X MARKS THE SPOT

Sunday, October 15, 2023

Alex Pauk, Conductor

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

CIRCLE MAPS

Thursday, November 30, 2023

Alex Pauk, Conductor
Erica Goodman, Harp
Kevin Ahfat, Piano

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

THREE

Wednesday, January 24, 2024

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

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

VIOLINISSIMO II

Thursday, March 28, 2024

Alex Pauk, Conductor
Aaron Schwebel, Violin
Wesley Shen, Harpsichord
Mark Fewer, Violin

Max Richter (United Kingdom)
György Ligeti (Hungary)

SONIC UNIVERSE

Thursday, April 25, 2024

Alex Pauk, Conductor
Krisztina Szabo, Mezzo Soprano

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

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

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The award jurors stated that Christina Petrowska Quilico “has made an astonishing contribution to musical life in Canada.” As they remarked: “Christina is a champion of Canadian composers – and her pioneering dedication to Canadian female composers is especially noteworthy. She has helped to secure this period of Canadian music through her impressive catalogue of recordings, and further through the ripple effect of her many students. She is steadfast. She is legend.” See pg 16
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Our 24th annual directory of music makers in Southern Ontario

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Quatuor Danel
Famous for their bold, concentrated interpretations of the string quartet repertoire.

Thursday October 12

Geoff Nuttall
Haydn Celebration
FREE EVENT
Celebrating the life of violinist Geoff Nuttall and his favorite composer, Haydn.

Thursday October 26

Duo Turgeon
Two natural musicians who breathe, think and play as one

Thursday November 7

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All in the same storm

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

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

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

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

Twist to the plot

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

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

Here at TheWholeNote, for example, there was no way to predict or plan for the fact that paper costs would rise to unprecedented levels right at the time we were ready to rebuild a circulation network that had been, literally, decimated by the pandemic – right when the performing arts community was, groundhog-like, coming out of isolation, and taking off its masks just long enough to sniff the post-pandemic air.

continued on page 10

T’KARONTO

For thousands of years before European settlement, T’karon (The Meeting Place) was part of the traditional territory of many Nations, including the Mississaugas of the Credit River, the Anishinaabe, the Chippewa, the Haudenosaunee, and the Wendat peoples, and remains their home to this day, as it now is for many diverse First Nations, Inuit and Metis peoples.

This Meeting Place lies within the territory governed by the Sewatokwa’she’ra’t (Dish with One Spoon) treaty between the Anishinaabe, Mississaugas and Haudenosaunee – a Treaty which bound them to share the territory and protect the land. Subsequent Indigenous Nations and Peoples, and all newcomers are invited into this treaty in the spirit of peace, friendship, respect and reconciliation. We are grateful to live and work here, helping spread the word about the healing power of music in this place.
Omar Kamal: Sway with Me
FRI., OCT. 20, 7:30PM KOERNER HALL
Performing with a Toronto all-star big band and strings, Omar Kamal brings together a stunning repertoire of emotional hits for one enchanting evening of standards at Koerner Hall. The evening is dedicated to the memory of Tony Bennett.
Presented in partnership with the Canadian Arabic Orchestra

Taylor Academy Showcase Concert
SAT., OCT. 21, 4:30PM & SAT., NOV. 18, 4:30PM
MAZZOLENİ CONCERT HALL FREE (TICKET REQUIRED)
The Phil and Eli Taylor Performance Academy for Young Artists presents a concert by the leading young classical musicians in Canada. Hear the stars of tomorrow!

Chanticleer
FRI., OCT. 27, 8PM KOERNER HALL
Hailed as “the world’s reigning male chorus” by The New Yorker, the Grammy Award-winning vocal ensemble will perform some of their greatest hits.
Series generously supported by an anonymous donor
Generous support provided from The Michael and Sonja Koerner Fund for Classical Programming

GGS Chamber Opera
FRI., NOV. 3, 7:30PM & SAT., NOV. 4, 7:30PM
MAZZOLENİ CONCERT HALL
Students from The Glenn Gould School’s vocal program present their annual chamber opera.
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Django Festival Allstars and Edmar Castañeda
FRI., NOV. 10, 8PM KOERNER HALL
An unforgettable night of jazz and world music featuring the internationally renowned Django Festival Allstars and Latin Grammy Award nominated jazz harp virtuoso Castañeda.

Israel Fernández and Seffarine
SAT., NOV. 11, 8PM KOERNER HALL
The leader of a new generation of flamenco vocalists, Israel Fernández makes his Koerner Hall debut. Arab/Andalusian ensemble, Seffarine, opens the show.

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

ARC Ensemble: Celebrating 20 Years
WED., NOV. 29, 7:30PM
MAZZOLENİ CONCERT HALL
The ARC Ensemble (Artists of The Royal Conservatory) celebrates its 20th anniversary with the music of two extraordinary composers.
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Even if we could have predicted commodity cost increases, there was no way we could predict the supply chain unpredictability and outright shortages that went with them – where even if we did have the money to pay the bill, we had almost no control over when the paper we needed would show up. All of this made reimplementation of regular schedules – crucial for a magazine with a priceless event calendar at its beating heart – very very difficult.

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

“Ominous rumblings of a tectonic cultural shift”

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

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

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

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

Kitchener’s Waterloo?

On September 19, two days before their season was due to open, and three days after rumors had started to circulate, Kitchener-Waterloo Symphony Orchestra (K-WSO) formally announced that they were not only cancelling their season but were closing down altogether.

“In recent years KWS has been devastated by an unprecedented rise in costs following the global pandemic,” that first press release stated – a refrain echoed in subsequent statements like the one we gave them space for in this issue, to speak to what has happened from the organization’s point of view. (For them, post-pandemic increases in the cost of performance space topped the list of destabilizing impacts, the way the increase in paper costs did for us.)

Same boat syndrome again

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

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

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

Early response

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

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

David Perlman can be reached at publisher@thewholenote.com

I am sad and devastated and outraged as I have rarely been in my entire life. The KW Symphony has just filed for bankruptcy. This is absolute tragedy for the players, for the community, and indeed for the cultural life of Canada. My heart is broken. A proud 78 year tradition has come to a tragic end.

– Howard Dyck

The best case scenario is that the show of support on GoFundMe and the media attention this has attracted will cause donors and governments to reconsider…but we’re certainly not counting on it. The resilience and resolve of the KWS musicians has been truly astonishing, and the outpouring of goodwill from musicians across the country is a big part of what has made that possible.

– Robert Fraser, Associate Director, OCSM-OMOSC (The Organization of Canadian Symphony Musicians)

I have been a musician with the Kitchener Waterloo Symphony for the past eight years. When I won the job with the symphony, I essentially gave up all of my teaching and this became my primary source of income … The musicians are now desperately trying to save our orchestra and a gofund.me page has been set up. Please consider helping us. If you are not able to give, please consider sharing this email with others who might be able to.

– Savethewks.ca
After an incredible 78 seasons, we are deeply saddened at the closure of the Kitchener-Waterloo Symphony.

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

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

We all hope you'll help keep the flickering light of our musical arts alive. Whenever and wherever possible, please attend and donate to other local musical talent organizations.

With your help, our musicians can continue to nurture and grow their talents here in Waterloo Region and across the country.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

A WORLD VIEW

Light between the cracks

SMALL WORLD MUSIC’S
GLOBAL TORONTO 2023

ANDREW TIMAR

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

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

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

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

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

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

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

Responses to the question, “What new perspective ... words of wisdom ... are you going to implement?” were equally varied, ranging from the idealistic – “protect artists’ dreams” and “being united takes us to my region,” and “improve connections with Canada’s multicultural scene,” along with personal but no less important expressions like “More smudges,” “Diaspora: longing and belonging.” “More hugs,” and “Dance,” also made the list.

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

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

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

**GT23’s gift:** It’s no secret that Toronto’s live performing arts community and the venues which support it were hard hit during the pandemic, particularly during the unpredictable, rolling lockdowns, and the sector has been slow to recover. One of the gifts of GT23 to local artists, presenters, fans and visitors alike was how it helped reconnect the dots between these cultural hotspot hubs on the Toronto map.

Working to mentor and celebrate the music scenes growing here, increasing their international viability, and helping build much-needed resilience, GT23’s optimistic mandate shone through the cracks – transcending parochial concerns that could have bogged it down, to illuminate possibilities of building a hopefully more equitable international musical ecosystem – with a place for Canadian musicians, many singing songs from other places.

*Andrew Timar is a Toronto musician, composer and music journalist. He can be contacted at worldmusic@thewholenote.com*
PLAYING IT FORWARD

Christina Petrowska Quilico

DAVID PERLMAN

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

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

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

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

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

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

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

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

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

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

Are there clearly identifiable defining moments in your musical life?

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

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

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

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

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

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

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

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

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

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

David Perlman can be reached at publisher@thewholenote.com
WITH AN UPCOMING SEASON FEATURING, AMONG OTHERS, ERIC LU (THE MOST RECENT WINNER OF THE LEEDS PIANO COMPETITION) AND THE VIANO STRING QUARTET (THE MOST RECENT WINNER OF THE BANFF STRING QUARTET COMPETITION) THE WHOLENOTE HAD AN EMAIL CONVERSATION WITH PIANIST WONNY SONG, ABOUT HIS ROLE AS MOOREDALE CONCERTS’ ARTISTIC DIRECTOR.

**WholeNote:** WHAT IS YOUR FAVOURITE THING ABOUT BEING MOOREDALE’S ARTISTIC DIRECTOR?

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

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

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

**WholeNote:** WERE THERE PARTICULAR CHALLENGES IN PROGRAMMING THE 2023/24 SEASON?

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

**WholeNote:** AND THE BIGGEST REWARDS?

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

**WholeNote:** WHO WERE YOUR MUSICAL HEROES IN YOUR FORMATIVE YEARS?

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

Then there’s Marie-Françoise Bucquet and Jorge Chaminé, who became more than just mentors when I was studying in France; they...
became family. Their teachings extended beyond the practice room and the classroom. With them, I learned how to navigate the world as a musician, discovering that artistry doesn’t end when the music stops. They imparted lessons of resilience, humility and humanity, showing me that music isn’t just a profession – it’s a way of life.

What strikes me most about these mentors is their genuine altruism. They had established careers, but what mattered most to them was passing the torch, ensuring the next generation of musicians had the tools and guidance to make their own mark. It’s a selfless love and a deep-seated belief in the power of mentorship that binds all three.

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

And elsewhere

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

The Danish String Quartet (three Danes and one Norwegian) is back at Koerner Hall for the second time, on November 3. The Danish has established its pre-eminence among the world’s finest string quartets.
with its impeccable musicianship, sophisticated artistry, and, above all, an unmatched ability to play as one. Their ability to make what they play sound spontaneous will doubtless be on display in works by Purcell, Haydn, Shostakovich and Schubert (the great “Death and the Maiden” string quartet).

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

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

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

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

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

Clarinetist Joaquin Valdepeñas was a member of the TSO when he co-founded Amici and the opportunity to hear him perform once more with oboist Sarah Jeffrey brings back the halcyon days of
George Weston Recital Hall:
Sinfonia Toronto, now celebrating its 25th season, is the sign of a sophisticated city – a string orchestra. Its core group of 14 players has illuminated many a familiar score under music director Nurhan Arman (who has arranged several of them).

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

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

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

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

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

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

X Avant: The Music Gallery’s upcoming X Avant XVIII series running from October 11 to 15 opens with a concert that will include another approach to reworking older music. On October 11, the sound performance and installation Six Turntables will be featured. This initiative is the culmination of several sound-art workshops organized by Christopher Willes in partnership with Akash Bansal at the Toronto Public Library and The Music Gallery between 2017 and 2023. A group of emerging artists were asked to engage with and reinterpret 1970s Canadian avant-garde music sourced from the Toronto Reference Library’s vinyl collection, including some recordings from the Music Gallery Editions label. The chosen recordings focused on early electronic music techniques, sonic meditation, turntablism, and Fluxus event.
scores. The participants explored the process of collective listening with the view of treating recordings as shared experiences rather than commodities.

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

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

**The whole note.com**

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

**PARTNERSHIPS**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

A partnership with Crow’s Theatre – not exclusively an opera presenter – to remount the production in spring 2020 seemed poised to bring the work to new audiences, until the pandemic forced the cancellation of the run. Rather than dimming the lights, Tapestry, the creative team, and the artists, pivoted to create a recorded version of the opera, which made it’s broadcast debut on Saturday Afternoon at

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**A POWERFUL OPERA INSPIRED BY THE NOVELS OF ARIELLA KORNMEHL**

**ARIELLA**

**JAAP NICO HAMBURGER**

**LIBRETTIST THOMAS BEIJER**

**FRANCIS CHONIÈRE, CONDUCTOR**

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

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

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

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

BREIFS

Early Music Upcoming

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

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

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

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

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

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

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

NOV 7 | Haus Musik: Mods and Rockers Tafelmusik. The Beatles, David Bowie, Dusty Springfield, Queen, and Petula Clark meets an earlier wave of British music from the 1600s: John Dowland, Thomas Simpson, William Bradé, William Young, and Henry Purcell (Toronto, at the El Mocambol)
GLUCK’S ORPHEUS AND EURYDICE
Oct 26 to Nov 1
ELGIN THEATRE

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

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

NOV 12 | Bach Solo Bass Cantatas Music at Metropolitan. Performed by Canadian bass-baritone Daniel Lichti, Tafelmusik principal oboist John Abberger, and a period instruments ensemble led by Jonathan Oldengarm. Lichti celebrates his 50th anniversary season as a professional singer—his debut was at Met United (Toronto) LIVE & STREAMED.

NOV 12 | Rossi of Mantua: The Songs of Salamone Apocryphonia and diapente Renaissance Vocal Quintet. Sacred and secular music—Madrigals, motets & monodies—by the Italian-Jewish composer Salamone Rossi, also Monteverdi, Gastoldi, and Cenci. (Toronto)

DEC 1 Fridays at 12:30 Concert Series: Tafelmusik Returns Don Wright Faculty of

Compiled by WholeNote staff
Choral Music Upcoming

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

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

Oct 14 | The Ninth London Symphony Beethoven’s Symphony No.9 in D Op.125 “Choral” and Balfour’s Ambe. (London)

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


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

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

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

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

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

OCT 21 & 27 | Carmina Burana Toronto Mendelssohn Choir, soloists, Toronto Children’s Chorus and members of the Toronto Symphony Orchestra and a cast of thousands (Toronto)

OCT 21 | Will Hold You Orpheus Choir of Toronto A celebration and reflection on what it means to live in a cosmopolitan city in a globalised world. (Toronto)

OCT 21 | Ukranie: Glorious and Free Canadian Bandurist Capella/Vesnitska Choir Inspiring contemporary and historical patriotic songs, sung to a backdrop featuring images of the war in Ukraine today. (Toronto)

OCT 21 | Alzheimer’s Stories Pax Christi Chorale “Find those you love in the dark and light. Help them through the days and nights. Keep faith. They sense what they cannot show. Love and music are the last things to go. Sing anything.” (Toronto)

NOV 8, 9 & 10 | Faure’s Requiem Toronto Symphony Orchestra with The Amadeus Choir, conducted by Sir Andrew Davis. (Toronto)

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

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

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

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

NOV 25 | A Tafelmusik. A concert of music dedicated to the memory of Anne Frank, who died in the Nazi Holocaust, who became a symbol of hope and positivity in very dark times. (Toronto)

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

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

NOV 25 | The Man of the Deep: Christmas in the Mine Burlington Performing Arts Centre. A choir of working and retired coal miners from the island of Cape Breton in Nova Scotia organised in 1966. (Burlington) Also DEC 1 at Flato Markham Theatre (Markham)

NOV 30 | Tafelmusik. This six voice ensemble for women’s voices, led by Stephanie Martin, will sing works by Hildegard of Bingen, Colin Eatock, and Anthony St. Pierre. (Toronto)

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

“IT’S beginning to look a lot like …” December!

In our print listings, at least 15 choral concerts between Dec 1-7 already offer “seasonal” or “holiday” fare! Stay tuned for more at thewholenote.com

CATASTROPHIC TRIFLES

& MUSICAL REMEDIES

COLIN STORY

Picture the scene: you are flannel-clad at an orchard, attempting to engage in Instagrammable autumnal fun, having spent well over $150 CAD on gas, Onroute snacks and admission for your family (and your son’s strange friend), and you stand there suffering the indignity of realizing you must pay a further $30 for your roleplay harvesting of subpar baking apples which (you can already picture it) will die a slow, ignoble death in your garage, eaten by no one but insect interlopers and, possibly, an intrepid raccoon.

The feeling: despondency, somehow thrilling and catastrophic at the same time.

The remedy: therapy, probably. But maybe as the hankering for outdoor activity abates, seeing some indoor live music couldn’t hurt.

Hugh’s new room: On Sunday, October 15, saxophonist and bandleader Jesse Ryan takes the stage at Hugh’s Room Live, as the venerable venue settles into its new location at 296 Broadview. Born in Port of Spain, Trinidad, and educated at both Toronto’s Humber College and at Berklee in Boston, Ryan’s music investigates the links between jazz and Afro-Caribbean music. (This link is foundational in the language of jazz, particularly in its rhythms; the pianist Jelly Roll Morton, who began touring professionally around 1904, contended that the “Spanish tinge” – the tresillo and habanera rhythms that made their way to the port city of New Orleans from Cuba – were essential to distinguishing jazz from other kinds of music.) The Juno Award-nominated Ryan possesses an agile, accomplished voice on his instrument, which fits naturally into his compositional language. Joining Ryan on this date is another of Canada’s rising star jazz musicians, the vocalist Joanna Majoko, who brings an incredible sophistication and self-assuredness to her vocal performances, on her own original songs as well as her arrangements of standards.
The Jazz Room: On Saturday, November 4, the guitarist and vocalist Jocelyn Gould celebrates the release of her new album, Sonic Bouquet, with a show at The Jazz Room in Waterloo. Gould is an excellent guitarist who plays with the robust swing, archtop tone and blues-inflected bebop language of luminaries like Wes Montgomery and Grant Green. Gould will be bringing a stellar band with her, including pianist Will Bonness, drummer Mark Kelso and bassist Mike Downes. (Her new album features fellow guitarist Randy Napoleon, drummer Quincy Davis, bassist Rodney Whitaker and Canadian clarinetist Virginia MacDonald.)

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

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

Colin Story is a jazz guitarist, writer and teacher based in Toronto. He can be reached at www.colinstory.com, on Instagram and on Twitter.
**OUR 24TH ANNUAL BLUE PAGES DIRECTORY IS NOW AVAILABLE ONLINE**

**Happy Fall!** As you begin to plan your musical adventures for the 2023-24 season, we invite you to visit our online “Blue Pages” directory of music presenters. All the presenters in this directory choose to take a WholeNote paid membership in support of the free music listings services we offer to the entire community. You can find out more about what each of them will be doing in 2023/24, in their own words at www.thewholenote.com/blue. Profiles will remain online for the 2023/24 season. New members come in throughout the fall; we add them online and in this print index when they arrive.

For more information on how to join the Blue Pages, and more generally on how a WholeNote membership works, email members@thewholenote.com Wishing you all a fulfilling musical 2023-24!

Karen Ages, membership

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<th>Aga Khan Museum</th>
<th>Canadian Opera Company</th>
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<td>“Through the arts, the Aga Khan Museum sparks wonder, curiosity, and understanding of Muslim cultures and their connection with other cultures.” <a href="http://www.agakhanmuseum.org/index.html">www.agakhanmuseum.org/index.html</a></td>
<td>“The Canadian Opera Company is Canada’s largest opera company, known for its artistic excellence and innovation, as well as attracting some of the world’s best opera performers.” <a href="http://www.coc.ca">www.coc.ca</a></td>
<td>“Regal, triumphant, nostalgic, spiritual and sentimental... As always, our concerts strive to transport listeners in a way that only the sonorities of choral music can achieve.” theedisonsingers.com</td>
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<td><strong>Alliance Française Toronto</strong></td>
<td>Cathedral Bluffs Symphony Orchestra</td>
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<td>“Learn French, Live French!” <a href="http://www.alliance-francaise.ca/en">www.alliance-francaise.ca/en</a></td>
<td>“The Cathedral Bluffs Symphony Orchestra brings to life the power, emotion and dynamism of the classical symphonic repertoire for an engaged audience of supportive listeners.” cathedralbluffs.com</td>
<td>“The Elmer Iseler Singers are a 20-voice professional chamber choir based in Toronto, directed by the acclaimed Lydia Adams, C.M. Entering their 45th year, they are presenting a 3-concert series.” <a href="http://www.elmeriselsongers.com">www.elmeriselsongers.com</a></td>
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<td><strong>AmaDeus Choir of Greater Toronto</strong></td>
<td>Church of St Mary Magdalene Gallery Choir</td>
<td>Ensemble Vivant</td>
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<td>“The AmaDeus Choir of Greater Toronto celebrates its 50th anniversary season with three monumental concerts at the Meridian Arts Centre and an outdoor and immersive choral experience.” amadeuschoir.com</td>
<td>“An all-volunteer choir, singing music every week from the Middle Ages to the 21st Century.” <a href="http://stmarymagdalene.ca">stmarymagdalene.ca</a></td>
<td>“…absolutely stirring and heart-achingly beautiful...chamber music at its evocative best!” - The WholeNote. <a href="http://www.ensemblevivant.com">www.ensemblevivant.com</a></td>
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<td>Confluence Concerts</td>
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<td>“A spirited, auditioned choir with an eclectic repertoire spanning seven centuries.” annexsingers.com</td>
<td>“An act or process of merging”: Confluence produces joyful, daring and thought-provoking concerts in a warm atmosphere of intimacy and discovery. <a href="http://www.confluenceconcerts.ca">www.confluenceconcerts.ca</a></td>
<td>“Founded in 1983 by Music Director and Conductor, Alex Pauk, Esprit Orchestra’s commitment to commissioning and advancing contemporary music has set it apart as one of the few organizations of its kind on a global scale.” <a href="http://www.espiritorchestra.com">www.espiritorchestra.com</a></td>
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<td><strong>Apocryphonia</strong></td>
<td>Counterpoint Community Orchestra</td>
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<td>“Illuminating Musical Revelations” Specializing in affordable concerts of underperformed and rare classical music in the GTA.” <a href="http://www.apocryphonia.com">http://www.apocryphonia.com</a></td>
<td>“Founded in 1984 in the gay village of Toronto, Counterpoint is celebrating its 40th anniversary with the 23/24 season.” <a href="http://www.ccorchestra.org">www.ccorchestra.org</a></td>
<td>“Etobicoke Centennial Choir is an auditioned SATB choir that performs diverse choral repertoire over a three-concert season. New singers are warmly welcomed. Rehearsals are Tuesday evenings from 7:30 – 9:45.” etobicokecentennialchoir.ca</td>
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<td><strong>Attila Glatz Concert Productions</strong></td>
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<td>“Producing, promoting, and managing concerts and performances worldwide.” <a href="http://www.glatzconcerts.com">www.glatzconcerts.com</a></td>
<td>“Celebrating 40 years of Crow’s Theatre.” <a href="http://www.crowstheatre.com">www.crowstheatre.com</a></td>
<td>“Great music...right in your own backyard!” <a href="http://www.eccbc.ca">www.eccbc.ca</a></td>
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<td>“Azrieli Music Prizes: discovering, creating, performing and celebrating excellence in music composition.” azrielfoundation.org/priorities/music-arts-culture/amp</td>
<td>“Dedicated to exploring unaccompanied music, primarily of the 20th Century and later, with an emphasis on Canadian repertoire, DaCapo Chamber Choir is...” <a href="http://dacapochamberchoir.ca">dacapochamberchoir.ca</a></td>
<td>“The EPO 2023-2024 season features something for everyone, from Brahms to Prokofiev, Sibelius to Beethoven, celebrated with great soloists both local and from afar. Great music celebrated in your community.” <a href="http://www.eporchester.ca">www.eporchester.ca</a></td>
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<td><strong>Brampton On Stage</strong></td>
<td>Don Wright Faculty of Music at Western University</td>
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<td>“Brampton On Stage celebrates 4 unique venues - The Rose Mainstage &amp; Studio, LBP, Cyril Clark, and Garden Square.” <a href="http://tickets.brampton.ca/On-line/default.asp">tickets.brampton.ca/On-line/default.asp</a></td>
<td>“In the 2023-24 season, we are excited to share our music with the community and experience the incredible diversity of musical styles and genres our students, faculty and invited world-class guest artists have to offer.” <a href="http://music.uwo.ca">music.uwo.ca</a></td>
<td>“Canada’s first gamelan ensemble, commissioning and premiersing contemporary works for Sundanese gamelan degung for 40 years.” <a href="http://evergreenclubgamelan.com">evergreenclubgamelan.com</a></td>
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<td><strong>Canadian Bandurist Capella</strong></td>
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<td>“Like storytelling minstrels of old, the Canadian Bandurist Capella lets its voices and the strings of the bandura bring the rich musical story of Ukrainians to life!” <a href="http://www.banduristry.com">http://www.banduristry.com</a></td>
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**For more information on how to join the Blue Pages, and more generally on how a WholeNote membership works, email members@thewholenote.com**
Exultate Chamber Singers
“Founded in 1981, Exultate Chamber Singers is an award-winning adult mixed-voice chamber choir of richly varied ages, and cultural backgrounds. Together they form a passionate, committed ensemble with a wide-ranging repertoire.” www.exultate.net/

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

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

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

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

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

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

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

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

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

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

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

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

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

Mooredeale Concerts
“Great Classical Music for All” www.mooredealeconcerts.com/

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

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

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

Music in the Afternoon (Women’s Musical Club of Toronto)
“Through its “Music in the Afternoon” concert series, the WMCT presents chamber music concerts featuring musicians on the threshold of international recognition, as well as established artists and ensembles.” www.wmct.on.ca/

Music TORONTO
“Music TORONTO’s 2023–24 season presents the world’s highest calibre chamber ensembles and solo pianists. Join the best audience in the city for live performances in an intimate concert hall downtown.” musictorontoconcerts.com/

Music in the Afternoon (Women’s Musical Club of Toronto)
“Through its “Music in the Afternoon” concert series, the WMCT presents chamber music concerts featuring musicians on the threshold of international recognition, as well as established artists and ensembles.” www.wmct.on.ca/

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

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

Nine Sparrows Arts Foundation
“Dedicated to bringing you the best in inspirational arts programming.” www.9sparrowsarts.org/

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

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

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

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

Orpheus Choir of Toronto
“Celebrating the power of choral music and championing the new and unusual in choral performance.” http://orpheuschoirtoronto.com/

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

Peterborough Singers
“Experience the joy of creating great music alongside over 100 Singers.” www.peterboroughsingers.com/

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

Royal Canadian College of Organists Toronto
“RCCO Toronto is Toronto’s leading professional organization of the pipe organ – hosting recitals, concerts, and workshops throughout the year.” www.rcco.ca/Toronto

Royal Conservatory of Music
“The Royal Conservatory’s Koerner Hall is “the greatest venue in this city” and “magnificent in its acoustics, as much as in its design” (Toronto Star) www.rcm.music.ca/concerts

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

Show One Productions
“Show One Productions is a full-service production company presenting concerts with high-profile classical musicians, opera stars, and orchestras, as well as great dance and theatre companies.” showoneproductions.ca/
SINE NOMINE Ensemble for Medieval Music
“SINE NOMINE offers vocal and instrumental music from medieval courts and churches to provide insight into the fascinating artistic and intellectual culture of the Middle Ages.”
http://pimsc.ca/article/sine-nomine/

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

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

Soundstreams
“Soundstreams is a global leader in the presentation of innovative, carefully curated, and immersive musical experiences. We are committed to showcasing the work of living Canadian and global composers/musicians, often with a focus on bringing to focus contemporary conversations to our communities.” soundstreams.ca/

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Toronto Symphony Orchestra
“One of Canada’s most respected arts organizations, the Toronto Symphony Orchestra (TSO) plays a vital role in the city’s dynamic cultural life.” www.tso.ca/

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

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

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

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

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

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

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

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

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

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

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

BRAMPTON ON STAGE
JUNE - DECEMBER 2023
ON SALE NOW

ROSE ORCHESTRA: AUTUMN BRILLIANCE
OCTOBER 21, 2023

B-JAZZED
OCTOBER 24 & DECEMBER 19, 2023

PAVLO
OCTOBER 28, 2023

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

ROSE ORCHESTRA: GINGERBREAD JOY
DECEMBER 9, 2023

ADI BRAUN QUARTET - NOIR
DECEMBER 14, 2023

BRAMPTONONSTAGE.CA
BOX OFFICE: 905 874 2800
**LIVE OR ONLINE**

**Sunday October 1**

- **11:00am: Yorkminster Park Baptist Church.** Carlton Dedication and Recital. Dr. Andrea McCready, Dominic Carli/Drone from the Peace Tower in Ottawa, 1585 Yonge St. www.yorkminsterpark.com. Fee. Donations welcome.
- **2:00p: CAMMAC Toronto Region.** Mozart’s Solemn Vespers. Reading for singers and instrumentalists. Thomas Burton, conductor. Christ Church Deer Park, 1570 Yonge St. 647-458-0233 or www.cammac.ca/toronto. $15; $10 (members).
- **2:00p: Canadian Opera Company.** Fidelio. Music by Ludwig van Beethoven. Milena-Lisa Väreälä, soprano (Leonore); Clive Gillinson, tenor (Florestan); Dimitry Ivaschenko, Liisa Vārelā, soprano (Leonore); Clay Hilley, tenor (Jaquino); Jarek Minz, bass (Rocco); Anna-Sophie Neher, soprano (Marzelline); Josh Lovell, tenor (Don Giovanni); and others. FirstOntario Performing Arts Centre, Partridge Hall, 250 St. Paul St., St. Catharines. www.opera.on.ca/bdd40047 or 905-688-0722. $75; $25 (full/college with valid ID); $42 (youth under 18 with valid ID); $40 (seniors with valid ID); $100 (Diamond). Also Sep 20 (3:00pm).

**Monday October 2**

- **12:00 noon: Innervoice.** Romantic Sonata (Canadian Premiere); Amirov - Excerpts from Sevil. Thera Barclay, soprano; Alexander Cappelazzal, tenor, Narmine Amfidjaya, piano. Hellocean Hall, 35 Hazelton Ave. 647-587-4085 or www.bemusednet.co.uk/events. $25; $45 (member).
- **3:00p: Flute Studio.** Tenth Anniversary Season: Dances with Flutes. Strawinsky: Dances from Petrouchka; Valerie Coleman: Juba Dance; Bartók: Rumanian Dances; Warlock: Capriol Suite; John Palmer: Samba; Church of St. Peter and St. Simon the Apostle, 255 Bloor St. E. 416-462-9484. PW: $25 suggested.
- **5:00p: St. Thomas’s Anglican Church.** Even-song, Te Deum, and Atonation. Howells: Magnificat & Nunc Dimittis “Collegium Regale”; Britten: Festival Te Deum; Peter Phillips: Motet “Elegi abjecus esse”. Guest: John Tuttle, conductor; Choir of St. Thomas’s Church; Elizabeth Anderson, director; Manuel Piazza, organ; Tim Posgate, Yolanda Tapia, and Maryem Tollar. Heliconian Hall, 35 Hazelton Ave. 647-478-4952 or www.annualhammertons.org. From $25; $50 (Diamond). Also Oct 1. Meet at Willow Hall and then take a nature walk through the Mary West Nature Reserve followed by refreshments, snacks, and conversations with the artists at the Westben Campfire.
- **5:30p: Fallsvill Casino Resort.** Sergio Mendes. Fallsvill Casino Resort, Avalon Theatre, 6360 Fallsvill Blvd., Niagara Falls. 1-877-883-3100 or www.ticketsmaster.ca. From $45. Also Oct 3 (3:00pm) & 4 (8:30pm). 
- **8:00p: Massey Hall.** Tom Odell. 178 Victoria St. www.ticketsmaster.ca. From $46.

**Tuesday October 3**

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

**Monday October 2**

**PlaceMark**

**PlaceMark**

**PlaceMark**

**PLACEMARK**

Listings are received every day and published in all media for which they are received in time.

- **WEEKLY LISTINGS UPDATE (e-letter & online)**
- **JUST ASK (searchable online listings database)**
- **PRINT** (see list of 2023/24 publication dates on page 9).

**DEADLINES**

Weekly Listings Update and Just Ask: Eligible listings received by 6pm Tuesday, each week, will be included in the following Sunday’s e-letter, and simultaneously posted to our searchable online listings database.

**Print:** Our next print issue, Volume 29 no.3 covers December and January 2023. The print submission deadline for that issue will be **Tuesday November 7.** Please note: the Weekly listing e-letter typically looks 2-3 weeks ahead; the Just Ask database is searchable as far into the future as we have listings. Listings received for the Weekly Update prior to an upcoming print deadline do not need to be resubmitted unless there are changes.

**PLACEMARK**

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**Register for the Weekly Listings Update**

at thewholenote.com/newsletter

Other listings and inquiries about WholeNote listings should be addressed to John Sharpe, Listings Editor at listings@thewholenote.com.


● 5:00: Fallswise Casino Resort. Sergio Mendes. Fallswise Casino Resort, Avalon Theatre, 6360 Fallswise Blvd., Niagara Falls. 1-877-833-3110 or www.ticketmaster.ca. From $45. Also Oct 12 (3pm) & 4 (8:30pm).

● 7:00: Opera Revue. Tasting Notes: Wine Meets Opera. Selections from works by Mozart, Verdi, and Gounod. Danie Fresien, soprano; Alexander Hajek, baritone; Clare Ellis Harris, piano; Chanda Vines, wine guide. My House in the Junction, 282 Dundas St. W. 647-637-7491 or www.operarevue.com/tast-ing-notes-wine-meets-opera. $60. 15% discount for groups of 3 or more.

● 7:30: Brantford Symphony Orchestra. Indigenous Artists and Sultans of String. Walking Through the Fire: A Trailblazing Musical Response to the TRC’s 94 Calls to Action. Sultans of String; Alyssa Delbaere-Sawchuk, fiddler; Marc Meniléain, singer/songwriter, Shannon Thunderbird, singer/songwriter; Don Ross, guitar; and others. Sanderson Centre for the Performing Arts, 88 Dalhouse St. Brantford. www.brantfordsymphony.ca/event/walking-through-the-fire or 519-759-8090. $49; $20(st).


● 8:00: Toronto Symphony Orchestra. Pops: The Doo Wop Project. The Doo Wop Project, vocal group; Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $62. Also Oct 4.

Wednesday October 4

8:00: Canadian Opera Company. Free Concert Series: Meet the Artists of NIGHT/SHUFFT. Meet three of NIGH/TSHUFF’s dynamic movement makers before their final dance work’s world premiere as part of Fall dance North’s ninth annual festival, co-presented with Giselle + Compagnie. Enjoy a thought-provoking preview and hear directly from the choreographers about their creative process. Dédtél + Compagnie and Fall for Dance North. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.coc.ca/free-concert-series. Free.


5:00: Canadian Opera Company. Opera Lab: Art of Interpretation. Designed for young adults aged 16-26, in conjunction with the COC’s upcoming production of Puccini’s La Bohème. Join us for an interactive workshop to learn how the music of La Bohème is brought to life on stage through the conductor’s baton. Participants engage in an in-depth discussion and Q&A session with the artists before attending the dress rehearsal. Presented by Jordan de Souza, conductor, and Karine White, COC Teaching Artist. Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.coc.ca/operalab. $15.

7:30: FirstOntario Performing Arts Centre. The Circle: Indigenous Songwriters. Showcase. FirstOntario Performing Arts Centre, Robertson Theatre, 250 St Paul St., St. Catharines. 905-886-8072; boxoffice@firstontario.ca. PWYC.

7:00: University of Toronto Faculty of Music. University Of Toronto Percussion Ensemble Presents Ligelì at 100. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-878-3760 or www.music.utoronto.ca. Free.

8:00: Fallswise Casino Resort. Dogstar: Somewhere Between the Power Lines and Palm Trees Tour. Fallswise Casino Resort, OLG Stage, 6380 Fallswise Blvd., Niagara Falls. 1-877-833-3110 or www.ticketmaster.ca. From $70.

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

8:30: Toronto Symphony Orchestra. Pops: The Doo Wop Project. The Doo Wop Project, vocal group; Steven Reineke, conductor; Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $47. Also Oct 3.

9:00: Fallswise Casino Resort. Sergio Mendes. Fallswise Casino Resort, Avalon Theatre, 6380 Fallswise Blvd., Niagara Falls. 1-877-833-3110 or www.ticketmaster.ca. From $45. Also Oct 12 (3pm) & 4 (8:30pm).

Thursday October 5

11:00 am: Encore Symphonic Concert Band. Monthly Concert. 35-piece concert band performing concert music, pop tunes, jazz standards (2 singers) and the occasional march. Trinity Presbyterian Church York Mills, 2737 Bayview Ave. www.encoreband.ca. $10.


1:30: Music in the Afternoon. Faure Quartet: The Pleasure and the Spirit. Beethoven: Piano Quartet No.16; Faure: Piano Quartet No.2 in G op.45; and music by Max Reger. Faure Quartet: Dirk Mommerz, piano; Erika Geldsetzer, violin; Sascha Fröming, viola; Konstantin Heidrich, cello. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen’s Park. 416-923-7052 X1. $50; free(st with ID at door).

8:00: Ashkenaz Festival. Semler Ensemble. Folk, cabaret, classical, cantorial, opera, klez-mer and Yiddish music, with songs in Yiddish, German, Russian, and Hebrew accompanied by English subtitles. Semler Ensemble: Alan Bern, accordion & piano; Lior Sklamberg, vocalist; Daniel Kahn, vocalist; Sasha Lupera, vocalist; Fabian Schneider, vocalist; Mark Kovatchy, violin; Martin Lillich, double-bass. Lyric Theatre, Meridian Arts Centre, 5040 Yonge St., North York. www.ashkenaz.ca. $40.

8:00: Flato Markham Theatre. Abambamia & Night Fever. 171 Town Centre Blvd. Markham. 905-305-7456 or www.markflato- markham.ca. $65(prix); $60(regular).

8:00: Massey Hall. Steve Hackett: Genesis Revisited. For tickets at 50, and Hackett Highlights. 178 Victoria St. www.ticketmaster.ca. From $59.

Friday October 6


7:00: FirstOntario Performing Arts Centre. Rolfe the Music 50’s & 60’s Show. FirstOntario Performing Arts Centre, Preridge Hall, 250 St Paul St., St. Catharines. 905-688-0722 or boxoffice@firstontario.ca. $46.81-$55.46.

7:30: Canadian Opera Company. La Bohème. Music by Giacomo Puccini. Amina Edris, soprano (Mimi); Peni Pati/Kang Wang, tenor (Rodolfo), Rodolfo), (3rd soprano); David Pomeroy, baritone (Colline); Justin Welsh, bass (Benoit); and others. Canadian Opera Company Chorus, Orchestra, 145 Queen St. W. www.coc.ca. $10(st).

8:00: Canadian Opera Company. La Bohème. Music by Giacomo Puccini. Amina Edris, soprano (Mimi); Peni Pati/Kang Wang, tenor (Rodolfo), Rodolfo), (3rd soprano); David Pomeroy, baritone (Colline); Justin Welsh, bass (Benoit); and others. Canadian Opera Company Chorus, Orchestra, 145 Queen St. W. www.coc.ca. $10(st).
LIVE OR ONLINE

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<tr>
<th>Date</th>
<th>Event</th>
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<tr>
<td>Oct 1</td>
<td>Toronto Symphony Orchestra: Film Screening: Disney's Coco In Concert.</td>
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<td>Oct 4</td>
<td>Wayne Shepherd Band and Samantha Boléro; Prokofiev: Violin Concerto No.2 in D.</td>
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<td>Oct 5</td>
<td>Toronto Symphony Orchestra: Concerts: Kitchener-Waterloo Woodwind Quintet.</td>
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<td>Four Seasons Centre for the Performing Arts: Recital: 8:00pm.</td>
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<td>Oct 24</td>
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<td>Oct 28</td>
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<td>Toronto Symphony Orchestra: Concerts: Kitchener-Waterloo Woodwind Quintet.</td>
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Arts Department at 416-395-5639. Free. Also provided. 7 minutes for each performance. If you are a poet, storyteller? If so, then you are invited to share your talents at the North York Centre for the Arts. Hamilton. www.showpass.com/hca-dance-theatre-presents-the-acting-singer-opera-masterclass. $10.


Saturday October 14

11:00am: Flato Markham Theatre. SAM-AJAM: YOU are the Show! 171 Town Centre Blvd., Markham. 905-305-7469 or www.flatomarkhamtheatre.ca. $48(regular); $58(prime); $15(YTX). Also Oct 14(2pm), 15(3pm).


2:00: Blessed Trinity Church/Toronto Oratorio Society. Haydn’s The Creation. Grace, dignity, serenity - in the Garden of Eden, Ryan Downey, tenor ( Uriel); John Holland, bass (Raphael/Adam); Blessed Trinity Choir & Chamber Orchestra. Blessed Trinity Church, 3220 Bayview Ave. 416-967-3438 or www.facebook.com/events/855288282070170.

8:00: Flato Markham Theatre. SAM-AJAM: YOU are the Show! 171 Town Centre Blvd., Markham. 905-305-7469 or www.flatomarkhamtheatre.ca. $48(regular); $58(prime); $15(YTX). Also Oct 14(2pm), 15(3pm).


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United Church.
7:30: Canadian Opera Company. Fidelio. See Oct 1 also Oct 20. At 7.30pm unless otherwise noted.
7:30: FirstOntario Performing Arts Centre. Burton Cummings. FirstOntario Performing Arts Centre, Partridge Hall, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac.ca. $95; $85(members).
12:00 noon: Music at Metropolitan. Thursday Noon at Met. With carillon recital at 11:30am. Irina Bazik, piano. Metropolitan United Church, 56 Queen St. E. www.metunited.ca/live. Free. LIVE & STREAMED.
7:30: Canadian Opera Company. La Bohème. See Oct 6. Also Oct 21, 22(1pm), 28(4/30). At 7:30pm unless otherwise noted.
7:30: FirstOntario Performing Arts Centre. Celebrating God & The Hop with Songs & Stories. FirstOntario Performing Arts Centre, Partridge Hall, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac.ca. $25.
8:00: Flato Markham Theatre. Keep the Faith: Bon Jovi Tribute. 1171 Town Centre Blvd., Markham. 905-305-7469 or www.flatomarkhamtheatre.ca. $38(regular); $38(prime); $30(elementary st). Free.
7:00: City Playhouse Theatre. Gatsby. Music by Laura Nobil. 1000 New Westminister Dr., Thornhill. 090-303-2000 or 905-832-2281 or www.tickets.cityplayhouse.ca/event/655/209/655/267; From $20.
7:00: Kitchener-Waterloo Chamber Music Society. Chamber Music for Piano & Violin. Jean-Luc Therrien, piano; Jean-Samuel Bez, violin. First United Church, 16 William St. W. Waterloo. 519-569-1899 or www.tickets.cenca.kwcms.ca/kwcms. $30; $20(st). NOTE: Change of venue from KWCMS Music Room to First
Friday October 20
12:30: Don Wright Faculty of Music. Fridays at 12:30 Concert Series: Trombone from the Americas. Von Kuster Hall, Music Building, Western University, 1515 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.
7:30: Canadian Opera Company. Fidelio. See Oct 1.
8:00: Exultate Chamber Singers. Music to Inspire. “Come in, all you two-legged creatures, there is good life here”. Andrew Bal-four: Ambe Anishinabe with Ojibway text by Cory Campbell; and works by Lili Boulanger; Hyun Kook, Matthew Emery, and Reena Esmail. Mark Ramsay, artistic director. Calvin Presbyterian Church, 28 Delisle Ave. 416-971-6829 or www.exultate.net/performances. Pay What You Wish: $5; $20, $40 or over. Tax receipt.
8:00: Flato Markham Theatre. Burton Cummings & His Band Unplugged. 171 Town Centre Blvd., Markham. 905-305-7469 or www.flatomarkhamtheatre.ca. $128(regu-lar); $138(prime).
Saturday October 21
3:00: Don Wright Faculty of Music. Western University Wind Ensemble and Symphonic Band. Paul Davenport Theatre, Talbot College, Western University, 1515 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.
Bohème. See Oct 6. Also Oct 22.
7:30: Hamilton Philharmonic Orchest- tra. Britten, Vaughan Williams & Elgar: Brit- ten: Variations on a Theme of Frank Bridge; Vaughan Williams: Oboe Concerto; Knawles: New Work (world premiere); Elgar: Enigma Variations. Aleh Remezau, oboe; James Kahane, conductor. FirstOntario Concert Hall, 1 Summers Ln., Hamilton. 905-526-7756; boxoffice@hpo.org. $20-$30. 6:30 pm pre-concert talk.
8:00: FirstOntario Performing Arts Cen- tre. Fleetwood Mac’s “Rumours”. Tommy Youngsteen, FirstOntario Performing Arts Centre, Cairns Recital Hall, 250 St. Paul St., St. Catharines. 905-686-0722; boxoffice@ firstontariopac.ca. $49.50.
8:00: Kindreds Spirits Orchestra. Opening Night Gala: War and Peace. Strawinsky: Scherzo fantastique Op.3; Lutosławski: Con- certo for Piano & Orchestra; Honegger: Sym- phony No.3 “Symphonie Liturgique”. Christina Petrowska Quilico, piano; Daniel Vnukow- ski, host; Kristian Alexander, conductor. Rich- mond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. www.rhpo. ca or 905-787-8811 or boxoffice@rhcentre. ca. $34-$45.
8:00: Sinfonia Toronto. Beethoven’s 5th. Opening concert of Sinfonia Toronto’s 25th Anniversary season. Beethoven: Sym- phony No.5 in c Op.67; Frank Horvat: Magnifi- cent Roots (first performance); Louis Sauter: Regard de l’innavissable IV (first performance); Doron Taktakishvili: Violin Concerto No.2 (first Canadian performance); Sarastate: Zige- unerweisen (Gypsy Airs). Elissa Gogobedsch- will, violin; Sinfonia Toronto; Nurhan Arman, conductor. George Weston Recital Hall, wili, violin; Sinfonia T oronto; Nurhan Arman, conductor. George Weston Recital Hall, Meridian Arts Centre, 5040 Yonge St. 416- 499-0403 or www.sinfoniatoronto.com. $52; $40(sr); $20(st).
LIVE OR ONLINE

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

8:00: Toronto Symphony Orchestra. James Ehnes Plays Barber. Barber: Adagio for Strings; Barber: Violin Concerto; White Lattes, Mvt III from Violin Concerto; Karen Sunabacka. The Prairies; Revueltas: Sensemayxsi; Bernstein: Symphonic Dances from West Side Story. James Ehnes, violin; Gustavo Gimeno, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $35. Also Oct 19.


Sunday October 22

1:00: Don Wright Faculty of Music. Flute Day Recital featuring Susan Hoepner. Susan Hoepner; flute. Von-Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.

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

2:00: Markham Concert Band. Silver Screen Spectacular. Music from Mary Poppins, Marvel’s Avengers, 007, The Incredibles, and other films. Flato Markham Theatre, 7469; flatomarkhamtheatre.ca. $10-$26.


2:30: FirstOntario Performing Arts Centre. Classics of Rodgers & Hammerstein. Charlotte Knight, soprano; Jay Dref, tenor; Nathan Keoughan, baritone. FirstOntario Performing Arts Centre, Partridge Hall, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac.ca. $15.45-$82.90.


4:00: Wychwood Clarinet Choir. Church of St. Michael and All Angels 611 St. Clair Ave. W.

WYCHWOOD CLARINET CHOIR

Harvest Song

Sun. Oct. 22 | 4:00 PM

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

WYCHWOOD CLARINET CHOIR

4:00: Wychwood Clarinet Choir. Harvest Song. Mozart: Excerpts from The Marriage of Figaro; A Nightingale Sang in Berkeley Square; Beethoven: Moonlight Serenade (arr. Steve Macdonald); Holst: First Suite in E-flat.

5:00: Nocturnes in the City. Chamber Music Recital. Mireille Asselin, soprano; Three Ukrainian Songs; Mozart: Clarinet Quintet in A K.581; Boulva: String Quartet No.12 in E Op.96; “American Quartet.” Zemlinsky String Quartet; Peter Stoll, clarinet. St. Wenceslaus Church, 496 Gladstone Ave. 416-481-2244. $25.

7:00: Burlington Performing Arts Centre. Indigenous Artists and Sultans of String. Sultans of String; Alyssa Delbaere-Peters, flute; Sally van der Heide; Rezonance Baroque Ensemble. Jeanne Lamon, conductor. FirstOntario Concert Hall, 60 Simcoe St. N. 416-388-6680 or firstontariopac.ca. $20 suggested.


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

Wednesday October 25


7:30: Don Wright Faculty of Music. Choral Concert. Les Choristes & Western University Singers. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N. 519-661-3767 or www.music.uwo.ca/events. Free.

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

Thursday October 26


7:00: Canadian Opera Company. Centre Stage: Ensemble Studio Competition. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-386-8231. Premier Experience tickets available at www.CCOCCentreStage.ca or CentreStage@ccoc.ca. $60-$95.


7:30: Harbourfront Centre. Massals Company’s Mas. Fousal Boussaid, choreographer. Fleck Dance Theatre, Harbourfront Centre, 235 Queens Quay W. www.myharbourfrontcentre.com. $7:30: Opera Atelier. Gluck’s Orfeo and Eurydice. Colin Ainsworth, tenor (Orpheus); Mireille Asselin, soprano (Eurydice); Anna-Julia David, soprano (Amour); Tafelmusik Baroque Orchestra, Tafelmusik Chamber Choir and others. Eign Theatre, 189 Yonge St. 416-703-3767 x700; OperaAtelier.com. From $55. Also Oct 26, 29 (29-30pm), Nov 12-30pm.

8:00: Burlington Performing Arts Centre. April Wine. Burlington Performing Arts Centre - Community Studio Theatre, 440 Locust St., Burlington. www.burlingtonpac.ca/events/april-wine or 905-568-1800. From $64.50.

8:00: Flato Markham Theatre. Little Pear Garden Dance Company: Spectrum of Connection. 171 Town Centre Blvd., Markham. 905-305-7469; flatomarkhamtheatre.ca. $10-$26.

Harvest Song

Sun. Oct. 22 | 4:00 PM

Church of St. Michael and All Angels 611 St. Clair Ave. W.
October 26 at 8 pm

GEOFF NUTTALL

HAYDN CELEBRATION

music-toronto.com

October 26 & 27

CARMINA BURANA

For more information visit tmchoir.org

Thursday October 26


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

7:30: Opera by Request. Edmonee. Music by W.A. Mozart. Dillon Parmer, tenor (Edmonee); Maghan MacPhee, soprano (Iliia); Whitney O’Hearn, soprano (Iramante); Whitney Sloan, soprano (Elektra). Francis Domingue, tenor (Arbace); Henry Irwin, baritone (The Oracle); Hillary Krutchik, soprano; and Bree Horton, mezzo (Two Cretan Women). William Shookhoff, piano and music director: College St. United Church, 462 College St. 416-453-2365. $20.


7:30: Upper Canada Brass. Reflections & Remembrance. Purcell’s Dido’s Lament from Dido and Aeneas; Vaughan-Williams: Love

Friday October 27


7:00: Music at Metropolitan. Royal College of Organists: Phantom of the Organ. Spooky organs for the organ and piano featuring emerging artists. Metropolitan United Church, 36 Queen St. E. www.metunited.ca/live. Free. LIVE & STREAMED.

7:00: Don Wright Faculty of Music. Parsons and Poole Concert. Yekwon Sunwoo, piano. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N, London. 519-681-3767 or www.music.uwo.ca/events. $40/$15(adv); $45/$20(at door).

7:30: FirstOntario Performing Arts Centre. The Rolling Stones Tribute Band. FirstOntario Performing Arts Centre, Partridge Hall, 250 Paul St., St. Catharines. 905-688-0712 or boxoffice@firstontariopac.ca. $15.64-$82.90.


8:00: Flato Markham Theatre. Brass Transit. 171 Town Centre Blvd., Markham. 905-305-7469 or www.flatomarkhamtheatre.ca. $68(regular); $78(prime); $151(TIX).


8:00: Toronto Mendelssohn Choir. Carmina Burana. See Oct 26.

8:00: FirstOntario Performing Arts Centre/Pride Niagara. The Rocky Horror Picture Show. Darryl Dyal, host. FirstOntario Performing Arts Centre - The Film House, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac.ca. $15. Also Oct 28(10pm), 29(3pm). Costumes welcome.
LIVE OR ONLINE


• 8:00: Brampton On Stage. Pavlo. Pavlo, guitar. Rose Theatre, 1 Theatre Ln., Brampton. www.tickets.bampton.ca or 905-874-2800. From $15.

• 8:00: Canadian University Orchestra. Rouhollah Maleki: An Iranian Musical Icon. Kouha Nakhaei, artistic director; Hadi Milanloo, narrator; Ava Rostami & Habib Hosseini, vocalists, Trinity-St. Paul’s, 247 Dover St. W. www.eventbrite.ca/e/roohollah-maleki-an-iranian-musical-icon-tickets-68904163867. $45. 26.

• 8:00: Flato Markham Theatre. Annual Discovery Gala: Gale. Red Rodeo, 17 Town Centre Blvd. Markham. 905-305-7469 or www.flatomarkhamtheatre.ca. $95($0-regular show only); $175($prime-show only).


Sunday October 29

• 12:00 noon: Toronto City Opera. Viva Voce. In support of our 2023-24 season. Music from Verdi’s La Traviata and Nabucco; Bizet’s Carmen; Mozart’s Don Giovanni; J. Strauss II’s Die Fledermaus; Mascagni’s Cavalleria rusticana; and other operas. Soloists: Michael Robert-Brodier; Aleandra Della Donne; Joshua Clemenger; and Chelsea Malamed; Jennifer Tung, conductor; Ivan Estey-Jovanovic, piano. Donalsda Club, 12 Bushbury Dr., North York. www.ticketmaster.com/events/toronto-toc-tyervoysers/9999969. $100. Only 79 tickets available.

• 2:00: CAMMAC Toronto Region. Beethoven’s Symphony No. 5. Orchestral reading. Felipe Luziuniag, conductor. Christ Church Deer Park, 4707 Yonge St. smmblo@gmail.com or www.cammac.ca/toronto. $15; $10(members).


• 2:30: Opera Atelier. Gluck’s Orpheus and Eurydice. See Oct 25. Also Nov 10(3:00pm). @ the St. Lawrence Centre, 5040 Yonge St. 416-598-3375.

• 3:00: FirstOntario Performing Arts Centre/Pride Niagara. The Rocky Horror Picture Show. Darryl Dyball, host. FirstOntario Performing Arts Centre - The Film House, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac.ca. $15. Also Oct 27(10pm). 28(10pm). Costumes welcome.

• 3:00: Hannaford Street Silver Band. La Trompette Francaise. Robert Wemourney, trumpet; Jean-Michel Malouf, conductor. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. From $17. www.ticketmaster.ca/event/10055F2F0FA834CA8. 3:00: Les AMIS Concerts. Chamber Music Concert. Works by Gau Fouquet, Bohuslav Martinů, and Zoltán Kodály. Lawrence Kayaleh, violin; Elizabeth Dolin, cello. Trinity United Church, 294 Division St., Cobourg. Tickets available at the door. Information at www.lesamisconcerts.ca. $35.


• 3:00: Wilfrid Laurier University. Stephen Page at Laurier with the Penderecki String Quartet & Guests. Penderecki String Quartet; James Campbell, clarinet; Steven Page, violin; Wilfrid Laurier University, Daniel Hall, 75 University Ave., Waterloo. www.eventbrite.ca/e/stephen-page-at-laurier-with-the-penderecki-string-quartet-and-guests-tickets-36591800697. From $20. All proceeds from this concert support Laurier’s Music Space for Music fundraising campaign.


• 4:00: FirstOntario Performing Arts Centre. Heart Here! with Mark LaMela Trio. FirstOntario Performing Arts Centre, Robertson Theatre, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac.ca. $35; $186(table of 6).

• 4:00: Pax Christi Chorale. Alzheimer’s Stories. Robert Cohen: Alzheimer’s Stories; and works by Mark Sirett, Eleanor Dagnall, Kim Andre Arnnes, Eric Whittacre, and Jake Runestad, Pax Christi Chorale; soloists; instrumental ensemble; Josh Tamayo, piano; Elaine Choi, conductor. Holy Blossom United Church, 7 Hart House Circle, Toronto. $39(members).

Tuesday October 31


• 1:00: St. James Cathedral. Tuesday Organ Recital. Joshua Duncan Lee, organ. Cathedral of St. James, 106 King St. E., Toronto. www.sinfoniaancaster.com or 905-648-3322. $25; $20(sr); $15(under 25). Pre-concert lobby chat with all three composers at 6pm.

• 7:30: FirstOntario Performing Arts Centre. Dan Mangan with Aysanabee. FirstOntario Performing Arts Centre, Partridge Hall, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac.ca. $45; $39(members).

A Benefit for St. Paul’s Refugee Ministry

ALAN HOBBS PIANO

with guest artist RYAN DOWNIE, TENOR

SUN OCT 29, 4PM

www.alanhobbs.com


**Wednesday November 1**

- **7:30:** FirstOntario Performing Arts Centre. Kim Mitchell. FirstOntario Performing Arts Centre, Partridge Hall, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac.ca. $59; $49 (members).

**Thursday November 2**

- **11:00am:** Encore Symphonic Concert Band. Monthly Concert, 35-piece concert band performing band concert music, pop tunes, jazz standards (2 singers) and the occasional march. Trinity Presbyterian Church York Mills, 2737 Bayview Ave. www.encoresband.ca. $10.
- **12:00 noon:** Music at Metropolitan. Thursday Noon at Met.: Julia Mirzoev, violin. Metropolitan United Church, 56 Queen St. E. www.metunited.ca/live. Free. LIVE & STREAMED.

- **7:30:** Brampton On Stage. The Wizard Of Oz. Brampton Music Theatre. Rose Theatre, 1 Theatre Ln., Brampton. www.tickets.brampton.ca or 905-674-2800. From $15. Also Nov 3 (7:30pm), 4 (7:30pm & 8pm), 9 (7:30pm), 10 (7:30pm), 11 (7:30pm), 12 (1pm).

- **7:30:** Tapestry Opera/Crow’s Theatre. Rocking Horse Winner. See Nov 1. Also Nov 4 (7:30pm), 5 (7:30pm), 8 (7:30pm), 11 (7:30pm), 12 (11:30pm).

**Friday November 3**

- **7:00:** Fallsview Casino Resort. Paul Ankia: Seven Decades Tour. Fallsview Casino Resort, 0LG Stage, 6380 Fallsview Blvd., Niagara Falls. 1-877-833-3310 or www.ticketmaster.ca. From $64.
- **7:30:** Brampton On Stage. The Wizard Of Oz. See Nov 2. Also Nov 5 (11pm & 7:30pm), 8 (7:30pm), 10 (11:30pm), 12 (11:30pm).
- **8:00:** Scarborough Philharmonic Orchestra. Máté Szűcs, Violin: Showpieces for Violin and Orchestra. Beethoven: King Stephen Overture Op.117. Ferenc Faraks: Rumanian Dances from Bihar, for violin and chamber orchestra; Ronald Royer: Violin Concerto (first performance); Mozart: Overture to The Marriage of Figaro; Tchaikovsky: Suite No.4 Op.61. Metropolitan United Church, 56 Queen St. E. www.metunited.ca/live. Free. LIVE & STREAMED.

**Monday November 6**

- **8:00:** Royal Conservatory of Music. Chamber & String Concert Series: Danish String Quartet. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/performance. From $45.

- **10:00 am:** Toronto Symphony Orchestra. An Evening with Audra McDonald. Audra McDonald, singer/actor; Andy Einhorn, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $78.
- **8:00:** Toronto Symphony Orchestra. The Righteous Brothers Bill Medley & Bucky Heard. Fallsview Casino Resort, 0LG Stage, 6380 Fallsview Blvd., Niagara Falls. 1-877-833-3310 or www.ticketmaster.ca. From $45.
LIVE OR ONLINE


2. 7:30: Brampton On Stage. The Wizard Of Oz. See Nov 2. Also Nov 1 (Sat), 11:30 (pm), 10:00 (pm), 11:30 (pm), 12:15 (pm).

3. 7:30: London Symphony. Forbidden Music. Schultoff: Excerpt from Five Pieces for String Quartet; Korngold: Excerpt from String Quartet No. 2 Op. 32; Walter Kaufmann: String Quartet No. 5 (first Canadian performance); Mozart: String Quartet K.375. Tom Allen, narrator; London Symphony String Quartet: Joe Lanca, leader & violin; Emilie Parad, violin; Kevin Sun, viola; Kelvin Tang, cello. Metropolitan United Church (London), 468 Wellington St., London. 226-270-0190 or www.londonsymphony.ca. $70 (premium); $52 (adult); $21 (student).


7. 8:00: Scarborough Music Theatre. Xanadu. See Nov 2. Also Nov 5 (2pm), 9 (6pm), 10 (5pm), 11 (6pm), 12 (2pm), 13 (4pm), 16 (10pm), 17 (8pm), 19 (8pm).

8. 9:00: TO Live. Harirahan: Soul India - Live in Concert. Harirahan, singer & composer. Meridian Hall, 1 Front St. E. www.totolive.com or 416-586-7723 and 1-800-708-6745 or boxoffice@totolive.com. From $83.

9. 8:00: Toronto Consort. Time Stands Still. Artistic Direction by Alison Melville. Works by Richard Allison, Thomas Campion, Thomas Morley, John Johnson and others, along with duets, trios and other mixtures of instruments and voices. Martin Gomes, bass & spoken word artist. Trinity-St. Paul's Centre, Jeanne Lamon Hall, 427 Bloor St. W. www.torontoconsort.org or 416-964-6337. Also Nov 3.

Sunday November 5

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


3. 1:30: Tapestry Opera/Crow's Theatre. Rocking Horse Winner. See Nov 1. Also Nov 8 (7:30pm), 9 (7:30pm), 11 (7:30pm), 12 (1:30pm).

4. 2:00: Scarborough Music Theatre. Xanadu. See Nov 2. Also Nov 5 (8pm), 10 (8pm), 11 (8pm), 12 (2pm), 16 (8pm), 17 (8pm), 19 (8pm).

5. 3:00: VOICEBOX: Opera in Concert. Un giorno di regno (King for a Day). Music by Giuseppe Verdi. With English Surtitles. Un giorno di regno (King for a Day). See Nov 1. Also Nov 5 (2pm), 9 (8pm), 11 (8pm); 12 (1:30pm), 16 (8pm), 17 (8pm), 19 (8pm).

Tuesday November 7


Wednesday November 8


2023-09-26   11:53:09 PM

Room to First United Church.


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


Thursday November 9


Friday November 10


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

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

Saturday November 11

● 8:00 Scotiabank Centre. Scarbohydrar Music Theatre, Kandu. See Nov 2. Also Nov 10(8:00pm), 11(8:00pm), 12(1:30pm), 16(8:00pm), 17(8:00pm), 18(2:00pm).


Sunday November 12

● 10:00: Opera by Request. Rigoletto. Music by Giuseppe Verdi. Gene Wu, baritone (Rigo-letto); Emily Rocha, soprano (Gilda); Daeyd Pepper; tenor (Duke of Mantua); Alessia Vitali, mezzo (Maddalena / Countess Ceprano); Wes Hui, bass-baritone (Spargafucile / Count Opolone); and others; William Shookhoff, piano and music director. College St. United Church, 452 College St. 416-455-2385. $20.

● 7:30 Kingston Baroque Consort. Baroque Passions: Heartbreak and Tenderness. Works by Telemann, Stadlmann, Locatelli, and Hesse. St. James Anglican Church, 10 Union St. Kingston. legerek@queensu.ca or 613-217-5099 or at Novel Idea, 156 Princess St or www.live-musickingston.ca/kington-baroque-consort-2023/. $25; $10(st); Free(under 17).

● 8:00 North York Central Library. Open Mic at the Library: North York Edition: Music, poetry & storytelling. Are you a musician, poet, or storyteller? If so, then you are invited to share your talents at the North York Central Library Open Mic. Guitar, piano & djembe provided. 7:45pm: for each performance. For adults, teens, and seniors. North York Central Library Auditorium, 5120 Yonge St. Sign up at 5:30pm. For more information, contact the Language, Literature & Fine Arts Department at 416-598-6389. Free. Also Dec 8.

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

● 7:30: Nine Sparrows Arts Foundation. A Concert of Remembrance. Guy Few, trumpet; Cecilia Livingston inspired by the paintings of Mark Rothko. Soundstreams Choir 21; Steven Dann, viola; Gregory Oh, celesta; Ryan Scott, percussion; David Fails, conductor; Tim Albery, stage director. TD Music Hall, 178 Victoria St. 416-504-1282 or www.soundstreams.ca. From $25. Also Nov 11(2pm & 7:30pm).

Saturday November 18


● 8:00: Civic Light Opera Company. Oklahoma! in concert. Music by Richard Rodg-ers. Book and Lyrics by Oscar Hammerstein II. 80th anniversary tribute. Brian Pearcy,
2023-09-26 11:53:09 PM

Saturday November 11

2:00: Civic Light Opera Company. Oklahoma! in concert. Music by Richard Rodgers. Book and Lyrics by Oscar Hammerstein II. 80th anniversary tribute. Brian Pearcy, narrator; 16-person cast and chamber orchestra; Joe Cascone, designer & director. Fairview Library Theatre, 35 Fairview Mall Dr. CivicLightOpera123@gmail.com or 416-755-1717 or www.clotoronto.com. $20. Also Nov 10(2pm), 11(8pm), 16(8pm), 17(8pm), 18(2pm).

8:00: Don Wright Faculty of Music. Musicians from Mariboro Chamber Music Tour. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-681-3670 or www.music.uwo.ca/events. Free.

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


8:00: Sinofnia Toronto. Pictures at an Exhibition. Mussorgsky (arr. Ravel); Pictures at an Exhibition; Alexander Simic: In Memoriam (first Canadian performance); Chan Ka Nin: Donas de Fuerza para Flute and Acting (first performance); Ezio Mont: Rugiada - Elegy for Flute and Strings; Vivaldi: Flute Concerto No. 1 in F. 9:00: "La tempesta di mare". Luisa Sello, flute and Strings; Vivaldi: Flute Concerto No. 1 in F. 10:00: "Rhapsody in Blue". Scott, percussion; David Fallis, conductor; Andrew Balfour, piano; Heliconian Hall, TELUS Centre, 273 Bloor St. W. 416-499-0403 or www.sinofniatoronto.com. $25; $20(st). Also Nov 13(1avour). See Nov 2. Also Nov 12(2pm), 16(8pm), 17(8pm), 18(2pm).

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

8:00: Sinfonia Toronto. Military, past and present. Victoria Hall, 162 Bloor St. W. 416-589-0722; boxoffice@hpo.org. $20-$80. 6:30 pm pre-concert talk. 7:30 pm: "The Roaring Twenties". $25. Free for children under 12. Pre-concert talk.

8:00: Toronto Symphony Orchestra. Sir Andrew Kooman, conductor. Dvořák: Symphony No.7. Kerson Leong, violin; Chinee Young, cello; Maggie Meehan, cello; Andrew Cappelazzelli, violin; Jennifer Stucky, cello & tenor; Jordan Mares, cello; Patrick Goudreau, trumpet; Matt Scott, clarinet; Nick Staat, tenor; John Paterka, clarinet.

8:00: Toronto Symphony Orchestra. Sir Andrew Kooman, conductor. Beethoven: Symphony No.5. Rachel Podger, violin; Jacqueline Martorano, cello; Denis Bouchard, French horn; Joseph Yong, clarinet; Bethany Stovall, cello; Andrew Cappelazzelli, violin; Jennifer Stucky, cello & tenor; Jordan Mares, cello; Patrick Goudreau, trumpet; Nick Staat, tenor; John Paterka, clarinet.

8:00: Toronto Symphony Orchestra. Sir Andrew Kooman, conductor. Shostakovich: Symphony No.10. John Storgards, conductor; Alexander Samoilov, trumpet; Stephanie Macomber, cello; Andrew Cappelazzelli, violin; Jennifer Stucky, cello & tenor; Jordan Mares, cello; Patrick Goudreau, trumpet; Nick Staat, tenor; John Paterka, clarinet.

8:00: Toronto Symphony Orchestra. Sir Andrew Kooman, conductor. Ravel: Piano Concerto in G major. Yuja Wang, piano; Felix Po et, conductor; Andrew Cappelazzelli, violin; Jennifer Stucky, cello & tenor; Jordan Mares, cello; Patrick Goudreau, trumpet; Nick Staat, tenor; John Paterka, clarinet.

8:00: Toronto Symphony Orchestra. Sir Andrew Kooman, conductor. Shostakovich: Symphony No.10. John Storgards, conductor; Andrew Cappelazzelli, violin; Jennifer Stucky, cello & tenor; Jordan Mares, cello; Patrick Goudreau, trumpet; Nick Staat, tenor; John Paterka, clarinet.

8:00: Toronto Symphony Orchestra. Sir Andrew Kooman, conductor. Dvořák: Symphony No.7. Kerson Leong, violin; Maggie Meehan, cello; Andrew Cappelazzelli, violin; Jennifer Stucky, cello & tenor; Jordan Mares, cello; Patrick Goudreau, trumpet; Nick Staat, tenor; John Paterka, clarinet.

8:00: Toronto Symphony Orchestra. Sir Andrew Kooman, conductor. Beethoven: Symphony No.5. Rachel Podger, violin; Andrew Cappelazzelli, violin; Jennifer Stucky, cello & tenor; Jordan Mares, cello; Patrick Goudreau, trumpet; Nick Staat, tenor; John Paterka, clarinet.

8:00: Toronto Symphony Orchestra. Sir Andrew Kooman, conductor. Shostakovich: Symphony No.10. John Storgards, conductor; Andrew Cappelazzelli, violin; Jennifer Stucky, cello & tenor; Jordan Mares, cello; Patrick Goudreau, trumpet; Nick Staat, tenor; John Paterka, clarinet.

8:00: Toronto Symphony Orchestra. Sir Andrew Kooman, conductor. Ravel: Piano Concerto in G major. Yuja Wang, piano; Felix Po et, conductor; Andrew Cappelazzelli, violin; Jennifer Stucky, cello & tenor; Jordan Mares, cello; Patrick Goudreau, trumpet; Nick Staat, tenor; John Paterka, clarinet.

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8:00: Toronto Symphony Orchestra. Sir Andrew Kooman, conductor. Shostakovich: Symphony No.10. John Storgards, conductor; Andrew Cappelazzelli, violin; Jennifer Stucky, cello & tenor; Jordan Mares, cello; Patrick Goudreau, trumpet; Nick Staat, tenor; John Paterka, clarinet.

8:00: Toronto Symphony Orchestra. Sir Andrew Kooman, conductor. Ravel: Piano Concerto in G major. Yuja Wang, piano; Felix Po et, conductor; Andrew Cappelazzelli, violin; Jennifer Stucky, cello & tenor; Jordan Mares, cello; Patrick Goudreau, trumpet; Nick Staat, tenor; John Paterka, clarinet.
our innermost hidden thoughts, giving voice to the defining tableaux from our childhood. Gunilla Josephson, film-maker; Frank Horvat, composer; Thin Edge New Music Collective, 340 Yonge St. www.thinedge.org/moments. $20. Also at 8:30pm.
● 8:00: Burlington Performing Arts Centre. Choir! Choir! Choir! Davide Goldman and Nobu Adelman, choir organizers. Burlington Performing Arts Centre – Main Theatre, 440 Locust St., Burlington. www.burlingtonpac.ca/events/chor-choir-or-505-568-1600. From $34.50.
● 8:30: Aperture Room, Thornton-Smith Building. All That Remains: Residual Moments. See Nov 15 at 7pm.

Thursday November 16
12:00 noon: Music at Metropolitan. Thursday Noon at Met: Lindsay McIntyre, soprano. Metropolitan United Church, 56 Queen St. E. www.metunited.ca/live. Free. LIVE & STREAMED.

Friday November 17

Saturday November 18
2:00: Don Wright Faculty of Music. Opera at Western: La Cenerentola (Cinderella). See Nov 16.

Sunday November 19
2:00: Don Wright Faculty of Music. Opera at Western: La Cenerentola (Cinderella). See
**LIVE OR ONLINE**

**Oct 1 to Dec 7, 2023**

- **Nov 16:** 2:30: Niagara Symphony Orchestra. NSO Classic 2: Nagata Sashiku, R. Strauss: Don Juan; Ishii: Mono-Pris; R. Strauss: Der Rosenkavalier Suite; Ravel: Bolero. Taiko Drum Ensemble. FirstOntario Performing Arts Centre, Partridge Hall, 250 St. Paul St., St. Catharines. 905-888-0722; boxoffice@firstontariopac.ca. $15.64-$82.90.

- **3:00:** Tafelmusik. Choral Kaleidoscope. See Nov 17.

**Tuesday November 22**

- 12:10: Nine Sparrows Arts Foundation. Lunchtime Chamber Music: Rising Stars Recital. Featuring students from the University of Toronto and the University of Guelph.


- **Friday November 24**


- 7:30: FirstOntario Performing Arts Centre. Classic Albums Live: The Beatles. FirstOntario Performing Arts Centre, Partridge Hall, 250 St Paul St., St Catharines. 905-688-0722; boxoffice@firstontariopac.ca. $39; $49 (members).

- **Saturday November 25**


- 3:00: Toronto Symphony Orchestra. Toronto Symphony Youth Orchestra. The Firebird · Tchaikovsky’s Fourth. Stra- vinsky’s Firebird; Tchaikovsky; Symphony No. 4. Simon Rivard, conductor. George Weston Recital Hall, Meridian Arts Centre.

- 7:30: Peterborough Singers. Yuletide Cheer. Our annual celebration of all the best things about this special time of year. Venues: Box Office Sensa; Bel Canto Quartet. Works by Rossini, Donizetti, Bellini, and Mercadante. Edward Jackman Centre, 947 Queen St. E., 2nd Floor. 416-366-7723 or 1-800-708-6754 or www.operainc.org or www.firstontariopac.ca/events. $35; $10 (stu).

Pentecostal Church, 50 Anne St. N., Barrie
www.barrieconcerts.org or 705-436-1232.
Live: $5; 10(ot). Student: $20; $10(ot). Available for up to 30 days after the concert.


8:00: Royal Conservatory of Music. International Orchestras Series: Staatskapelle Berlin with Daniel Barenboim. Brahms: Symphony No.2 in D Op.73 (arr. by Brahms for four-hands piano) and other works. Angela Park & Stephan Syvrsten, four-hands piano. Registry Theatre, 122 Frederick St., Kitchener. 519-568-1809 or www.ticketauctions.ca/kwcsms. $50; $25(ad); $10(2-under). NOTE: Venue change from the usual location at First United Church.

8:00: Les AMIS Concerts. Chamber Music Concert. Works by Chopin, Schubert, Prokofiev, Schutz-Euler/Stauss, Mozart, and others. Dmitri Levkovich & Agne Radzeviciute, pianos. Trinity United Church, 284 Division St., Cobourg. Tickets available at the door. Information at www.lesamisconcerts.ca. $35.


8:00: Toronto Symphony Orchestra. Michael Tibson Thomas Conducts Mahler. Berg: Seven Early Songs; Mahler: Symphony No.5. Emily D’Angelo, mezzo; Michael Tibson, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $35. Also Nov 22(8pm), 24(7:30pm).

11:00: London with Daniel Barenboim. Brahms: Symphony No.5. Emily D’Angelo, mezzo; Michael Sweeney, bassoon; Maxim Emelyanychev, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $35. Also Nov 30(8pm), Dec 17(3:30pm), Dec 3(3:30pm).

Monday November 27


8:00: Toronto Symphony Orchestra. Tchai- kovsky’s Sleeping Beauty. Humperdinck: Prelude to Hänsel and Gretel; Marjan Mozetich: Bassoon Concerto; Tchaikovsky (compiled by Emelyanychev). Suite from The Sleeping Beauty. Michael Sweeney, bassoon, Maxim Emelyanychev, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $35. Also Nov 30(8pm), Dec 17(3:30pm), Dec 3(3:30pm).

Thursday November 30

12:00 noon: Music at Metropolitan. Thursday Noon at Met: Mark Himmelman, organ. Metropolitan United Church, 56 Queen St. E. www.munited.ca/live. Free. LIVE & STREAMED.


8:00: Toronto Symphony Orchestra. Tchai- kovsky’s Sleeping Beauty. Humperdinck: Prelude to Hänsel and Gretel; Marjan Mozetich: Bassoon Concerto; Tchaikovsky (compiled by Emelyanychev). Suite from The Sleeping Beauty. Michael Sweeney, bassoon, Maxim Emelyanychev, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $35. Also Nov 30(8pm), Dec 17(3:30pm), Dec 3(3:30pm).

Kaija Saariaho Map Circle (2012) for orchestra and electronics

Thu Nov 30

CIRCLES MAPS
eorhythms.com
Streamed.
8:00: Brampton On Stage. Rising Vibes. Curated by TcPades. Rose Theatre, 1 Theatre Ln., Brampton. www.tickets.brampton.ca/ online or 905-874-2800, $10.
8:00: Flato Markham Theatre. Men of the Deeps: Christmas in the Mine. Colin Grant, director. TcPades Theatre, 171 Town Centre Blvd., Markham. 905-305-7469 or www.markhamtheatremca.ca. $38(regular); $3(prim); $15(YTX).

Saturday December 2
1:30: Pax Christi Chorale. Children’s Messiah. Experience Handel’s masterpiece through the eyes of a child. Children’s Messiah introduces young audiences to a great choral masterwork and the joys of the collective live musical experience in this 80-minute, family-friendly, casual concert, Pax Christi Chorale; Joshua Tanantage, piano; Elaine Chi, director; Church of the Redeemer, 102 Bloor St. W. www.paxchristi.ca. Pay what you can. Also Sun.
2:00: Ballet Jürgen. Nutcracker. Music by Pyotr Ilyich Tchaikovsky and Choreography by Bengt Jörnberg. FirstOntario Centre Hall, 1 Summers Ln., Hamilton. www.gjorgendance.ca/ event/the-nutcracker-a-canadian-tradition-in-hamilton or info@ballettjorgen.ca or 416-961-4725.
2:00: Brampton On Stage. Christmas at Westben: Speaking of Gifts. An exploration of giving through word and song. Westben Festival Chorus; Brian Finley, director; Kirsten Walsh, pianist; Sarah Lewis, spoken-word artist. The Barn (Campbellford), 6688 County Road 50, Campbellford. 716-883-5777 or www.westben.ca. $28; $25(reg); $5(under 30). Also DEC 3.
4:00: Flato Markham Theatre. The Mann- hattan Transfer: Farewell Tour. 171 Town Centre Blvd., Markham. 905-305-7469 or www.markhamtheatremca.ca. $38(regular); $38(prim); $15(YTX). Also Sun.
5:00: Pax Christi Chorale. Children’s Messiah. See Dec 21(30pm).
8:00: FirstOntario Performing Arts Centre. In My Body by BB01ZM. FirstOntario Performing Arts Centre, Partridge Hall, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopa.ca. $35; $30(members).
8:00: Brampton On Stage. Christmas at Westben: The Rose With The Brampton Concert Band. Rose Theatre, 1 Theatre Ln., Brampton. www.tickets.brampton.ca/online or 905-874-2800. From $15.
8:00: Flato Markham Theatre. The Man- hattan Transfer: Farewell Tour. 171 Town Centre Blvd., Markham. 905-305-7469 or www.markhamtheatremca.ca. $38(regular); $38(prim); $15(YTX).
\section*{FESTIVAL OF CAROLS

\textbf{Festival of Carols Featuring holiday classics like Silent Night, Angels We Have Heard on High, and O Come, All Ye Faithful. Toronto Mendelssohn Choir; Toronto Mendelssohn Singers; Jonathan Oldengarm, organ; Jean-Sébastien Vallée, conductor. Yorkminster Park Baptist Church, 1585 Yonge St. www.tmchoir.org.}

\textbf{Toronto Mendelssohn Choir}.

\textbf{Toronto Mendelssohn Singers};

\textbf{Silent Night};

\textbf{Angels We Have Heard on High};

\textbf{O Come, All Ye Faithful.}

\textbf{Toronto Mendelssohn Choir}. 35-piece concert band performing concert music, pop tunes, jazz standards (2 singers) and the occasional march. Trinity Presbyterian Church York Mills, 2737 Bayview Ave. www.encoreband.ca. $10.

\textbf{Toronto Mendelssohn Choir}.

\textbf{Toronto Mendelssohn Singers};

\textbf{Silent Night};

\textbf{Angels We Have Heard on High};

\textbf{O Come, All Ye Faithful}. Featuring holiday classics like Silent Night, Angels We Have Heard on High, and O Come, All Ye Faithful. Toronto Mendelssohn Choir; Toronto Mendelssohn Singers; Jonathan Oldengarm, organ; Jean-Sébastien Vallée, conductor. Yorkminster Park Baptist Church, 1585 Yonge St. www.tmchoir.org. From $25. Also Dec 5.

\textbf{7:30: FirstOntario Performing Arts Centre}. Jeremy Dutcher. FirstOntario Performing Arts Centre, Partridge Hall, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac.ca. $45; $39 (members).


\textbf{7:30: Toronto Symphony Orchestra}. Film Screening: Home Alone In Concert. Resonance Youth Choir (Bob Anderson, director); Constantine Kitsopoulos, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From $65. Also Dec 6 (7:30pm), 9 (10pm & 7:30pm).

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

\textbf{8:00: Burlington Performing Arts Centre}. The World-Famous Glenn Miller Orchestra: In the Holiday Mood. Burlington Performing Arts Centre - Main Theatre, 440 Locust St., Burlington. www.burlingtonperformingartscare/g/eventa-glenn-miller-orchestra. From $64.50.

\textbf{8:00: Music Toronto}. Echo: Memories of the World. A unique fusion of music, video, spoken word, soundscape, and other artistic media. Gryphon Trio (Annapol Patakanakoon, violin; Roman Borys, cello; Jamie Parker, piano); Marion Newman Nege’ga, mezzo-soprano; čačumhi aaron wells, actor. Jamie Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 or www.music-toronto.com. From $15.

\textbf{SMC 254}. 254 Lansdowne Ave. 416-801-6325. SMC254.com. A cozy music venue with an underground vibe, SMC 254 has a wide variety of shows, from jazz to hip-hop to DJ nights.


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


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

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


\textbf{Home Smith Bar – See Old Mill, The Hugh’s Room}. 296 Broadview Ave. 647-960-2593. hughsrroom.com. A dedicated listening room with an intimate seating space, and an attentive audience, Hugh’s Room recently made the move to their new permanent home on Broadview Avenue.

\textbf{Jazz Bistro, The}. 251 Victoria St. 416-363-5299. jazzbistro.ca. In an historic location, Jazz Bistro features great food, a stellar wine list, and world-class jazz musicians in airly club environs.

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

\textbf{WEB SITES FOR FURTHER INFORMATION}

\textbf{www.musictoronto.com}. A self-described symphonic concert band featuring exciting renditions of popular tunes from the 1920s through today.

\textbf{www.festivecarols.com}. A self-described “seasonal symphony” of choral and orchestral music from around the world, performed by a diverse range of artists.
MAINLY CLUBS

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1585 Dundas St. W. 416-589-0307 lula.ca
Toronto's mecca for salsa, jazz, afro-Cuban, and world music, with Latin dance classes and excellent food and drinks.

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

Poetry Jazz Café
1078 Queen St W. 416-599-5299 poetryjazzcafe.com
A sexy, clubby space, Poetry hosts live jazz, hip-hop, and DJs nightly on Queen St. West.

 Reposado Bar & Lounge
136 Ossington Ave. 416-532-6474 reposadoabar.com
A chic, low-light bar with top-shelf tequila, Mexican tapas, and live music.

 Reservoir Lounge, The
52 Wellington St. E. 416-955-0887 reservoirlounge.com
Toronto's self-profiled original swing-jazz bar and restaurant, located in a historic speakeasy near St. Lawrence Market, with live music four nights a week.

 Rev, La
2848 Dundas St. W. 416-766-0746 la.rev.ca
La Rev offers their guests a unique and authentic taste of comida casera (Mexican homestyle cooking), and a welcoming performance space featuring some of Toronto's most talented musicians.

 Rex Hotel Jazz & Blues Bar, The
194 Queen St. W. 416-596-2475 therex.ca
With over 60 shows per month of Canadian and international groups, The Rex is Toronto's longest-running jazz club, with full bar and kitchen menu.

 Sauce on Danforth
1376 Danforth Ave. 416-748-1376 saucesondanforth.com
With Victorian lighting, cocktails, and an extensive tap and bottle list, Sauce on Danforth has live music Tuesday through Saturday (and sometimes Sunday).

The Senator Winebar
249 Victoria St 416-364-7517 thesenator.com
An intimate, upscale French-inspired bistro with live music serving hearty, delicious comfort food alongside a curated selection of wines and cocktails.

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

Tapestry
224 Augusta Ave. 416-901-7469 tapestrytoronto.com
In the space formerly occupied by Poetry, Tapestry features jazz, electronic music, soul, and more.

Tranzac
292 Brunswick Ave. 416-923-8137 tranzac.org
A community arts venue dedicated to supporting, presenting, and promoting creative and cultural activity in Toronto, with live shows in multiple rooms every day of the week.

Ongoing, On Demand & Other

FESTIVALS

● Aga Khan Museum. Duende Flamenco Festival
Nov 16, 8pm: $60. Nov 17, 7:30pm: $60. Nov 18, 8pm: $60. Nov 19, 6pm: $60. 77 Wynford Dr. Visit www.agakhanmuseum.org/programs/duende-performances-2023 for detailed information. Visit www.agakhanmuseum.org/programs/duende-festival-2023 for detailed information about the performers. Purchase a Duende Flamenco Package and enjoy all four performances at www.ticketing.agakhanmuseum.org/packages/fixed/315.

MUSICAL THEATRE


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

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ongoing events

● Trinity College, University of Toronto. Evensong. Traditional Anglican choral music. Trinity College Chapel Choir; Thomas Bell, director of music; Peter Bayer, organ scholar. Trinity College Chapel, University of Toronto, 6 Hoskin Ave. 416-678-2522 or Trinity College. Free. Evensong is sung every Wednesday starting Sep 13 at 5:15pm in the beautiful Trinity College chapel during term time.

● Encore Symphonic Concert Band. Monthly Concert Band Concert. The first Thursday of every month at 11am. 35-piece concert band performing band concert music, pop tunes, jazz standards (2 singers) and the occasional march. Trinity Presbyterian Church York Mills, 2737 Bayview Ave. www.encoreband.ca. $10.

● Arts@Home. A vibrant hub connecting Torontoians to arts and culture. Designed to strengthen personal and societal resilience through the arts. www.artsathome.ca.

● North Toronto Community Band. Openings for clarinet, trumpet, trombone, tuba and auxiliary percussion. Rehearsals held at Willowdale Presbyterian Church 38 Ellerslie Ave. (just north of MIlk Lastman Square). Monday evenings 7:30 to 9:30 p.m. Contact rctband@gmail.com.

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

Performance Opportunities

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

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Enigmatic Variations consists of Canadian works performed by Calgary-based violist Margaret Carey and pianist Roger Admiral (Centrediscs CMCCD 32723 cmccanada.org/product-category/recordings/Centrediscs), opening with a piece by Malcolm Forsyth (1936–2011), Steps for Viola and Piano (1978). Traditionally melodic and idiomatically well-suited to the viola, the five movements are self-explanatory: Buoyant, Strange Light, Violent, Colours and Jocular, all played adeptly by Carey and Admiral. Milton Barnes (1931–2001) is featured on three tracks, Ballade for Solo Viola (1978) and Lament and Hymn Tune Pavane for Viola and Piano (1976). Barnes was a traditionalist by nature who was schooled in the 12-tone tradition but chose to avoid avant-garde idioms in favour of tonally based expression. The pieces included here, especially Ballade, are playfully rhythmic and melodic, at times reminiscent of childhood chants and songs.

The title of the disc is taken from a 2021 work commissioned from Sean Clarke (b.1983). Clarke and Carey both studied at Mount Royal University Conservatory and the variations are inspired by the “virtuosity, playing and teaching style” of several of their teachers and colleagues, as well as a landscape drawing by Carey featuring Canadian flora and fauna imbedded in a Peruvian Inca Cross. Apart from occasional sharp outbursts, the variations remain as dark and enigmatic as the opening theme.

The most substantial work on this disc is the Viola Concerto Op.75 by one of the most prolific composers from Quebec, Jacques Hétu (1938–2010). Hétu composed 16 concerted works for most of the instruments usually found in an orchestra and several that are not, such as ondes Martinon, amplified guitars and marimba, plus a Rondo for cello and string orchestra and a Symphonie concertante for flute, oboe, clarinet, French horn, bassoon and strings. Not to mention four full symphonies. I don’t believe any Canadian composer has come close to this orchestral output. The Viola Concerto (performed here in a piano reduction) is in four contrasting movements. Although Admiral does a fine job with the piano accompaniment, the lush colours of Hétu’s original orchestration are a bit lost in the translation. Carey’s solo viola is however, here as throughout the disc, full and present with all the nuance we would expect.

In response to Carey’s request for a solo viola work, Stewart Grant (b.1948) transcribed his Two Poems – Breath of Life and The Rear View Mirror – originally composed for cello (1949). The disc concludes with a second 2021 commission, A Three Dog Night by the youngest composer represented here, Benjamin Sajo (b.1988). It’s another contemplative work, with the piano and dark-hued viola line perfectly balanced.

Another Canadian disc that has been in frequent rotation here this past month is Kevin Lau: Under a Veil of Stars featuring the St. John | Mercer | Park Trio (Leaf Music LM273 leaf-music.ca). Born in 1988, Lau is on track to give Jacques Hétu a run for the money in orchestral output. An almost ubiquitous figure on the GTHA music scene, Lau has served as composer-in-residence or affiliate composer with the Toronto, Mississauga and Niagara Symphony Orchestras, the Banff Centre and currently, the Manitoba Chamber Orchestra. In addition, his works have been performed by the National Arts Centre, Winnipeg Symphony, Vancouver Symphony, Hamilton Philharmonic and Tampa Bay Symphony Orchestras and the National Ballet of Canada, for which he has composed two major works. This release is devoted to his chamber music, including works for piano trio and subsets thereof.

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

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

Gerald Cohen – Voyagers presents chamber music by this American composer performed by the Cassatt String Quartet with guest soloists Narek Arutyunian (clarinets) and trombonist Colin Williams (innova 090 innova.mu). Cohen (b.1960) is a Jewish cantor and professional baritone as well as a composer and his music often reflects his
Beyond the Heliosphere

movement
to express the rich emotions and cultures of human life.” The final Cavatina
direct quote from the three using the Beethoven as its central element and ending with a
(Requiem)
stellar voyage.”

signal of the Voyager keeps going, ever fainter, as it continues its inter-
fading out with a repeated high note from the bass clarinet “as if the
Cavatina
(chose several of these [sound samples]: a Beethoven string quartet
trial beings an impression of human culture on Planet Earth. Cohen
of the solar system. It was inspired by the music of the Voyager
angst, uplifting and haunting, ultimately ending in sublime quietude.
Irae
conductor Rafael Schachter, from which Cohen fashioned his
Brundibar
set by Viktor Ullmann who perished in Auschwitz; a lullaby from
religious roots. Playing for Our Lives was written for the Cassatt for
a 2012 concert devoted to music by composers interned at the Nazi
concentration camp Terezin (Theresienstadt) near Prague. The quartet
asked for a contemporary memorial and tribute to the musical life at
that place, a transit camp on the road to Auschwitz and other death
camps. The three movements draw on material related to Terezin: a
Yiddish folk song Beryezkele (Little Birch Tree) which had also been set by Viktor Ullmann who perished in Auschwitz; a lullaby from
Hans Krása’s children’s opera Brundibar, composed and performed at
Terezin; and Verdi’s Requiem, a piece championed at the camp by
conductor Rafael Schachter, from which Cohen fashioned his Dies Irae (Day of Wrath). The music is at once angry, contemplative, full of
angst, uplifting and haunting, ultimately ending in sublime quietude.
The title work for clarinet and string quartet is a tribute to the
Voyager spacecraft, launched in 1977 and headed to the outer reaches of
the solar system. It was inspired by the music of the Voyager
Golden Record, an audio time capsule intended to give extraterres-
trial beings an impression of human culture on Planet Earth. Cohen
“chose several of these [sound samples]: a Beethoven string quartet
(Cavatina), an Indian raga (Bhairavi) and a Renaissance dance
(Galliard), weaving them together in a composition that celebrates
humanity’s quest to explore the universe, and the power of music to
express the rich emotions and cultures of human life.” The final
movement Beyond the Heliosphere brings back aspects of the first
three using the Beethoven as its central element and ending with a
direct quote from the Cavatina of Beethoven’s Op.130 quartet before
fading out with a repeated high note from the bass clarinet “as if the
signal of the Voyager keeps going, ever fainter, as it continues its inter-
stellar voyage.”

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

The early 20th century was an exciting time in the development of European concert
music, with a plethora of new approaches. With Divergent Paths – Schoenberg & Ravel
(Azica ACD-71360 azica.com) the Telegraph
Quartet has embarked on a project to
present and juxtapose some of these diverse
directions. Although born one year apart,
Ravel (1875-1977) and Schoenberg (1874-
1951) could in many ways not be farther apart, and the same could be
said of the quartets presented here, written around the same time
(1902 and 1907 respectively). The excellent and extensive liner notes
claim that this is the first time the two have been recorded together,
and point out that they rarely, if ever, appear on the same concert
program. Following in the footsteps of Debussy’s quartet of a decade
earlier, Ravel’s is the epitome of French Impressionism while
Schoenberg’s expanded tonality points the way to his later develop-
ment of the 12-note system adopted by the Second Viennese School;
together they paint a telling portrait of the changing times. Although
there is some sturm und drang in the vif et agité final movement of
the Ravel, the overall impression is that of beauty and balance.
Schoenberg’s String Quartet No.1 in D Minor, Op.7 starts stormily, in
the relative minor key to Ravel’s F Major, making a good case for their
pairing, but there the similarities stop. There is a lusher in the
Schoenberg, especially in the third movement, but it is a much darker
mood than the mostly playful Ravel. Heard now, more than a century
after it was composed, the Schoenberg no longer sounds shockingly
abrasive and there is even a Romantic sensibility in its quieter
moments, making me wonder why it is still so infrequently heard in
the concert hall. Fortunately, there are a number of historic recordings
available of Schoenberg’s four quartets by the likes of the Juilliard,

LaSalle, New Vienna, Schoenberg and Pražák string quartets.


Fortunately, there are a number of historic recordings
available of Schoenberg’s four quartets by the likes of the Juilliard,

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

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

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

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

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The Centre for Social Innovation, 720 Bathurst St. Toronto ON M5S 2R4 or to discoveries@thewholenote.com.

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October & November 2023 | 55

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With the July release of her new CD, Eugène Ysaÿe Six Sonatas for Violin Solo Op.27 violinist Hilary Hahn celebrates the centenary of these remarkable and challenging works, each dedicated to a younger contemporary of the aging Belgian composer (Deutsche Grammophon 000289.486.41765 store.deutschegrammophon.com/p51-100289.486.1765/hilary-hahn/eugene-

The impetus for their composition was Ysaye’s experiencing a performance of Bach’s Sonatas and Partitas by the young Joseph Szigeti in 1923. Like the Bach cycle, the Ysaye set starts with a G-Minor work and ends with one in E Major, Szigeti is the dedicatee of the first; Jacques Thibaud, George Enescu, Fritz Kreisler, Mathieu Crickboom and Manuel Quiroga are the other five.

Hahn spent seven years studying at the Curtis Institute with Jascha Brodsky, the last living student of Ysaye, so has a direct link with these sonatas. As always, her playing is remarkably strong and quite brilliant, anchored by flawless technique and a profound musicality.

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

The duet works are Evan Chambers’ 1997 The Fisherstreet Duo, Efraín Oscher’s 2008 Escenas del Sur and the 2000 three-movement Duo for Viola and Double Bass by the Welsh composer Gareth Wood. Each player has a solo piece, completely different in style and effect. Lambert’s is the quiet, contemplative in manus tuas, a 2009 work by Caroline Shaw based on a Thomas Tallis motet and originally written for solo cello, but Yazdanfar steals the show with the dazzling Thème Varié pour Contrebasse solo, a 1976 composition by Jean Françaix with variations built on trills, sixteenth notes, double stops, pizzicato and harmonics.

I’m not sure exactly what the reasoning was behind the selection of works on Mythes, the latest CD from violinist James Ehnes and his regular pianist partner Andrew Armstrong, but there’s no doubting the quality of the recital of two major works and a series of encore pieces (ONYX.1424 onyxclassics.com/release/james-ehnes-andrew-armstrong-mythes).

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

The original keyboard part for Handel’s Sonata in D Major HWV371 exists only as a figured bass line, with Armstrong here using a version that the duo has essentially adapted from various performing editions. A varied selection of seven encores completes the CD: Kreisler’s arrangements of a Tchaikovsky Chant sans paroles and Grainger’s Molly on the Shore; Heifetz’s arrangements of Rimsky-Korsakov’s Flight of the Bumblebee and Ponce’s Estrellita; James Newton Howard’s brief 133...At Least; Josef Suk’s Burleska; and the Sicilienne attributed to Maria Theresa von Paradis.

When pianist Kit Armstrong and violinist Renaud Capuçon played all 16 of the mature Mozart violin sonatas at the Mozart Week festival in Salzburg in 2016 Capuçon says that they “knew at once that we wanted to record them.” The result is the outstanding four CD box set of Mozart: Sonatas for Piano & Violin, works that mark Mozart’s development of the genre from keyboard sonatas with violin accompaniment to the fully fledged violin sonatas of the nineteenth century. The 12 Variations in G Major on “La bergère Célimène K359 and the 6 Variations in G Minor on “Hélas! J’ai perdu mon amant” K360 complete disc two (Deutsche Grammophon 486.4463 deutschegrammophon.com/en/catalogue/products/mozart-sonatas-for-piano-violin-capucon-armstrong-12981).

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

Bach’s sonatas for violin and piano, predating Mozart’s by some 60 years, are essentially extensions of the Baroque trio sonata. Probably dating from 1720–23 during his time at Cöthen, they were reworked in later years but never published in his lifetime. Several contemporary manuscripts exist, but no autograph copy. They are presented on a 2CD set by violinist Ambroise Aubrun with Mireille Podeur on harpsichord on J.S. BACH Sei suonate a Cembalo certato e Violino solo (Six Sonatas for Obbligato Harpsichord and Violin BWV1014-1019) (Hortus 228–229 editionshortus.com).

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

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

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

Written for Jacques Thibaud, the single movement Granados Violin Sonata H.127 is a real gem; of uncertain date, it wasn’t published until 1971. The two movements IV Oració al Maig and VI La font are from the Seis sonetos of 1921–22 by Eduardo Toldrá (1895–1962). The Manén
opportunity to study with Dvořák, who was a major influence. His 5 Fantasiestücke Op.5 though, is a competent and pleasant early work, written when he was a student at the Royal College of Music in London.

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

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

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

D’Orazio recorded the two-part Chaconne of 2019–20 in Italy in January 2021 and it is much more difficult to assess objectively. Francesco Abbrescia realizes the sampled sounds and electronics in Woven Lights, where the chaconne principle of variation in the opening section gradually transforms into a dialogue with initially sparse electronics that become thicker and denser, while II. The Glows in the Dark is for electric violin and 30 pre-recorded electronic violin parts, pre-recorded by the same performer.
The Dvořák String Quartet No.13 in G Major Op.106 was the first composition written after his return from America in 1895 and reflects his happiness at being home again. Completing the CD is Dvořák’s Andante appassionato B.100a from 1873, the original slow movement from an early A-Minor quartet listed as Op.12 and discarded when the composer revised the work.

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

On Earthdrawn Skies the Aizuri Quartet explores deep connections between humans and the natural world with music that “draws from the earth as it reaches upward and outward” (Azica ACD-71359 azica.com). Hildegard von Bingen’s chant Columba aspexit is heard in Alex Fortes’ commissioned arrangement which cleverly builds through a series of solos, duets and trios to a full-group unison.

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

The Armenian composer and ethnomusicologist Komitas Vardapet is the result (emma-rush.com).

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

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

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

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

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

We usually encounter guitarist Aaron Larget-Caplan with his New Lullaby Project CDs, but his tenth solo album, Spanish Candy reflects his work with the Spanish classical music and flamenco dance ensemble ¡Con Fuego!, which reimagines Spanish classical compositions with flamenco techniques and flavours while also adding flamenco works to the standard repertoire (Tiger Turn 888-10 alcguitar.com).

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

Larget-Caplan’s aim to “juxtapose the fiery passions of flamenco with the subtle colors and harmonic riches of classical music” results in an entertaining - if somewhat brief at 33 minutes - CD.
The Wholenote October & November 2023

Vocal

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

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

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

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

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

Matthew Whitfield

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

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

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

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

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

Matthew Whitfield

Concert note: Exultate Singers present “Music to Inspire” on October 20 at Calvin Presbyterian Church, Toronto.
The Folly of Desire
Ian Bostridge; Brad Mehldau
Pentatone PTC 5187 035
(pentatonemusic.com)

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

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

The almost unbearable beauty of Mehldau’s piano is evident throughout, and he remains one of the most profound and original artists of his (or any) time.

Lesley Mitchell-Clarke

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

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

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

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

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

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

Andrew Timar

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

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

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

For the opening of Eve Beglarian’s None More Than You, the composer asked the ensemble “to try to utter the most famous text about words in Western culture, the opening of the Gospel of John, using only consonants,” a fascinating opening that evolves to colours of crystalline traditional harmonies unbound and include pressure breathing that was felt throughout. Caroline Shaw’s five-movement work The Isle references Shakespeare’s stage direction in The Tempest, and makes audible breaths and shifting timbres imbuing recitations of text. Peter S. Shin’s Bits Torn From Words is simply stunning, a brilliant and vivid painting of the mental health condition of generalized anxiety disorder, painfully manifested with tentative, quivering and passionate lyrics. The composer includes the use of Korean tradition of p’ansori, a vocal technique which needs expert care to avoid vocal damage. The movement Reach Across Oceans was my favourite track of the album.

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

Cheryl Ockrants

CLASSICAL AND BEYOND

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

► Montréal-based viol de gambists Susie Napper and Margaret Little formed a partnership in 1985 naming themselves Les Voix Humaines and since that time, they have earned a formidable reputation for their performances of early music chiefly by English and French composers. Over the years, the duo has been augmented by gambists Mélisande Corriveau and Félix Deak, with violinist Jessy Dubé, joining the ensemble in 2021. This newest recording on the ATMA label – humorously titled Anguille sous roche – or Something Fishy – marks a departure in personnel in that Corriveau replaces Little here in duets with Napper in a program of music by Marin Marais, François Couperin and Jean-Philippe Rameau.

The music is drawn from several sources – Couperin’s collection Les Goûts Réunis from 1724, Rameau’s only collection of chamber music published in 1741, and from various collections of Pièces de Viole by Marais. Most of the pieces are barely four minutes in length and while many of them are dance movements, others are more fanciful in nature such as Rameau’s La Coulicum (referring to the Persian conqueror Thamas Kuli Khan) and the finale, L’Anguille (the Eel).

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

Richard Haskell

Sonata Tramontana
Carrie Krause; John Lenti
Black Bear Records BM01
(barqueumusicmontana.bandcamp.com)

► Sonata Tramontana, full of life and nuance, is such a refreshing take on the centuries-old repertoire it comprises. Conceived by Montana violinist Carrie Krause, it centres around intimate gestures, deep connection with nature and appreciation of life in all forms. It is the kind of music that is meant to be played in small spaces, flowery meadows or on riverbanks.

Everything on this album works in synergy – from cover art and beautifully written liner notes, to the heartfelt performances.

The album features 17th-century music
Mozart and the Organ

Ivana Popovic

Mozart and the Organ

Anders Eidsten Dahl; Arvid Engégård; Atle Sponberg; Embrik Snerte

LAWO Classics (lawo.no)

When one thinks of Mozart, the mind can go many places, from opera to overture, sonata to symphony. One area of music with which Mozart is not often associated, however, is organ music. By all accounts, Mozart was a fine player who enjoyed the sounds of the instrument – going so far as to title it "The King of Instruments" – but the organ was not a vehicle for concertizing in Mozart’s time, instead used almost exclusively in church services.

What Mozart did write for organ falls into two categories: the first is the collection of 17 “Epistle” sonatas, chamber music written between 1772 and 1780 for masses in Salzburg, played between the reading of texts; the second is music that Mozart wrote for the “Flotenuhr” – a large grandfather clock – a grandfather clock, a large mechanism containing a self-playing organ. There are two large-scale works from this latter category that are played quite frequently today, the Adagio and Allegro in F Minor K594 and the magnificent monumental Fantasia in F Minor K608.

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

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

Matthew Whitfield

Mozart – Complete Piano Sonatas Vol.4

Orli Shaham

Canary Classics CC23 (canaryclassics.com)

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

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

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

The other noteworthy pieces on this recording are the Three Piano Concertos after J.C. Bach K497, through which the young Mozart learned his craft and honed his skills. Far from the masterpieces of his later years, these works were joint efforts between Wolfgang and his fathe, Leopold, who would revise his son’s transcriptions and add embellishments and other instructional guidance. Juxtaposing these early works with only slightly more mature compositions, the young Mozart clearly learned quickly.

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

Matthew Whitfield

Mozart – Piano Concerto No.5 & Church Sonata No.17

Robert Levin; Academy of Ancient Music

AAM AAM042 (aam.co.uk)
Clara et Robert Schumann – Chamber Music for Horn
Louis-Philippe Marsolais; David Jalbert; Philip Chiu; Cameron Crozman; Stéphane Tétreault
ATMA ACD2 2874 (atmaclassique.com/en)

> Somewhere, among the writings of Marcus Aurelius, Seneca or Epictetus, there is a Stoic maxim that argues that the easier something is to do, the less meaningful and fulfilling it is for one’s personality and soul. The Stoics, it seems, liked doing hard things. And in classical music, there is perhaps no instrument more difficult to master than the French horn (simply “the horn” among the classical intelligentsia), what with its perplexing embouchure placement and quixotic fingering positions. But, just as the inverse of the aforementioned maxim would posit that the more difficult something is to do, the more satisfying and efficacious the result, it is also true (or perhaps just my opinion) that a well-played French horn ranks among the most breathtaking sounds in all of music. A single listen to Clara et Robert Schumann – musique pour cor, a 2023 ATMA release featuring the exquisite horn stylings of Montreal-based musician and educator Louis-Philippe Marsolais, should illuminate why this is the case.

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

Andrew Scott

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

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

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

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

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

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

Janos Gardonyi

Lyric Pieces
Sarah M Silverman
Adnyarap Records (sarahrusselmannmusic.com)

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

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

Shadow & Light: Canadian Double Concertos
Marc Djokic, Christing Petrowska Quilico, Sinfonia Toronto
“This is a terrific program of double concertos by Canadian composers. It’s a wonderful work, as is the playing.” American Record Guide

A Village of Landscapes
Sébastien Malette
Bassoonist, Sébastien Malette, brings to life Frank Horvat’s captivating 13-piece suite, drawing inspiration from award-winning photographer Michelle Valberg’s stirring Canadian natural landscapes.

Palma Upward
Graham Cambell
The music of Graham Campbell is original, imaginative, and deeply expressive, with a clear tonal basis and a great melodic richness.

David Jaeger Chamber Works for Viola
Carol Gimbel, Cullan Bryant, Marina Poplavskaya
Experience some of Jaeger’s most deftly creative compositions, and the vast possibilities of the viola in a chamber setting.
developed into the unique genre of classical crossover made famous by Andrea Bocelli, Sarah Brightman, Josh Groban and many others. While not loved equally by all – what music is? – classical crossover toes the line between tradition and accessibility, giving symphonic sounds big ticket appeal.

Described as a “genre-defying” reimagining of Grieg’s Lyric Pieces for solo piano, a collection of 66 short piano compositions written over the span of 58 years, Sarah M Silverman’s Lyric Pieces uses 11 of these works as the foundation for her own compositions, creating arrangements and adding texts and vocal melodies to create this new collection of songs. A native of Toronto, Silverman studied classical piano at the Glenn Gould School and takes a sensitive approach to her arrangements, skillfully manipulating the components of Grieg’s compositions while adding her own unique voice. Much like the way that flavours are combined in a recipe, these songs are a combination of aural ingredients, and Silverman is clearly gifted at uncovering savoury combinations.

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

Matthew Whitfield

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

Payere brings with him a recording contract with the Pentatone label and a mission to launch a complete cycle of Mahler’s symphonies, starting (as is often the case) with the Fifth Symphony in a truly stunning rendition. The orchestra is on fire under his direction, precise and impassioned by turns. The Pentatone recording team have conjured a luxurious, natural ambience to the production in which every instrument is beautifully balanced.

Payere has an uncanny ability to render the episodic structure of the work into a seamless whole, creating flowing waves of sound that build organically and inexorably to their sublime summits. Special kudos go to Paul Merkelo’s superb trumpet solos in the opening funeral march and to Catherine Turner for her opulent obligato horn part in the Scherzo. An altogether thrilling performance that promises great things to come!

Daniel Foley

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

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

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

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

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

Another wonderful highlight is Vocalise which to me is the best thing Rachmaninov ever wrote. It’s a short (less than ten-minute) work for small orchestra with such an underlying sustained melancholy I’ve seen conductors literally in a hypnotic trance conducting with closed eyes.

Rachmaninov could be regarded as a connecting tissue between Tchaikovsky and Shostakovich (or Prokofiev) but he preferred to look forward rather than backward, so he moved away from lush Romantic orchestration towards lighter and cleaner textures, a tighter, more economical orchestration. This is manifest in his Symphony No. 3 In A Minor. It is in three movements but don’t let this fool you. The composer cleverly encloses a Scherzo inside the second movement, so we are not shortchanged. I find that the wealth of diverse musical ideas and their adventurous handling puts this symphony ahead of the second and it’s a shame it’s hardly ever played. In a similar vein, Symphonic Dances (1940) is a most enjoyable light-hearted piece with emphasis on dance rhythms (e.g., the second movement is a decadent waltz the Russians are quite good at) that concludes this remarkable set.

Janos Gardonyi

Fauré: Nocturnes & Barcarolles
Marc André Hamelin
Hyperion CDAA8331/2 (hyperion-records.co.uk/a.asp?a=A49)

► Solo piano music comprises a significant part of Gabriel Fauré’s output spanning a 60-year period from his very earliest Romances sans Paroles Op.17 written while still in his teens, to the final 13th Nocturne Op.119 from 1921. Among the most highly regarded of his piano works are the Nocturnes and Barcarolles, and these are presented in their entirety on this Hyperion release by the Montreal-born and Boston-based pianist

Matthew Whitfield
Marc-André Hamelin. While Hamelin is no stranger to French repertoire, it has never been a big part of his extensive discography, so this recording is a welcome addition.

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

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

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

Richard Haskell

**An American Rhapsody**

**Calefax**

**Pentatone PTC 5187 046 (calex.nl/shop)**

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

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

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

The latter half of the disc celebrates jazz, pop and street music. Two Ellington tunes are beautifully rendered by Hekkema and Oliver Boekhoorn (the aptly named Oboe/English hornist), and Hekkema also made a fantastic demonstration of instrumental excellence. He plays the first piece more as a rhythmic aria than a static, atmospheric tableau. The middle section of the second movement is, to my mind, a limping *Soldier’s March*; instead, Froland treats the eighth-note pulse differently in the inner and outer sections, fundamentally changing the pulse between them. I’d love a chance to talk it over with him, because I don’t think that’s what Igor had in mind.

Froland’s dynamic control and technical fluidity amaze in *Messiaen’s Abime des Oiseaux* (1940) (the second excerpt of the collection, from the *Quatuor pour la Fin du Temps*) and Bent Sørensen’s beautiful *Lontanamente Fragments of a Waltz* (2012). Both feature that most desirable clarinet trait: pianissississimo. Mette Nielsen’s *Alone for Bassoon Clarinet* (2021) was commissioned by Froland. It’s an unsettling exploration of microtones that left me chilled. Fully
half an hour of this 70-minute program is taken up with Gunnar Berg’s Four Clarinette Seul (1957) and Simon Steene-Andersen’s De Profundis, (2000/rev2019). Substantial works both. And the third excerpt? Tossed in is a rewrite of the cor anglais solo from Act III of Tristan und Isolde.

**MODERN AND CONTEMPORARY**

**Shadow & Light – Canadian Double Concertos**
Marc Djokic; Christiana Petrowska Quilico; Sinfonia Toronto; Nurhan Arman
Centrediscs CMCDC 31823 (cmccanada. product-category/recordings/ centrediscs)

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

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

*Andrew Scott*

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

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

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

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

In this album Horvat’s thematic inspiration was supplied by photographs of places in the Canadian landscape by Michelle Valberg, representing each of the country’s ten provinces and three territories. Horvat writes, “Our present world is at a precipice when it comes to protecting our natural resources, so as an artist, I feel I have a duty to have my compositions reflect this. “The bassoon is a VERY versatile instrument. It has a wide range of notes, timbre contrasts and dynamics,” avers Horvat. In A Village of Landscapes he successfully explores many less-known characteristics of the instrument, working against stereotypes of buffoonery and jollity that too often plague the bassoon.

*Andrew Timar*

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

Graham Campbell is a good composer. His music is open-hearted and enjoyable to listen to. There is no apparent need to shock or jar the listener, while there is every success in moving them or bringing them peace. Call me jaded or just old, but if someone writes well, stays within conservative conventions of metre and tonality, whose sincerity of expression is their primary calling card, I’m on their side. The music is pleasing, while not especially haunting or challenging.

Pianist Angela Park provides beautiful colour on many of the tracks, most especially in the haunting Lost Souvenir, a movement from an unnamed larger work. Violinists Mark Fewer and Valerie Li, violist Caitlin Boyle and cellist Amahil Rudanandam join her for three brief pieces for piano quintet: Between Breaths, Snow Rider and Dive. Whether out of modesty or budget concerns, the digital release includes no accompanying booklet.

Palms Upward, the title track, might have been commissioned by or written for Graham’s father, clarinetist James Campbell, but without liner notes one is left guessing. It’s an unusual grouping that works well: clarinet with violin, viola, double bass and guitars (Rob MacDonald and Tracy Anne Smith of Chroma Duo).

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

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

*Max Christie*

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

Toronto composer and music producer David Jaeger (b.1947) has had a long, illustrious career. A founding member of the Canadian Electronic Ensemble, he enjoyed an influential four-decade career at CBC Radio commissioning hundreds of compositions and producing well over a thousand national broadcasts championing contemporary concert music from Canada and beyond.

Jaeger’s early 1970s show Music of Today kindled my growing interest in new
developments in classical music. My interest was further stoked by his long-running, influential new music program Two New Hours (1978–2007) on which I occasionally appeared.

When not in the studio or on international juries, Jaeger always found time to pursue his own composing. And the viola appears time and time again in his scores. For example, the early Favours (1980) for viola and live digital delay controlled by the performer was written for the outstanding Israeli violist Rivka Golani, followed by Sarabande (1993).

The five works on Chamber Works for Viola continue Jaeger’s exploration of the expressive possibilities of the instrument, here played by New York/Toronto violist extraordinaire, Carol Gimbel.

My recital favourite is the expressive viola solo White Moon Legend. Exploiting the instrument’s wide range of bowed cantabile and pizzicato effects, Jaeger’s melodies appear in contrasting tessituras, heightening the work’s dramatic narrative arc.

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

Andrew Timar

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

► The self-titled debut release Beatings Are In the Body is by the gifted experimental Canadian performer/composer trio of

Erika Angell (voice/electronics/bells), Rōstin Adams (piano/Wurlitzer/voice/sticks) and Peggy Lee (cello/voice/sticks). Their name is drawn from a work by Canadian poet Meghan McAneeley, who contributed the release’s artwork/design and texts for two of the tracks. The musicians explore and draw their compositional/performance inspiration from how the physical body carries and stores wide-ranging memories, pain and emotions throughout life, in acoustic and electro-acoustic, atonal and tonal compositions, jazz, sounds, poetry and free improvisations.

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

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

Tiina Kilk

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

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

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

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

I found the most magical moments happened when the trio entered into a dialogue with the oceanscape, or when the latter emerged into the sonic foreground – a startling transformation. Starting softly, leisurely, the ever-shifting, subtly articulated interplay between the human trio and the

LAND SEA SKY for Raj Sen
Experimental Music Unit
Independent (experimentalmusicunit.bandcamp.com)
Salish Sea’s many voices reflects EMU’s deep connection with and respect for the place where they “live and play.”

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

Andrew Timar

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

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

The title piece, written for string quartet and snare drums, co-commissioned and recorded by the fantastic Spektral Quartet, is an example of Adams’ creativity at work. Four snare drums are activated by the transducer speakers that are placed atop them, essentially used as the echo-chambers. The resultant music created its own temporal dimension. This new triple release not only carries on with where Chase left off, but in it she raises the proverbial bar on her artistry.

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

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

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

Raul da Gama

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

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

With each CD (numbered serially) Chase interpreted compositions often written expressly for her in such a manner that the resultant music created its own temporal dimension. This new triple release not only carries on with where Chase left off, but in it she raises the proverbial bar on her artistry.

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BMOP Sound 1090 (bmop.org/audio-recordings)
13-minute Uriah: The Man the King Wanted Dead (2009) recounts King David’s arrangement of the death of Bathsheba’s husband in dramatic, near-cinematic music. (Astrolatry and Uriah’s scenarios and music would make powerful ballets.)

In the 11-minute After Brahms: Three Intermezzi for Orchestra (2015), inspired by Brahms’ late piano works, rich, warm, late-Romantic sonorities support the urgent Allegro con molto appassionato, gentle Delicatamente con molta espressione and autumnal Adagio espressivo.

Violence returns with the 19-minute Elief Symphony (2000; ellef – Hebrew for “one thousand”). Fear is filled with sombre foreboding. Slaughter with martial brutality. Elegy portrays a mother grieving over her dead son: ... (silence) offers “a prospect for peace” with “the new millennium as an offer to the whole of man.”

Conductor Gil Rose and the Boston Modern Orchestra Project vividly perform Dorman’s “Peace” with “the new millennium as an offer to the whole of man.”

Michael Schulman

Reynaliz Herrera – BIKEncerto: a concerto for solo bicycle and orchestra

Reynaliz Herrera; Ideas, Not Theories
Ideas, Not Theories
(www.reynalizherrera.bandcamp.com)

... (silence) offers “a prospect for peace” with “the new millennium as an offer to the whole of man.”

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

DLM 5422 (deniselevaillant.net)

Michael Schulman

ideas, not theories
staccatos, rhythmic unisons and brief silences. One more string quartet and string trio complete CD2.

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

Tiina Kilk

JAZZ AND IMPROVISED

Immigrant
Fuat Tuac; Kevin Turcotte; Eric St-Laurent; Jordon O’Connor; Eric West
Independent (fuattuac.bandcamp.com/album/immigrant)

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

The compelling opener, No Strings Attached (a Tuac original), is a groovy, jazzy ode to the often confusing nature of romantic relationships in these troubled times and Asla Unutamam is a delicious Turkobossa, featuring a stunner of a trumpet solo from Turcotte. Tuac soars as a vocalist here – defining his style, sound and approach. The very personal title track is a hopeful, and yet melancholy portrait of the courageous individuals who have eschewed or fled their homeland in order to manifest a bittersweet glissandos of Lee’s cello, the elegant burbling of brass and winds from Brad Turner, Jeremy Berkman and Jon Bentley respectively. Together they make a joyful noise with guitarists Ron Samworth and Tony Wilson, with the tumbling rhythms of André Lachance’s bass guitar and rattle, hum and sizzle of Dylan van der Schyff’s drums and cymbals.

It is difficult to fathom why Lee is not better known for the eloquence and uniqueness of the music that she creates around the solemn atmosphere of her cello. Perhaps this may have something to do with attempting to define it in terms of this genre or that. However, the uniquely beautiful sonorities of (for instance) Internal Structures, Justice / Honour; even the interpretation of Whispering Pines, and other songs on A Giving Way, show Lee to be an artist with a breathtakingly singular voice.

Lesley Mitchell-Clarke

Is This a Dream?
Will Bonness
Manitoba Film & Music (willbonness.com)

► The fourth album, Is This a Dream? by the pianist and composer Will Bonness, is an outstanding recording, informed by big-hearted originals and standards performed with brazenly romantic beauty. While each of the works is conventional in form, by turns tender and ardently lyrical, and feature the pianist’s favourite vocalist Jocelyn Gould, the head-turners are the seven (of nine numbers) that feature the scintillating young clarinettist Virginia MacDonald, with the inimitable alto saxophonist Allison Au doubling up with MacDonald on the final track, Cole Porter’s Don’t Fence Me In.

Bonness is a pianist with a naturally poetic bent of mind. In his pianism chromatic notes sigh – and often rush effusively – the harmonic cushioning always falling where you least expect it to. This often makes for the kind of surprise you expect, but never know when it will issue from his fluid right-and-left hand combinations. This is what makes his originals – particularly Round and Round and Contraption – full of great tunefulness. Both songs also feature MacDonald who, with her expressively woody clarinet sound, adds emotional depth and rhetorical eloquence to Bonness’ already-rich harmonic language.

On the album’s finale the music reaches quite another level as Bonness’ score includes an alto saxophone, Au, who responds with glowing tones and the liquid grace of her notes. The album’s superb repertoire is further embelished by bassists Daniel Fortin and Andrew Goodlett and the irrepressible drummer Fabio Ragnelli.

Raul da Gama

Who Are You? The Music of Kenny Wheeler
Duncan Hopkins; Reg Schwager; Ted Quinlan; Michel Lambert
Three Pines Records TPR-0015 (duncanhopkins.com)

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

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

Ted Parkinson

A Giving Way
Peggy Lee Band
Songlines SSL1636-2 (songlines.com)

► The cellist Peggy Lee has been – with The Peggy Lee Band – very prolific in a composing career that has stretched across several years and, with A Giving Way, six riveting albums. Her work is always deeply thoughtful and often radiantly effusive, a sort of synthesis with masses of seething counterpoint set in a seemingly perfect acoustical sound-world. The songs played here are typical of the elegant compositions, innovatively interpreted, with richly laced textures and extravagant climaxes by musicians who – by virtue of their long-term association with Lee – know her music almost intimately.

This is repertoire full of the slithering and bittersweet glissandos of Lee’s cello, the elegant burbling of brass and winds from Brad Turner, Jeremy Berkman and Jon Bentley respectively. Together they make a joyful noise with guitarists Ron Samworth and Tony Wilson, with the tumbling rhythms of André Lachance’s bass guitar and rattle, hum and sizzle of Dylan van der Schyff’s drums and cymbals.

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Ted Parkinson
Resonant
Artie Roth Quartet
Three Pines Records TPR-0016 (artieroth.bandcamp.com)

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

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

Yoshi Maclear Wall

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

L’Origine éclatée is an interesting album, and in many ways a rather selfless offering from guitarist Jean-Marc Hébert. It is one thing to have an understated style, or to showcase compositions and ensemble over one’s individual prowess, but Hébert truly takes an egalitarian stance with this recording, letting his great band shine on the seven unique original compositions we are treated to. The album doesn’t eschew the fact that Hébert is an excellent guitarist, but rather celebrates the trust and confidence he has in his bandmates to interpret his musical vision in a way that is extremely engaging to listeners.

This is the guitarist’s third album as a composer and leader, and perhaps this is why Hébert has no problem stepping back and letting his music breathe through his bandmates. Another factor could be that he is classically trained. To me, this training is reflected in his mature and fully realized compositional style, as well as his technique on the instrument. I can’t point to a single moment on the album that displays the types of virtuosic shredding so many guitarists are drawn to, but each note Hébert plays is deliberately placed and full of intention.

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

Sam Dickinson

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

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

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

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

Sam Dickinson

During Part Two, there is a realization one may arrive at; where it becomes clear that bassist Alex Fournier will indeed have to halt his climb up the thumb register at some point. When that simple, descending two-note phrase adds a skip with its last few repetitions before finally falling back on its sustained apex, it feels like the musical equivalent of holding a person’s gaze. Guitarist Dan Pitt and drummer Nick Fraser then promptly enter the canvas, as if occupying the same mind. This entrance occurs
Daniel Hersog Jazz Orchestra

The primary motif into his solo. Increased generosity, Fournier begins to show gradually, with Pitt emphasizing offbeats and Fraser dropping open cymbal hits like stones in a glassy stream. Synchronised with this increased generosity, Fournier begins to show his hand as well, weaving what will become the primary motif into his solo.

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

Yoshi Maclear Wall

Open Spaces – Folk Songs Reimagined
Daniel Hersog Jazz Orchestra
Cellar Music CMR010123 (cellarlive.com)

Vancouver-based composer, arranger, trumpeter, and conductor Daniel Hersog leads a 17-musician ensemble in his renditions of four well-known folk songs, and six of his own compositions on this, his second record. Recorded in Vancouver, Hersog’s takes on the familiar folk tunes are varied, musical, jazz flavoured, improvised, yet always true to the original and all performed perfectly.

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

Hersog’s adaptation of Red River Valley features repeated bass notes from Kim Cass, full orchestra theme and alternating solos, with Rosenwinkel’s guitar leading back to the famous song, now a big surprise, sung by the musicians to closing loud full orchestra and drum cymbal crashes. How Many Roads is Hersog’s self-described “re-composed” version of Bob Dylan’s Blowin’ in the Wind. His Dylan melody sounds simultaneously familiar yet different, especially in the calming yet fast colourful Carberg piano solo above Weiss’ drum rolls and orchestral glissandos. Hersog’s compositions are equally enjoyable. Rentner opening Cass bass line is so intriguing, followed by lengthy colourful orchestral lines, and so much space for his musicians to improvise, and there’s so much musical fun for everyone!!

Yoshi Maclear Wall

Projet Seb Parent
Sébastien Parent Independent
(projetsebparent.bandcamp.com)

Projet Seb Parent, the debut album of Montreal-based drummer Sébastien Parent, leaves the impression of being long in the making. Tight jabs and stabs from the astonishingly cohesive 13-piece horn section inject the most tranquil of rhythm section passages with adrenaline. These sudden shots are surges of pure energy and chutzpah that leave pregnant pauses in between; fleeting voids of suggestion, soon to be realized. This method of tireless tension building through choreographed involvement places Projet Seb Parent on the small ensemble-big band continuum, clueing in the musicians to closing loud full orchestra theme and alternating solos, features repeated bass notes from Kim Cass, full orchestra theme and alternating solos, with Rosenwinkel’s guitar leading back to the famous song, now a big surprise, sung by the musicians to closing loud full orchestra and drum cymbal crashes. How Many Roads is Hersog’s self-described “re-composed” version of Bob Dylan’s Blowin’ in the Wind. His Dylan melody sounds simultaneously familiar yet different, especially in the calming yet fast colourful Carberg piano solo above Weiss’ drum rolls and orchestral glissandos. Hersog’s compositions are equally enjoyable. Rentner opening Cass bass line is so intriguing, followed by lengthy colourful orchestral lines, and so much space for his musicians to improvise, and there’s so much musical fun for everyone!!

Tiina Kilik

Plaît-il
Allochtone
Tour der bräs tdb 000067cd (tourdebras.com)

Allochtone uniquely mixes currents of electronica, rock, folk and free jazz. Created at the Saint-Alexandre-de-Kamouraska music camp, 195 kilometres north of Quebec City, the group includes local percussionist/turntablister Rémi Leclerc; pianist André Pelletier from Saint-Pascal; guitarist Olivier D’Amours and accordionist Robin Servant from Rimouski; Montreal bassist Alexandre Dubuc and Parisian Cathy Heyden playing alto saxophone and bagpipe chanter. Each musician also uses some version of electronic instruments giving the eight selections electro-acoustic timbres that are as much otherworldly as they are terrestrial. The result can range from strained reed squeals, piano clicks and tremolo accordion vibrations meeting voltage buzzes and blats or keyboard clusters and metallic guitar flanges establishing a linear theme which must balance on top of constant electronic drones. Throughout, almost ceaseless percussion riffs are as prominent as programmed oscillations and stop-start voltage buzzing. Leclerc’s vinyl manipulation also means that tracks like rouge interject snatches of bel canto singing and backwards running syllables into the electronic- and percussion-dominated mix. The tracks aren’t all opaque however. The occasional calliope-like accordion squeeze and slide-whistle or split tonereed trill adds needed airiness at certain junctions.

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

Ken Waxman

Jeb Patton – Preludes
Jeb Patton, John Ellis; David Wong; Quincy Davis
Cellar Music CM091822 (cellarlive.com)

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

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

The only flaw with this collection. On every track here, Archer’s bass sings and its stirring, Romantic sub-text, punctuated by Stewart’s Drop of Dusk which finally reveals his authentic self – personably and musically. Archer’s inspired collaborators here include pianist Gerald Clayton and drummer Bill Stewart. This compelling project was propelled by executive producer Cory Weeds, along with producer and noted trumpeter Jeremy Pelt. With the exception of three tracks, all compositions were created by the gifted triumvirate.

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

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

**Lesley Mitchell-Clarke**

**For Mahalia, with Love**
James Brandon Lewis; Red Lily Quintet
Tao Forms 13 (taoforms.bandcamp.com)

**Are You Sure You Three Guys Know What You’re Doing?**
Mike Jones; Penn Jillette; Jeff Hamilton
Capri Records (caprireCORDS.com)

This enjoyable recording features the prodigious talents of pianist/arranger/producer Mike Jones, the potent and thrilling drum work of Jeff Hamilton, and solid, musical bass playing from internationally known magician, Penn Jillette (of Penn and Teller). The tongue-in-cheek title of the CD is a reference to when The Three Stooges would show up as house painters, carpenters or God forbid, doctors! It was in 2002 that Jones was hired to be the opening act of Penn and Teller’s irreverent and entertaining magic show – a hot ticket in Las Vegas for more than 30 years – the only proviso being that Jillette (who had taken up the bass at the age of 48) would join Jones in a duo format for the opening set – which turned out to be six nights a week, for 21 years. After stopping by to see a show, it was actually Hamilton’s idea that the three record together.

Fresh, energetic takes on a number of beloved jazz standards are included here. On the zesty opener, Gershwin’s ‘S Wonderful, Jillette more than holds his own – digging in with authority while generating a big, fat, satisfying sound. Jones masterfully lays it down in the stylistic mode of the greats and Hamilton is simply one of the finest jazz drummers of his (and any other) time. A standout is a swinging take on the great Sonny Rollins’ Doxy. The trio grooves like a single-celled animal, and Jones’ solo is a thing of rare beauty. Other fine tracks include Jobim’s classic The Girl From Ipanema, which features an extended bass solo from Jillette where he carries the melodic line, and is also consistently expressive, in tune and in time. The stunning ballad, You’ve Changed, displays the trio’s skilled use of space as well as a formidable lyrical sensibility.

These guys know what they’re doing; they should do it more often! **Lesley Mitchell-Clarke**

**Counterclock**
Clark Gibson; Sean Jones; Michael Dease;
Lewis Nash; Nick Mancini
Cellar Music CMR111022 (cellarlive.com)

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

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

**Kati Killaspea**

**Short Stories**
Vicente Archer; Gerald Clayton; Bill Stewart
Cellar Music CM060922 (cellarlive.com)

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

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These guys know what they’re doing; they should do it more often! **Lesley Mitchell-Clarke**
work Lewis was introduced in childhood by his grandmother, is even stronger — at once impassioned, reverent and nuance-alert throughout its 71-minute-playing time. The homage may extend to saxophonist Albert Ayler’s similar recording from 1964, Swing Lou. Sweet Spiritual, with Lewis frequently referencing Ayler’s distinctive tone and phrasing.

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

The limited first edition CD comes with an additional CD, These Are Soulful Days, with Lutosławski Quartet of Poland. It’s a lucid work imbued with restraint. Mostly his velvet colour floats across and other localized Caribbean song elements such as rap and other localized Caribbean song elements intervene.

On this album Cuba plays all the instruments, including those powered by electric, repeated diatonic accordion explorations, a sudden slower section returning to upbeat loud electronics and drums entries add to the wonder of the island from which he takes his name. In the repertoire of the latter album Cuba Pushes the proverbial envelope even further, including electronic elements in music that is steeped, as much in traditional Cuban dance forms as in funky and hip-hop-inspired rhythmic flavours.

Cuba’s lustrous tenor swoops and soars, like gravy on poutine, like tahini on falafels. A detached beat opening, with louder more jazzy intense, full. Enjoy New York City clubs in London on Bakerloo Circle. Love the rumbling opening sound like a subway train entering the under ground station. Trumpet melodies create a sense of London transit and street buskers. Great accordion in the fast Cuban dance, Wapta Falls. Versa, with louder more jazzy intense, full instruments. A detached beat opening, repeated diatonic accordion melody throughout with gradual instrumental and drums entries add to the wonder of the Rockies in Wapta Falls, especially emotional now during the BC wildfires.

Near East. Alongside “exotic” modalism and dance figurations, Azmeh draws on contemporary rhythmic complexity and dissonance. His writing is lyric, kinetic and narrative too. The disc opens with the three movements of In the Element, written in 2017-2018; Run and Rain describe themselves, and Grounded (the third movement added a year after the first two were written), narrates feelings from his recent return visit to his home city of Damascus. His other work, Dabke on Marterse Street for string quartet, describes an imagined round dance on the street where he lives in Brooklyn.

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

Max Christie

El Swing Que Yo Tengo
Alex Cuba
Caracol Records (open.spotify.com/album/0lHzjy8Py515CBRf0Jf4W)

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

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

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

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

Raul da Gama

Maelstrom Duplex
ARC Music Productions EUCD2959 (duplexmusic.be)

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

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

Tina Kitik

POT POURRI

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

Okay, this is the stuff. There’s this guy who writes music for strings and percussion and his own voice (a clarinet that sometimes passes for the best alto flute you’ve ever heard). His name is Kinan Azmeh and the string quartet is Brooklyn Rider (look ‘em up); plus there’s a percussionist Mathias Kunzli adding to the mayhem. I get carried away when clarinet tone colour doesn’t assault my ears with pleasant “listen to me!” swipes left and right. Azmeh can certainly invoke that strident gent “listen to me!” swipes left and right. It’s a brilliant foil, on theme statements, solos and counter melodies, while cellist Chris Hoffman, bassist William Parker and drummer Chad Taylor supply stellar support, from a certain formal but empathetic rigour to the haunting bowed strings that introduce Calvary.

The quintet’s special closeness comes through in extended theme statements that are simultaneously loose, collective improvisations, melodic components passed among the instrumental voices, for example, Were You There and Precious Lord.

The limited first edition CD comes with an additional CD, These Are Soulful Days, with Lutosławski Quartet of Poland. It’s a lucid work imbued with restraint. Mostly his velvet colour floats across and other localized Caribbean song elements intervene.

On this album Cuba plays all the instruments, including those powered by electric, repeated diatonic accordion melody throughout with gradual instrumental and drums entries add to the wonder of the Rockies in Wapta Falls, especially emotional now during the BC wildfires.

Tina Kitik
Something in the Air
The Resurgence of the Too-often Scorned Viola

KEN WAXMAN

Violas and viola players have been the butt of musicians’ jokes for centuries. A sample: What is the difference between a radio and a viola? A radio plays music. How do you know there’s a group of viola players at your door? None of them can find the key. Apparently this notoriety dates from the mid-18th century after violist Francesco Geminiani was named conductor of a Naples orchestra. His timing was so erratic and so confused the players that he was demoted to the viola chair. Despite this reputation violas still remain a vital part of so-called classical music. For the past few years he was demoted to the viola chair. Despite this reputation violas still remain a vital part of so-called classical music. The past few years as well a growing number of improvising musicians have found that, tuned a fifth lower than the violin, the viola’s alto tone, thicker strings and heavier bow creates a more compatible sound for their creativity.

One player who has abandoned the violin and turned completely to viola is American Mat Maneri. On Live at the Armoury (Clean Feed CF 619 CD cleanfeed-records.com) he demonstrates his skill in a trio with German drummer Christian Lillinger and Vancouver’s Gordon Grdina playing guitar and oud. It’s timbres from the latter instrument which help define Maneri’s approach. Especially on the concluding Communion, the nagging sweeps and deliberate oscillations from the viola suggest the chocked and arched patterns of an Indian violin, which align alongside Grdina’s staccato strumming which suggest isolated sitar echoes as much as those expected from a Middle Eastern instrument. The true indication of this fiddler’s versatility within this trio arrangement comes during Conjure, the almost 30-minute introductory improvisation. What the three conjure up is almost a history of cross-cultural currents. Grdina’s guitar motifs run from the sophisticated strums and plucks of Europeanized sounds to the extended twangs of simple folk music to the sophisticated strummed fingerling and unexpected flanges and multi-string emphasis of exploratory jazz. Responsive and restrained, the usually overenthusiastic drumming of Lillinger is kept on a slow boil. Splashing cymbal colour and bass drum accents are proffered in place of a ceaseless beat to keep the track horizontal and harmonious. As for Maneri, besides asserting himself with bent notes, clrenched stops and caustic glissandi, he sometimes pivots to formalism adding decorative frills to complement the guitarist’s playing, especially when Grdina slows down to magnify a melodic line that, with variations, is combined with drum rattles and electronic hisses with a climax that becomes more distant, then vanishes.

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

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

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

As demonstrated here, despite its less than stellar reputation, the viola remains a valued music-making partner, At least it’s true in the jazz and improvised music community – and that’s no joke. 😊
from between 1956 and 1962 and you can feel the energy in each and every one of them. In fact, they are all startlingly real and fresh. As many readers might know, these sonatas can be aggressive and disturbing, certainly to be expected from “War Sonatas,” but there is also very beautiful melodic, lyrical music here and Richter understands and captures all of it.

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

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

Mieczyslaw Weinberg – String Quarters 7 and 8; Serenade for Orchestra; Sinfonietta No.2 (Alto ALC1458 altocd.com) Polish Soviet composer and pianist Mieczyslaw Weinberg has been a favourite of mine for many years although I admit that I don’t know all his works. I was pleased to receive a new reissue, including several pieces with which I was previously unfamiliar.

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

Almost as a bonus, Sinfonietta No.2, Op.74 played by the Moscow Chamber Orchestra under Rudolf Barshai (recorded in 1960) is friendly and lyrical. All the transfers of these precious performances are immaculate and alive. These early rare recordings are a most welcome addition to my collection.

Der Ring Des Nibelungen, Sofia Opera and Ballet, Dynamic Blu-Ray 57964 | DVD 37964 (naxos.com/CatalogueDetail/?id=DYN-57964) Although technically not “old wine in new bottles” as this is the first issue of these performances from a decade ago, I’ve repeatedly enjoyed experiencing them so much over the past few months that I wanted to share them with you.

Wagner’s Der Ring Des Nibelungen, directed by Plamen Kartaloff is featured in an 8-DVD set of performances that were recorded between 2010 and 2013, one opera each year. Finally released in 2023, to the best of my knowledge this represents the first complete Ring Cycle from the Balkans. There was clearly no lack of talent as these performances attest. The cycle obeys Wagner’s music direction and libretto but uses technology unavailable to him, technologies that I believe he would have fully embraced and utilized given the chance. Pavel Baleff conducts the first three operas and Eric Wachtler conducts Götterdämmerung. Although I am unfamiliar with either of them, this is world-class conducting.

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

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

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

More Fine Vintages:

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

Best known as a jazz pianist, Keith Jarrett’s musical career has encompassed a variety of genres, including numerous forays into classical music. This recording of Carl Philipp Emmanuel Bach’s Württemberg Sonatas, made in May 1994 and unreleased until now, followed a period in which Jarrett had recorded J.S. Bach’s Keyboard Suites, Das Wohltemperierte Klavier, Goldberg Variations, French Suites and the 3 Sonaten für Viola da Gamba und Cembalo, as well as Shostakovich’s 24 Preludes and Fugues and Handel’s Keyboard Suites.

The Württemberg Sonatas were dedicated to Duke Carl Eugen of Württemberg, who studied with the younger Bach at the court of Frederik the Great in Berlin. Published in 1744, these sonatas are now regarded as musical masterpieces of the era between the Baroque and the classical and are fascinating studies in the seismic shifts happening in music at the time, as the highly ordered music of J.S. Bach and Handel was overtaken by simpler, freer and less structured music that focused more on expressive impact and improvisation than internal organizational principles.

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

A duo of musical polymaths, this recording is a fine testament to
Various Labels (michaelstimpson.co.uk)

**Various Artists**

With the rare combination of brilliance from both composer and the musical genius of C.P.E. Bach and Keith Jarrett, rewarding listeners. 

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

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

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

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

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

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

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

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

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

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  - Matthew Whitfield

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  - Raul da Gama

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**Ken Waxman**

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**Impulse B003784-02 (impulsererecords.com)**

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

Although the bassists with powerful rhythmic pumps and strums and Jones’ distinctive splatter and pops are featured on the extended *Favourite Things*, Dolphy usually solos first. Coltrane follows with characteristic multiphonic, intense treble chalumeau bass clarinet patterns on *Greensleeves* or squealing skycraper peeps on *Favourite Things*, Dolphy usually solos first. Coltrane follows with characteristic multiphonics, intense treble soprano saxophone runs, and with Tyner’s astute comping and tune elaboration and obbligatos from Dolphy, always states and restates the tunes’ characteristic riffs and head.

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

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_Timescape Toronto*

- Matthew Whitfield

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