightingale Quartet are outstanding – warm, passionate, expressive and displaying great ensemble playing. Beautifully recorded at the Royal Danish Academy of Music and issued

on Denmark's national record label, these performances are as close to definitive as you can get; the complete set is an outstanding addition to the 20th century string quartet discography.

■ Strings Attached continues at thewholenote.com with a new recording of Brahms sonatas by French violinist Arnaud Sussmann and the American pianist Orion Weiss, plus the intriguing Bach to Parker

featuring young English violinist Thomas Gould.



justice. The ensemble achieves a sonorous, full-bodied sound with a wonderful melding of strings, woodwind and brass. While the tempos are perhaps a little more languorous at times than customary, this doesn't necessarily detract from a fine performance.

The second disc brings us to 19th-century Germany and 21st-century North America. Wagner's *Prelude* to the first act of *Lohengrin* is quietly introspective, the warmth of the NYOC strings evoking the magical mood of the fairy tale opera to come. In total contrast, the popular 1895 tone poem *Til Eulenspiegel* by Richard Strauss is all exuberance and jollity, where the puckish charm of the hero is fittingly characterized by a virtuosic brass section.

The remaining two compositions are recent creations. Violist Neal Gripp's *Passacaglia* was intended as a dialogue between flutist Carolyn Christie and her musical colleagues in the Montreal Symphony Orchestra. Archly neoromantic, the music has an elegantly elegiac mood, contrasting with the bombastic *The Afar* by NYOC composer-in-residence Jordan Pal. A musical depiction of the Afar triangle in Ethiopia, the score is exciting and colourful, requiring the youthful ensemble to pull out all the stops. It does so admirably, bringing the disc – and the set – to a most satisfying conclusion.

Richard Haskell

Fauré; Pierné – Trios avec piano Trio Wanderer Harmonia Mundi HMC 902192

Here are two piano trios that belong in anyone's stringsand-piano chamber music collection! One surprise: I have always found the technically challenging finale of the



Fauré Trio, Op.120 problematic on account of its quirky, off-balance character. But Trio Wanderer turns this into a positive quality by emphasizing it rather than smoothing it over, with spiky accents and precise articulation that never interfere with overall fluency. In the wonderful Andantino they capture both the sentiment of the opening melody and the probing character of motivic development and harmonic exploration that follows. Both in this and the opening movement, I found myself moving from admiration of the elegance and clarity of playing to appreciation of subtle effects of light and shade, the nuances that make Fauré's music such a delight when well-performed.

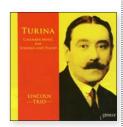
The *Trio*, *Op.45* by Gabriel Pierné (1863-1937) is the strongest work I have heard by this composer. The extended opening movement seems to receive its energy from an enigmatic, syncopated figure in the piano, which grows and changes in myriad ways. Pierné's palette is darker than Fauré's, with

thicker sonorities and dynamics ranging from fortissimo climaxes to whispering string harmonics. Trio Wanderer is adept in this dramatic style, and equally so in the dance style of the bouncy middle movement, influenced by the Basque *zortzico*. A highly inventive theme and variations featuring amazing fingered harmonics on the violin rounds off the work.

Roger Knox

Turina - Chamber Music for Strings and Piano Lincoln Trio Cedille CDR 90000 150

Bullfighting, Andalusian rhythms, Spanish flavoured motifs and French aesthetics – this is the world of Joaquín Turina (1882–1949), a relatively unknown Spanish composer



and pianist. This double CD presents the chamber works written over the 30-year period of his most prolific time as a composer. Compositions include several piano trios, a piano quartet and a piano quintet as well as a sextet written for solo viola, piano and string quartet. Turina, born in Seville, spent most of his life in Spain, with the exception of the period between 1905-1914, when he studied piano and composition at Schola Cantorum in Paris. French influence on his music is apparent - as a matter of fact, Turina adopted and used César Franck's principle of cyclic composition in most of his works. Late Romantic elements are also present in his lush melodies and cinematic atmosphere, especially in slow movements. But what makes his music alive is virtuosic piano writing coupled with rhythmical sounds of his native land, Andalusia.

Among many interesting works presented here, *Circulo*, *Op.91* stands out for me. It depicts the day as a circle – not with youthful vigour but rather with the restraint of a life lived – and brings out the essence of Turina's musical aesthetics.

Members of the Lincoln trio – Desirée Ruhstrat (violin), David Cunliffe (cello) and Marta Aznavoorian (piano) – not only play with passion but also highlight beautifully the sublime sounds of muted strings (Turina loved using this effect) and effortlessly convey the fugal aspects present in many of these compositions. The ensemble sound blossoms in larger works, with each guest artist (violists Ayane Kozasa and Doyle Armbrust, violinists Jasmine Lin and Aurelien Fort Pederzoli) adding a bit of individual sound to Turina's music.

Ivana Popovic

MODERN AND CONTEMPORARY

Nicole Lizée - Bookburners Various Artists Centrediscs CMCCD 20514 (CD+DVD)

In 2013, Canada's government committed what scientists now call *libricide*, closing seven Department of Fisheries and Oceans libraries. Ostensibly,



it was to save by digitizing materials, but that hasn't happened. Little attempt was made to preserve the materials and precious collections were lost to landfill. It was 21st-century book burning, but without the symbolic theatre.

Milton wrote that anyone who kills a man kills "a reasonable creature, God's image; but he who destroys a good book kills reason itself." The striking cover image (by Todd Stewart) of Nicole Lizée's Bookburners CD/ DVD may assert a similar interpretation. Depicting a skeleton holding a smouldering book, the figure may have sought to burn it, but instead self-immolated, consigning her/ himself to eternal damnation, rather than squelching the ideas on the pages. Conversely, a dug-up, laughing skeleton having a good read fits in with the rough-hewn and somewhat nostalgic approach to technology and media that permeates the aesthetic of the five works in this collection.

The music and images tease us into dissecting the materials, reference points and tools; a rich exercise with antennae outside European contemporary music and into pop cultural icons that are the shared knowledge of Lizée's generation. Prog-rock chord progressions, American minimalist repetitions, post-digital glitch techniques, DJ sound gear and uncommon instrumentations are all there, crashing into one another, but listening exclusively that way becomes so fragmented that it prevents the pleasures of listening to the global textures. When identification of materials becomes second to hearing their blended interaction, the music opens up a bright tableau of complex rhythms and timbres, despite the darker undertones of the titles and subject matter.

On the CD, White Label Experiment, for percussion quartet and electronics, is a joyously warped mashup of John Cage and rave culture, with the turntable as the common denominator. Typewriters peck away, combined with stylus/needle drops, noise timbres and omnichord, while metallic percussion takes you higher, in register and experience. Ouijist continues the attraction to sound hacking and an expansive, low-tech electronic palette built on the bent and the broken. On Son of the Man with the Golden Arms, drummer Ben Reimer's playing stands out with a crisp tone and light touch,

relishing in the complexity of notated beats, which are at times reminiscent of Bill Bruford on the Yes *Fragile* album.

For the DVD, Lizée brings film into the mix. Hitchcock Études (for piano and "glitch") works with the Lissajou-inspired credits from Psycho, excerpts from The Birds and other middle-period Hitchcock films, looping them and jarring perception of the familiar into the strange and sometimes menacing. Paradoxically, the glitches are a by-product of digital sound techniques, whereas the film sources she's working with originate from the silver (analog) screen, meaning the glitch element is obtained by imposing new tech on old media. Bookburners is staged footage of turntablist DJ P-Love and cellist Stéphane Tétreault performing in a freight elevator/ loading dock. Like the other pieces in this set, it's a bit longer than the material suggests, yet achieves its goals more tamely. Without exception, these are excellent performances, artfully combined to express a fresh remix of North American musical mannerisms.

Paul Steenhuisen

Tetraktys - Contemporary music for string quartet by young Mexican composers Cuarteto Latinoamericano Urtext Digital Classics JBCC239

A tetractys is a triangular figure in geometry consisting of ten points arranged in four rows. With tracks such as Fibonacci on the Beach and Triple Point, the term



tetractys appropriately represents the ten young Mexican composers featured. Further, common threads intersect each piece stylistically as clear references to popular Latin grooves, rhythms and harmonies are heard throughout.

While each work on the disc deserves mention, three of the ten were particularly successful. First, in the piece *Chandrian*, composer Mateo Nossa makes excellent use of novel bowing techniques to evoke skeletal tiptoeing amid strong rhythmic play. Use of *Col legno* bowing conjures a rather *danse macabre* mood. The title seems to reference a group of seven fairly evil chaps created by American author Patrick Rothfuss in his fantasy trilogy, *The Kingkiller Chronicle*.

Next, in *Ciudades Suspendidas* by Jean Angelus Pichardo, glissandi and natural harmonics pass around the quartet creating a seamless ethereal cloud. We are quickly swept into punchy groove-oriented sections with angular melodies. This feature of the nebulous taking shape into a crunchy groovebased section seems to permeate each piece on the disc, a stylistic feature the quartet seems to enjoy.

Lastly, in Roberto Sarti's *Echoes from the Past*, we hear a work that is clearly the most adventurous in terms of texture, harmony

and form. Sarti's use of virtuosic explosions makes for a serendipitous shattering of expectations. The strong imaginative palette of this composer leaves a visceral and pleasantly disturbing atmosphere in the mind of the listener.

It is clear that the members of the quartet thoroughly enjoyed the demands each piece had to offer. This joy of the process can be heard in the bright, crisp and confident expressiveness the quartet offers in this recording.

Adam Scime

Between Carthage and Rome John Kameel Farah BRM BRM6328 (johnfarah.com)

Canadian composer, pianist and visual artist John Kameel Farah, currently based in both Toronto and Berlin, calls this album a "book of fugues, fantasies for piano and



electronics, and synthesizer landscapes." It is all that, and then some. Unfortunately, I have space to touch on only a few aspects of this important culture-bridging work.

Showcasing his adventurous, sophisticated stylistic mash-up of 17th-, 19th- and 20th-century European and Middle Eastern musical timbres, and melodic, textural and performance sensibilities, Farah's album seamlessly mixes his acoustic grand piano performances with sounds from electronic sources and sound field treatments. It is all presented in his signature hybrid manner, imbued at times with the ethos of ambient minimalism.

There is another salient element: Farah's unique composer voice. Particularly convincing is his sure-handed shaping of overall form, adventurous harmonic movement, counterpoint, rhythmic vitality and sheer melodic inventiveness. The latter comes to the fore in the monody-centred works evoking a Middle Eastern modal landscape, as in parts of Sama'i Point and Between Carthage and Rome. A transcultural historically informed narrative, suggested by the title, is manifest in the vigourous interaction between the European and Middle Eastern musical vocabularies employed here. It argues for the exploration of, as the composer put it, "ties and intertwining developments of many civilizations on both sides of the Mediterranean."

Throughout, Farah's sensitive, brilliant touch on the piano keyboard, as well as his plucking and muting its strings with fingertips, is a luxurious listening pleasure.

Andrew Timar

Myth, Legend, Romance - Concertos of Elizabeth Raum Various Artists Centrediscs CMCCD 20615 Three orchestral concertos telling stories ancient, old and modern by Canadian composer Elizabeth Raum are featured in this gorgeous release.



Raum has won numerous awards, grants and accolades throughout her career. Here her compositions may not be the most adventurous but her romantic-infused melodies and harmonies and storytelling programmatic ideas result in lush colours, challenging virtuosic soloist parts and clear orchestral writing.

Persephone and Demeter is a tone poem based on the ancient Greek legend. The mother and daughter are musically represented by violist Rivka Golani and the composer's violinist daughter Erika Raum. Both soloists are touching in their performances of their relationship, especially when the daughter is stolen to the Underworld. The tuba and horns of the Regina Symphony under Victor Sawa are menacing as Hades and the Underworld.

The liner notes describe *Sherwood Legend* as "movie music without the movie." And so it is! In this extremely uplifting, amusing piece based on Errol Flynn's Robin Hood, French horn soloist Kurt Kellan's performance hits the bull's eye in tone, touch and technique, with a fine performance by the Calgary Philharmonic under Sawa.

Concerto for Violin (Faces of Woman) is less programmatic figuratively speaking but the writing brings out a tour-de-force performance by violinist Erika Raum and the Sneak Peek Orchestra under Victor Cheng. Using snippets from her daughter's own compositions, Elizabeth has created the best musical gift a mother could give!

No myths here – this is music to be enjoyed! **Tiina Kiik**

JAZZ AND IMPROVISED MUSIC

Turboprop Ernesto Cervini Anzic Records ANZ-0047 (ernestocervini.com)

Expanding his Turboprop quartet by adding the breezy Desmondesque alto and soprano saxophone of Tara Davidson and trombonist William Carn's



mellow harmonies, local drummer Ernesto Cervini is able to buttress still further his sophisticated arrangements of standards and originals. With wider breadth the sextet interprets lines by Charlie Parker, Keith Jarrett, Debussy and a song from *Charlie and the Chocolate Factory* in its program.

Admirable as that is, the compositions

62 | February 1 - March 7, 2015

- mostly by the drummer - as well as the playing by fellow Torontonian pianist Adrean Farrugia plus New Yorkers, tenor saxophonist Joel Frahm and bassist Dan Loomis, are strong enough on their own to move without extra impetus. Taken as a group in fact, the speedier cover tunes are a little fluffy and the slower ones overly enervating. On the other hand, Jarrett's The Windup, with concise jittery piano chording and this-side-of-R&B tuneful slurs from the saxes, gives the CD an appropriate bouncy finale; and the cover of Parker's Red Cross showcasing slippery slides from Farrugia produces some of his best playing on the date.

Yet overall the originals, with Cervini's Fear of Flying and Three Angels particular standouts, are far superior. Both are based around the breathy flutter tonguing of Frahm

- whose spiky swiftness is further showcased on his own De Molen - though Cervini's lines better integrate Frahm's reed work within the expositions. Fear of Flying, for instance, contrasts a floating cool jazz-like head with enough tough beats from the composer to preserve a robust narrative. More sombre and ethereal, the second tune moves forward with a swinging undertow, but this flexibility never upsets its mood of profound sadness and distance. Here too the elusive balance between Frahm's expressive soloing and the backing horn choir creates an expressively memorable narrative.

A member of many Toronto-based aggregations, Cervini demonstrates his additional skills as an arranger with this beefed-up ensemble. Notable as this CD may be, tying up the few loose ends remaining with additional

work portends even higher quality sounds on future sessions and in person for this sextet.

Ken Waxman

Concert Note: The Turboprop sextet plays the Jazz Bistro February 19 to 21.

Kissing You Barbra Lica Independent BLM-1401C (barbralica.com)

It's encouraging to see good, young singers emerge in the jazz realm. It's even more encouraging to see them thrive and grow as Barbra Lica has with



Something in the Air Revolutionary Records Redux

KEN WAXMAN

bout 40 years on, so-called "free jazz" and "free music" from the late 60s, 70s and early 80s doesn't sound so revolutionary any more. The idea of improvising without chord structures or fixed rhythm has gradually seeped into most players' consciousness, with the genre(s) now accepted as particular methods for improvisation along with bop, Dixieland and fusion. Historical perspective also means that many sessions originally recorded during that period are now being released. Some are reissues, usually with additional music added; others are newly unearthed tapes being issued for the first time. The best discs offer formerly experimental sounds whose outstanding musicianship is more of a lure than nostalgia.

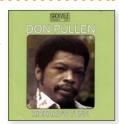
The most spectacular physical example of this is the Frank Lowe Quartet's Out Loud (Triple Point Records TPR 209 triplepointrecords.com).

Thoroughly old school in that the release consists of two LPs, the session is brought up to date with an LP-sized 38-page booklet that puts the music into historical context, plus an internet link to video footage of the band in action. Tenor saxophonist Lowe (1943-2003) was part of the second generation of free jazzers, following vanguard revolutionaries like Ornette Coleman and John Coltrane, and the quartet is his working group of the time (1974) – trombonist Joseph Bowie, bassist William Parker and drummer Steve Reid. The material consists of what was going to be Lowe's second LP plus another LP recorded live in an East Village loft adding trumpeter Ahmed Abdullah. The fascination of Out Loud i for his stint in bassist Charles Mingus' band,

is how perfectly matched improvisers are forging a group identity. Memphis-born, Lowe mixes an R&B-influenced tone that often soars into altissimo, with extended nearhuman cries encompassing split tone and cacophonous glossolalia. Trombonist Bowie, who produces a distinctive hunting hornlike resonance, introduces the Midwestern idea of adding small instruments like congas, balafon, whistles and harmonica plus primeval vocalization to the program. Parker's sul ponticello asides add taut vibrancy to the improvisations; and when his power strokes lock in with Reid's floating rumbles, they strengthen a groove that moves the improvisations chromatically. The live tracks are more bellicose and aggressive. Paced by the drummer's irregular ruffs and rolls, however, calming solo interludes alternate with frenetic upturned yelping. Whew! - almost the only titled track - reaches a bouncing boogielike ending, after the trumpeter's fluttertongued triplets extend a plunger trombone and wheezing harmonica face off. Hearton-sleeve emotional throughout, Lowe's tenor saxophone joins slides and slurs into a solo that's part Coleman Hawkins' mellow and part John Coltrane melisma on the final track. Subsequent dot-dash flutters from Bowie extend this near-mainstream context until plunger trombone tones and vocalized squeals from Lowe's soprano shudder and shake the tune into a joyful and jagged concluding sway.

Mixing joyfulness with jagged edges also characterized the playing of pianist Don **Pullen** (1941-1995), who in 1975 recorded Richard's Tune (Delmark/Sackville CD2-3008 delmark.com), his first-ever solo release, in Toronto due to the suggestion of producer Bill Smith of CODA. Known

Virginia-born Pullen was a keyboard anomaly. Fully conversant with the clashing dynamics of the so-called "new thing," his grounding in blues and gospel music gave even his most



advanced compositions a lilting rhythm. Case in point is Big Alice, heard in two versions the second of which is one of the CD's two previously unreleased tracks. Almost danceable and certainly funky, the versions demonstrate the propulsion that can arise from a single keyboard. While the original mates bravura glissandi with thrusting theme variations, the alternate encompasses a harder touch that emphasizes the blues base without weakening the distinctive theme. Kadji, the other discovery, demonstrates Pullen's mastery of pacing as he cascades a skipping childlike theme. The kinetic Song Played Backwards spills out a multitude of notes in a headlong rush, while maintaining a directed flow. Overall, the more than 15-minute Suite (Sweet Malcolm) is a major statement that demonstrates Pullen's duality. Slithery splatters and moderato pacing bring in inferences from gospel, stride, blues and work songs, while later sharp and percussive timbres inhabit the area between Cecil Taylor-like percussiveness and Thelonious Monk-like angular diffidence. O

For other issues from saxophonist Steve Lacy, trumpeter Ted Daniel and a free music supergroup of guitarist Derek Bailey, bassist Joëlle Léandre, trombonist George Lewis and saxophonist Evan Parker see the continuation of this column at thewholenote.com.



her second album Kissing You. That said, Lica may not satisfy jazz purists, as she has strong pop elements in her work, especially in her original material. Similar to her first album, Kissing You alternates between clever originals (eight of the 11 tracks) and imaginative reworkings of standards. Genre aside, what Lica is consistently very good at is getting a story across. Her pretty, girlish voice (shades of Stacey Kent and Blossom Dearie) is well-suited to her material. Her lyric writing amuses on the lighter songs such as Canoe ("You're no dreamboat but you're a really nice canoe") and touches us on the more serious That's What I Hate, about the end of a romance. The reworkings of the standards really stood out for me as genuinely fresh approaches, in particular on Cole Porter's I Get A Kick Out of You, where the George Martinesque take gives us a renewed and charming song.

Keyboard player and arranger Lou Pomanti is in the producer's chair and his sensitive and inventive playing is a feature of the album, along with other leading Toronto musicians such as Reg Schwager on guitar, Mark Kelso on drums, Marc Rogers on bass and Kevin Turcotte on trumpet. The ensemble is showcased brilliantly on the title track which has a sweeping, film score quality – perhaps for a film about an up-and-coming young singer...

Cathy Riches

Concert Note: Barbra Lica is featured in Jazz-FM's series at Hugh's Room on February 25 (Sherman Brothers tribute) and March 12 (Peggy Lee tribute).

Left Alone Selena Evangeline; Bill King Slaight Music 6 16969 997869 (selenaevangeline.com)

With the third installment of Slaight Music/7 Arts Entertainment's excellent piano/voice duet series, renowned pianist Bill King has collaborated with a vocally stunning



partner – Selena Evangeline. An auspicious debut for Evangeline, the recording is an homage to some of the greatest ladies of song, including Gladys Knight, Dinah Washington, Dionne Warwick, Sarah Vaughan, Billie Holiday and contemporary artists Dianne Reeves, Anita Baker and Lizz Wright. On each track, Evangeline's sumptuous voice has placed its own unique, interpretive stamp, and King repeatedly raises the art of vocal accompaniment to a new level of insight, depth and skill.

Evangeline's rendering of the Dionne Warwick hit *A House is Not a Home* plumbs new emotional depths, and her smoky, sensuous alto easily captures and exalts in every possible nuance. Inspired phrasing,

exquisite intonation and creative melodic play, the earmarks of Evangeline's style, are evident on each and every track of this tasty sonic buffet. King is the perfect complement for Evangeline – putting into use his wide range of stylistic experience, taste and musical skill.

Of particular note are the soulful *If You Don't Know Me By Now,* featuring King on piano and Hammond B₃ with stirring lead and multi-track vocals from Evangeline; the haunting title track from the canon of Billie Holiday; a deeply soulful take on Gladys Knight and the Pips immortal *Midnight Train to Georgia* and a gorgeous re-boot of Anita Baker's *Rapture.* This recording is a total delight, and if you purchase only one vocal/piano duo album in 2015 – make this one it.

Lesley Mitchell-Clarke

Green River Sessions Hannah Burgé Independent (hannahburge.ca)

Toronto singer Hannah Burgé's debut album *Green River Sessions* finds its heart in mid-tolate 20th century international jazz currents, (re)influ-



enced as they were by bossa nova, Cuban and African musical streams. The result could be described reductively as a synthesis of jazz and world music, though the radio-ready *Black Velvet* has a clear rock edge enhanced by Burgé's hard vocal tone, precise harmonies in the chorus, as well as Mark Kelso's dynamic drumming and the fuzz electric guitar work by Tony Zorzi.

Green River Sessions was produced by the Mexican-Canadian bassist and arranger Paco Luviano, his presence manifest on the Spanish language track, De Repente. Jazz keyboard maestro Robi Botos also makes an outstanding musical contribution to the entire record. An additional guest in the ballads Be My Love and Sunshine Samba, the NYC harmonica virtuoso Hendrik Meurkens, echoes Burgé's velvety reedy soprano with his own tastefully complementary and swinging solos. They blend remarkably with her voice.

Among my favorites on the album is Horace Silver's bop composition *Nica's Dream*. Arranged by Luviano, he craftily wraps its angular bop vocal melody with syncopated yet smooth Latin rhythms. (Following the world music-jazz thread here, it's of interest to note that Silver, born Silva, was of Cape Verdean Portuguese descent on his father's side and was taught its folk music when young.)

With such an auspicious debut, we're hoping Hannah Burgé will not wait long for her follow-up record.

Andrew Timar

Destination: Void Peter Evans Quintet More is More MM 141 (moreismorerecords.com)

Unusually constituted with a front line of brass, piano and live electronics, Destination: Void is another indication of how trumpeter Peter Evans is altering



the fabric of improvised music. Seemingly capable of producing every sound on his horn from spindly murmurs to aggressive whinnying, the four extended Evans compositions here feature Sam Pluta's sound wave mutation and are given extra impetus by Ron Stabinsky's mercurial exploration of piano keys and strings.

Evans' command of his instrument is such that at points his graceful flutters take on reed characteristics, most appropriately on 12 (for Evan Parker), saluting the British saxophonist. Elsewhere he singlehandedly creates a rhythmic ostinato that would usually come from a conventional rhythm section of bass and drums. Diffident throughout, in contrast, bassist Tom Blancarte showcases triple-stopping on the concluding Tresillo; while surprisingly percussionist Jim Black's thumping resonations are most prominent when linked with processed hisses plus the pianist's low-pitched rumbling on the balladic Make It So. Taken as a whole, formalist notated music is referenced throughout.

If the preceding tracks ramp up excitement via speed-of-light keyboard exchanges, half-valve dramatics plus in-and-out-of-focus oscillated flanges, the 27-minute concluding Tresillo crackles with such intensity that you could imagine a second quartet with the same instruments is present and playing along. As Evans' endlessly inventive disconnected grace notes float over the theme expansion that is one part multiphonic electronic drones and one part ever-shifting rhythm, the initial sequence climaxes with distinctive animallike shrieks and shudders. Never losing the narrative direction however, the end section could be an acoustic showcase recital, as Stabinsky shapes the program with slapped keys and sweeping glissandi at the same time as Evans attains the highest-pitched triplets with his horn.

With these virtuosic performances spectacular but never lapsing into bravado for its own sake, Evans and company demonstrate that improvised music's future destination isn't void but diversity.

Ken Waxman

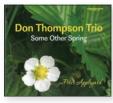
Concert note: Peter Evans plays solo at Ratio, 283 College Street on February 6.

jA**z**Z,e**h**?

STUART BROOMER

f a single quality distinguishes much of what's best in Canadian jazz it's lyricism, a warm, singing focus on melody that links many of our best musicians, whether they choose to stay near home (Ed Bickert) or move away (Paul Bley). It's a quality shared by three distinguished recent releases, though they differ in style and locale.

Some Other Spring by the Don Thompson Trio (Cornerstone 144, cornerstonerecordings.com) is an elegy in advance. Dedicated to Peter Appleyard, it was recorded a couple



of months before his passing in July 2013, but Thompson reflects that the great vibraphonist was in his thoughts during the recording While the multi-instrumentalist Thompson may be less well-known for his vibraphone playing than for his skills as a bassist and pianist, he's a fine player, his work imbued with a resonant lyricism. He's joined here by guitarist Reg Schwager and bassist Neil Swainson, comparable masters and long-time associates (for many years the three played in George Shearing's quintet) in a program of standards and a few originals. It's state-ofthe-art chamber jazz, with superb renderings of some lesser-known pop songs, like Hoagy Carmichael's One Morning in May, as well as classic jazz tunes like Django Reinhardt's Nuages.



There's more great guitar playing on Lenny Breau's LA Bootleg 1984 (Guitarchives 270201, linusentertainment. com), the first release of a club set from Donte's in Hollywood

recorded just two months before Breau's death. Breau was a celebrated technician and his work (especially commercial recordings) sometimes suffered from pastiche, his playing marred by a clutter of classical, flamenco and country & western elements. Here there's none of that, just intensely focused playing on familiar tunes with the empathetic support of bassist Paul Gormley and drummer Ted Hawk. Breau's technical brilliance and harmonic invention (he was strongly influenced by pianist Bill Evans) come to the fore on ballads and up-tempo performances alike. His version of Tadd Dameron's If You Could See Me Now is sublime, a composer's harmonic subtlety igniting a performer's.

Pianist/composer **Marianne Trudel** has emerged in recent years as one of Quebec's brightest talents, a musician of considerable depth with a strong identity. La Vie Commence Ici (Justin Time JTR-8588-2 justin-time.com), a quintet date featuring British Columbia (by way of New York)



trumpeter Ingrid Jensen, is her finest work to date. The instrumentation proceeds from an opening duet through mutations of the ensemble and a rich sense of timbre and voicings. At times Trudel's material can suggest Mozart, at other times Ravel, but it seems to proceed from the title, developing a meditative depth that communicates a reverence for life. The title track demonstrates how well Trudel can orchestrate, reducing the ensemble to just Morgan Moore's pizzicato bass for the theme, then later repeating it with a duo of bass and minimal piano. Saxophonist Jonathan Stewart and drummer Robbie Kuster contribute effectively, but Trudel's compositions seem to find their fullest voice in Jensen's soaring, passionate



performance.
Montreal is
currently serving as an
incubator for innovative jazz composition.
While Trudel represents the mainstream,
alto saxophonist
Erik Hove (origin-

ally from Vancouver) has radical forebears, drawing on influences from the microtonal spectral harmonies of contemporary French composers Gerard Grisey and Tristan Murail and the rhythmic languages of American saxophonist/composers Steve Coleman, Henry Threadgill and Anthony Braxton. Hove's Chamber Ensemble on Saturated Colour (erikhovemusic.com) is an imaginative nonet mixing winds and strings and relatively traditional bass and drums with standout performances from flutist Anna Webber and violinist Josh Zubot. A tree by a pond, half-lit is evanescent, a subtle spray of high-pitched sounds, while Inner Chamber and Brain Freeze find disjunct but genuine grooves. Hove the soloist is clearly an improviser who thrives on complex support, and Hove the composer is adept at supplying it. Pianist/composer Félix Stüssi relocated

from Switzerland to Montreal in 1998, and within a few years was leading a quintet that still includes saxophonists Alexandre Côté and Bruno Lamarche, bassist Clinton Ryder



and drummer Isaiah Ceccarelli. Since 2008 it's been Félix Stüssi 5 & Ray Anderson, celebrating the American's status as one of the trombone's most virtuosic, creative and witty performers. On Arrabbiata (Effendi FND133, effendirecords.com), Stüssi works from a varied palette, evident immediately with Funda-Mentally, a distant relation of Tiger Rag that turns into free improvisation at the drop of a cue. His energy and humour can be reminiscent of Charles Mingus, with broad farcical nods to ancient idioms mixed with energized revisions of blues, bop and gospel. Côté and Ceccarelli provide fine moments, but it's ultimately Anderson's show: he can exaggerate the trombone's traditional vocal proclivities to the point of parody while leaping registers or playing double-time bop.

Samuel Blais is a young Montreal saxophonist who has come a long way since his 2008 debut CD *Where to Go.* He's earned a masters in Jazz Performance from the Manhattan School of



Music under the direction of saxophonist Dave Liebman, and he commemorates the relationship with Cycling (Effendi FND137), the two saxophonists getting together with bassist Morgan Moore and drummer Martin Auguste during a break in a saxophone quartet tour. It's a loose blowing session on a batch of originals, played in a joyous spirit of mutual regard and inspiration. Blais plays baritone, alto and soprano, Liebman, tenor and soprano, and they exploit the possibilities for similarity (two sopranos on Liebman's title tune) and difference (baritone and soprano on Blais's Interludio Obscurio). The only familiar tune is A Taste of Honey, the modal theme leading to some inspired Coltrane-flavoured collective improvisation. O

Concert Note 1: Dave Liebman is currently visiting professor in the University of Toronto Jazz Program. He'll be playing in a quartet with another former student, Mike Murley February 28 at The Rex with bassist Jon Maharaj and drummer Nick Fraser.

Concert Note 2: Don Thompson appears with Barry Harris, Howard Rees, an all-star big band and a 275-voice childrens choir in the sixth annual We Are One Jazz Project gala concert February 11 at the George Weston Recital Hall, Toronto Centre for The Arts.

➤ Always find more reviews online at thewholenote.com

The Feed-back The Group Schema Easy Series SCEB 916 CD (ishtar.it)

The musical ferment of the 1960s saw a breakdown in boundaries between categories and a corresponding expansion of permissible content. Few locales were more experi-



mental than Italy, where the burgeoning electronic music scene created special connections. *The Feed-back*, recorded circa 1970, can still surprise with its vigorous mix of free improvisation and rock beats. Behind the Anglicized "Group" resides the Gruppo di Improvvisazione Nuova Consonanza or just "Il Gruppo."

Organized in 1964 by composer Franco Evangelisti (whose role here appears to be reduced to writing liner notes), the shifting ensemble creates three collective improvisations that use foreground, almost mechanized, rock drumming by Renzo Restuccia (the members of The Group are uncredited on the actual CD) to link distinct elements. The most prominent member of the group is composer Ennio Morricone, whose skill as a composer of moody soundscapes extends here to his pensive, probing trumpet work. His lines are both rich in tonal colour and structural suggestion, and he and trombonist John Heineman use mutes extensively to suggest Martin Denny's lounge exotica and Miles Davis' contemporaneous jazz fusion. The longest piece here, Kumâlo, is also the most adventurous, including a solo by guitarist Bruno Battisti D'Amario that sounds like an electric banjo and pans between speakers à la Jimi Hendrix. Brief even by LP standards at 28 minutes, The Feed-back retains the adventure and surprise that distinguished it 45 years ago.

Stuart Broomer

POT POURRI

Off the Road Mike Herriott; Arturo Sandoval MHP Records MHPR1301 (mikeherriott.com)

Although perhaps best known as a classical trumpeter who extends into a number of milieus, Mike Herriott is also a multi-gifted, multiinstrumentalist who regularly acquits



himself brilliantly on trumpet, French horn, trombone, electric and acoustic bass, piano, percussion and more. On *Off the Road*, Herriott has utilized a melange of styles, approaches and instrumentations – blurring

the lines between jazz, classical, rock and Latin musics. Not quite a one-man-band, Herriott's talented support on the CD includes percussionist Richard Moore, guitarist Sean Harkness and Canadian Brass trombonist Achilles Liarmakopoulos, as well as his special guest – iconic Cuban trumpeter Arturo Sandoval. Herriott contributes the bulk of the compositions here, with additional material from the eclectic likes of Pete Townsend of The Who, J. S. Bach and 18th-century composer Gottfried Reiche.

Prepare to be thrilled from the solo trumpet opener *Abblasen Fanfare*, through the stirring, swinging, bop-infused *Dear John* (a Freddie Hubbard tune, featuring Sandoval), to the final selection – Herriott's incisive take on Bach's *Adagio*, *Sonata in G Minor for Solo Violin* (performed on trumpet, of course!).

Other complex and challenging gems include the plaintive *Stay Thirsty, My Friend* (a tribute to his dear friend Alex Mitchell); the cinematic opus *Home Suite Home* (featuring the exceptional drumming/percussion of Moore) and the Latin cooker, *Cancion de Kyra* (with some face-melting guitar work from Harkness). *Off the Road* is not only an immense technical achievement, but the work of a deeply emotional artist clearly at the apex of his creativity and skill.

Lesley Mitchell-Clarke

The Fabulist Colin Maier Independent CMCD 002 (colinmaier.com)

Currently best known as the oboist with Quartetto Gelato, Canada's popular classical touring ensemble, Colin Maier is a man of formid-



able talents that go far beyond playing the oboe. Remember the opening ceremonies of the Vancouver Olympics of 2010? Maier was the guy playing violin in the flying canoe. Having performed as an actor, dancer, stuntman, martial artist and acrobat, what first brought him to the Toronto area was a gig as a hobbit in the stage production of Lord of the Rings. The Fabulist is Maier's second solo CD and an absolute delight on so many levels. Displaying flawless technique, Maier is not only a master of the oboe but also plays a staggering number of other instruments on this recording, including woodwinds, strings, strummed instruments, percussion and musical saw. And he also sings!

This recording is sheer fun – the choice of repertoire indicates that it doesn't take itself too seriously, yet there is nothing amateurish about it at all, except in the true meaning of the word! This labour of love is evident throughout the mish-mash of genres; there are a couple of classical pieces for oboe (the beautiful Poulenc sonata and a showy movement by Pasculli). The rest is a bit of jazz, Celtic, some commissions by young Canadian

composers and tunes by Richard Rogers and Cape Breton singer-songwriter Buddy MacDonald. Maier is accompanied by pianist and recording engineer Mark Camilleri, his colleagues from Quartetto Gelato and others, including himself; most remarkable is the final piece from which the CD takes its title, by Rebecca Pellett, in which Maier is literally his own orchestra, playing 13 instruments via the wonders of multi-track recording. This must have taken hours to produce, but I'll bet it was fun!

If the darkness of winter is getting you down, drop everything right now and buy this CD! It is guaranteed to make you smile. To learn more about Maier, visit his website, colinmaier.com.

Karen Ages

After Rain Matt Sellick Independent (itunes.apple.com/ca/album/ after-rain/id930972312)

After Rain is a very interesting new CD from the Thunder Bay guitarist and composer Matt Sellick. There's no bio or recording information included, but his



Facebook page notes that he has been playing guitar since the age of eight (he's now 20) and moved through several styles from electric to classical before developing a passion for flamenco guitar.

In the brief notes on the CD digi-pack Sellick says that he plays a flamenco guitar, uses flamenco techniques and uses flamenco song forms as the starting point for his compositions. That should give you a pretty good idea of what his music sounds like: Sellick displays a solid technical base and a good tone, and the nine pieces here are entertaining and creative, with some nice effects and interesting harmonies. Track titles include: Drink From the Fountain; Allons-y!; In the Rain; A Beautiful Day; and For Paco, presumably a tribute to Paco de Lucía, one of Sellick's admitted influences. Callejón Aynadamar is an excellent solo track (you can watch a performance on YouTube) but the other eight tracks include rhythm and percussion backing and possibly other guitars, although it's not clear who - if it isn't Sellick - provides these.

Sellick is clearly a very talented and creative young musician. He admits that he doesn't know precisely what kind of music he writes, but says that "it's music I want to share, and I hope it's music you will enjoy." Well, mission accomplished!

The tracks are available for download on iTunes as noted above, or you can contact Sellick for a hard-copy: matt.sellick@gmail.com.

Terry Robbins

Mandala: The Cosmos Is Their Oyster Monsoon Independent (monsoon-music.com)

Another Kickstarter album success story, Monsoon's Mandala was successfully funded through the crowdfunding platform, though there is also an OAC logo



on the tri-fold's back cover. The result is the Toronto-based group's debut studio album, featuring assured performances captained by the sax, clarinet and bansuri (North Indian flute)-playing brothers Jonathan and Andrew Kay, and bassist Justin Gray. Leading Canadian advocates of Indojazz, in 2007 they organized the Toronto International Indo-Jazz Festival, the first in the nation.

The Kay brothers set the tone throughout the album with post-bop jazz modal expositions, revealing imaginative and moody compositions on which the performances hang. Their melodic solos and duos are imbued with characteristic Hindustani ornament and idiomatic gestures inherent to raga, derived from indigenous South Asian dhrupad and khyal music genres. These are aided in no small degree by Ravi Naimpally's solid tala structures, grooves and solos on the tabla.

On the jazz side of the equation Adam Teixeira (drum set), Todd Pentney (keyboards), percussionist Derek Gray and Justin Gray on various basses securely support the Kays' wind excursions. Justin Gray in particular shines on the evocative bass veena – a specially fabricated Canadian hybrid electric plucked bass string instrument - which in his hands swings admirably in both westward and eastward directions.

The veteran Toronto bassist and producer George Koller receives studio session producer credits; no doubt his seasoned affiliation with both jazz and Hindustani music is a key reason for the overall success of Mandala. In the end, what's particularly notable is how gracefully all concerned integrate the North Indian and jazz elements into a refreshingly upbeat listening experience.

Andrew Timar

Pierre et le Loup... et le jazz Daniel Lavoie; Amazing Keystone Big Band Chant du Monde CME 274 2255

In a French version by Renaud de Jouvenel, arranged for orchestra by Bastien Ballaz, Jon Boutellier and Frédéric Nardin, this marvellous rendition stays loyal to Sergei Prokofiev's wonderful musical story Peter and the Wolf while introducing listeners to big band music and the history of jazz.



The instruments vou hear are different

than what you're used to - the oboe, clarinet and bassoon are replaced by saxophones for example. From Harlem to New Orleans, piano stride, free jazz, blues, bebop and jazz rock it's all here.

Popular Canadian singer Daniel Lavoie gives a crisp narration that quickly absorbs listeners even if they have a very limited knowledge of French. Pierre/Peter, oiseau/ bird, canard/duck, chat/cat, loup/wolf, Grand-père/Grandpa, chasseurs/hunters - you're all set. Read along in the beautiful booklet illustrated by Martin Jarrie for added comprehension.

When the story is done you'll hear over 20 minutes of further variations on the theme. Soulful Cat, Elegy for a Duck, Grandpa's Shuffle, to name but a few. The Amazing Keystone Big Band really is amazing.

The clarity of this recording makes it a delight to hear. This creative arrangement of a familiar tale is a welcome addition to the jazz family.

Lise Olds

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Old Wine, New Bottles

Fine Old Recordings Re-Released

BRUCE SURTEES

In the New Releases section of *The WholeNote* last October I enthusiastically reviewed *Le Sacre du Printemps* and *Petrouchka* performed by an orchestra new to me, **Les Siècles** directed by **François-Xavier Roth**. The initial interest was the score of *Le Sacre*, a scholarly and painstaking reconstruction of Stravinsky's original, played on period instruments. It proved to be a lot more



than simply that. Since then I now have all seven of their recordings made since 2009 and each disc is exemplary and first in its class. I am pleased to briefly draw them to your attention.

Les Siècles, founded in 2003 by their conductor François-Xavier Roth, is an orchestra of outstanding younger musicians drawn from France's best ensembles. They have full access to original instruments from the Baroque period forward and employ the instruments in use at the time of each composition... not copies but the instruments themselves. The effect on the different overall timbre is a revelation, not weakening the impact but increasing and refining as never before. Except for the Berlioz, the liner notes with each disc list the name of every player together with their instrument and its provenance. All their recorded performances, regardless of the many venues, enjoy the same translucent 3D sound thanks to Jiri Heger, a professional violist and composer, who produces, balances, mixes and edits the recordings.

A review of Stravinsky's *Firebird* (1910) and the Fokine ballet *Le Orientales* (1910) (ASM 06) appeared in the Classical and Beyond section of the November issue, easily found at thewholehote.com. Here are the other five North American releases on their own label, Les Siècles Live:



Berlioz: Symphonie Fantastique (ASM

o2). With all of the competition it is impressive how many unsuspected shadowy areas are gently illuminated to emotional effect. I've never noticed that at the end of the first movement the dreamer falls into deep sleep. The second movement has all the diaphanous textures that one could want – extraordinary articulation in the strings so well captured in

the recording. Movement three is a little gentler than usual and still the soundscape is uncanny in revealing everything without highlighting anything. The fourth is rich timbres as opposed the usual blaring or shrieking. The tempo stays moderate and constant to great effect. The final movement is very controlled and has a steady forward stable flow, which without sounding driven, is faster than usual. Very satisfying indeed. Recorded live at La Côte-Saint André.

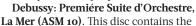
Liszt: Dante Symphony; Orpheus (ASM 07). This is an outstanding performance of this most elusive of Liszt's large orchestral works, with long solo lines that require sensitive treatment; they certainly get it here with flowing sinuous lines, unmistakably pre-Wagnerian. The gentle effulgence of the final Magnificat is ethereally sublime with a boys choir. An uncommonly poetic reading of Orpheus bene-

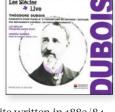


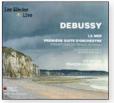
fits from the same acoustic, the Cathédrale Notre-Dame de Laon. Definitive performances and a must-have for fans of the repertoire.

Theodore Dubois: Piano Concerto No.2, Overture de Frithiof, Dixtuor (ASM 09). Attractive works made all the more charming by

the sound of the less percussive 1874 Érard piano. It is important to music lovers to have such sensitive performances of this still out-of-the-way French minor master. This repertoire is something Les Siècles obviously enjoy doing and they do it uniquely.







25-minute orchestral suite written in 1883/84 when Debussy was departing from the tradition of his masters at the Conservatoire. Although the scoring was completed by Philippe Manoury it is self-recommending, especially after the subtle and colourful account of *La Mer* played with all the finesse now expected of this ensemble.

Dukas: L'Apprenti Sorcier, Velléda, Polyeucte (ASM 12). The playful

Sorcerer's Apprentice, Dukas' best known opus based on the amusing tale of the magician's acolyte whose invocations get out of hand, is just made for this versatile group. It is nice to also have two out-of-the-way works to fill out his meagre catalogue; Velléda, a cantata for soprano, tenor and bass-baritone based on a text by Fernand Beissier, and the dramatic overture to Corneille's tragedy Polyeucte.



Les Siècles' live recordings are published by Musicales Actes Sud, a part of the publishing empire Actes sud in Arles.

One of my most pleasant memories from back in the day, around



1960, was a recital given at the University of Toronto by the Brazilian pianist **Guiomar Novaes**. I recall a lady of slight stature gently walking over the piano, seating motionless and waiting for the recording light to indicate that she was "on." She immediately began playing and when she finished she just walked off. I was enchanted by her playing as were the other members of the audience. Today I still

see her clearly in my mind's eye but sadly cannot recall the repertoire. Novaes (1895-1979) was a pianist firmly rooted in the Romantic era who began making recordings in 1919 and continued well into the LP era, recording some major works including concertos by Beethoven, Mozart, Chopin and Schumann with conductors Otto Klemperer, Jonel Perlea and Hans Swarowsky. Among her admirers was the respected New York Times critic Harold C. Schonberg who wrote in her obituary that "the sheer beauty of her playing managed to transcend any other considerations; it was its own reward... it is hard to think of a pianist whose playing gave so much pleasure as that of Guiomar Novaes." It is claimed by the cognoscenti that her aristocratic and seemingly effortless playing is best represented by her pre-LP recordings, long out of print and sought after by collectors. Appian has collected her Complete 78RPM Recordings and issued them on a reduced price two-CD set (APR 6015). Recorded between 1919 and 1927 (disc one) and 1940 to 1947 (disc two), the sound reflects their vintage but the collection of short works reflects an era when an artist was expected to inflect performances. The 53 tracks include works by Gottschalk, Chopin, Albéniz, Liszt, Beethoven, Scarlatti and others, including 16 of Villa-Lobos. Note that the surface noise of the original 78s is, of course, omnipresent. O

Barbara Hannigan... continued from page 9

for Toronto audiences is that Hannigan will be making her Canadian conducting debut with the Toronto Symphony this coming fall on October 7 and 8. She'll be singing Djamila Boupacha, a work for soprano by Luigi Nono, and conducting Haydn's Symphony No.49 "La Passione," three arias by Mozart, Ligeti's Concert Românesc and Stravinsky's Symphony in Three Movements.

During our conversation about her rising career as a conductor, she pointed to an August 2014 article written for the *New York Times* by James Oestreich. "He notes that I wear a dress when I conduct and that my arms are bare. If you're a woman and you conduct, you get asked 'What's it like to be a woman conductor?' I was never asked that question as a singer – what's it like to be a female soprano. There's no gender

question at all. All of a sudden I move into a field that's male dominated and it's a huge gender issue."

"At first I dismissed the question. But then I decided that those questions were very important for a lot of people on many different levels. I do wear a dress just to the knees and my arms are bare, because my arms are one of my most expressive tools. For my debut I wore a suit because I thought I had to, it was the convention. But I felt bound. Why dress like a man? I need to be free, I need to move. So I changed how I dressed and decided not to look mannish. I wanted to just be me. The same me that sings and the same me that conducts an orchestra. And why should it be any different? This decision was incredibly moving not just for the audience, but also for the players, men and women alike. It was like taking off that suit of tradition and saying it's too heavy, we don't need this anymore."

When Hannigan made her Dutch conducting debut at the Concertgebouw in 2013, the sold-out concert generated such a wave of excitement about a female singer conducting the orchestra that people were even sitting on the stage. The concert began with her performance of Nono's *Djamila Boupacha*, a piece about a persecuted female Algerian freedom fighter. As the piece ended, instead of allowing the audience to applaud, she turned to the orchestra who were already on stage, and started conducting Haydn's *Symphony No.49* as if the symphony was a passion for Boupacha. "After the performance, both men and women were hugging me and were very emotional. I'm

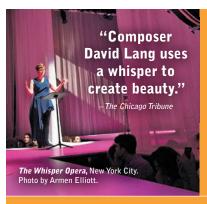


positive it wasn't just because it was a good concert, but rather something had changed for them that they didn't know was possible. They hadn't seen it, just like I had never seen a woman conduct an orchestra when I was a kid."

When it comes to performing female characters such as Lulu in Berg's opera of the same name, Marie in *Wozzeck*, Donna Anna in Mozart's *Don Giovanni* or the character Agnès in Benjamin's *Written on Skin* which she'll be performing at the New Creations Festival, her approach is to move beyond understanding these women through the lens of traditional stereotypes such as femme fatale, victim or hysteric. "I have never seen those characters that way," she says. "Lulu is the most amazing person I've met, with a very strong inner voice, extremely honest, and run by her own instinct. In *Written on Skin* set in 12th–century Provence, Agnès liberates herself from an oppressive marriage by choosing an illicit affair. Caught in an impossible situation with no freedom to have her own voice, her eventual suicide becomes a triumph. She chooses her own destiny rather than be enslaved or killed by an outraged husband.

Hannigan's sensitivity to portraying strong female characters comes to the fore in another work being performed at New Creations. *let me tell you*, a work she commissioned through the Berlin Philharmonic, became an opportunity for her to work collaboratively with composer Abrahamsen and writer Paul Griffiths. The texts are from Griffiths'

Continues to page 70



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Barbara Hannigan... continued from page 69

novel of the same name, written using only the words Shakespeare gave to Ophelia. The book is a retelling of all that has happened in Ophelia's life since she died in Hamlet. "When I perform the piece, my back story is about all the women who have found their voices over the last 400 years. Now we have a new Ophelia, and even though she retains the personality of the young Shakespearian Ophelia, she's now found her own words."

Barbara Hannigan is an astonishing presence, a change-maker on many levels: bringing contemporary sounds and composers to new audiences; cutting through the glass ceiling in classical orchestral conducting; reshaping traditional female roles into characters of strength; designing unique orchestral programs that combine singing with conducting; and commissioning new works that give voice to the contemporary female psyche. All the while "being the music" so committedly that her entire self embodies the spirit of the sounds she serves. She will leave their mark on music-making well into the future. **O**

Wendalyn Bartley is a Toronto-based composer and electro-vocal sound artist.



Discography

The following is a year-by-year discography of Barbara Hannigan's 15 recordings (CDs and DVDs). For an expanded version of the following discography, visit thewholenote.com:

2006

- · Writing to Vermeer: Louis Andriessen; Asko-Schönberg Ensemble; Reinbert de Leeuw, conductor. Nonesuch Records (USA): 79887-2
- Rinaldo: G.F. Handel; Aradia Baroque Orchestra; Kevin Mallon, conductor. Naxos CD: 8.660165-67.

2008

- Etymo: Luca Francesconi; IRCAM Ensemble Intercontemporain: Susanna Mälkki. conductor. Kairos CD: KAI0012712.
- Symphony No. 4: Mahler; Toronto Symphony Orchestra; Peter Oundjian, conductor. TSO Live/Toronto Symphony Orchestra.

2009

Sables, Oxygéne: Bart Visman; Limburgs Symfonie Orkest; Ed Spanjaard, conductor. Etcetera CD: KTC1378.

2010

Polish Masterpieces: Ebony Band; Werner Herbers, artistic leader; Barbara Hannigan is featured in Die Liebe, Cantata Op.14 (1931) by Jozef Koffler. Channel Classics: CD: CCS

The House of the Sleeping Beauties: Kris Defoort; Asko-Schönberg Ensemble; Patrick Davin, conductor. Fuga Libera CD: FUG 708.

- Requiem: György Ligeti; WDR Sinfonieorchester Köln; SWR Vokalensemble Stuttgart; WDR Rundfunkchor Köln; Peter Eötvös, conductor.
- Le Grand Macabre: György Ligeti; Orquestra Simfònica i Cor del Gran Teatre del Liceu; Michael Boder, conductor; Alex Ollé (La Fura dels Baus) and Valentina Carrasco, stage direction. Arthaus Musik DVD 101643 (NTSC); Blu-ray 108058: Budapest Music CD & DVD: BMC CD 166.

Correspondances: Henri Dutilleux; Orchestre Philharmonique de Radio France; Esa-Pekka Salonen, conductor. Deutsche Grammophon CD: 0289 479 1180 7 CD DDD

Awards: Gramophone Best Contemporary Recording 2013;

Victoires de la Musique Classique Best Recording 2014.

- · Written on Skin: George Benjamin; Mahler Chamber Orchestra; George Benjamin, conductor. Nimbus Records CD: NI5885. Awards: BBC Music Magazine Premiere Recording of the Year, 2014.
- Les Illuminations: Benjamin Britten; Amsterdam Sinfonietta; Candida Thompson, leader & violin. Channel Classics CD: 32213. Awards: Audiophile Audition Best Disc of the

2014

- · Written on Skin: George Benjamin; Orchestra of the Royal Opera House; Royal Opera Chorus; George Benjamin, conductor. Opus Arte DVD: OA1125D; Blu-ray: OABD7136D, Awards: Gramophone Awards 2014, winner Contemporary.
- The Importance of Being Earnest: Gerald Barry; Birmingham Contemporary Music Group; Thomas Adès, conductor. NMC Recordings CD: NMC D197.

Awards: Gramophone Magazine, Editor's Choice, October 2014.

Lulu: Alban Berg; Orchestre Symphonique de la Monnaie; Paul Daniel, conductor; Krzysztof Warlikowski, stage direction. Bel Air Classiques DVD: BAC 109.



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