



"Dazzling, robust, and edgy" (Musicweb International)

### FANTASTICUS: BIRTH OF THE BAROQUE

Directed by Spanish violinist Lina Tur Bonet

Feb 2–4, 2024 Jeanne Lamon Hall, Trinity-St. Paul's Centre Experience an evening of pure brilliance featuring the guest direction of the incomparable Lina Tur Bonet. Just as the 17th century saw a surge of innovation, Lina's magnetic presence on stage infuses each note with an innovative fervor that captures the essence of this era, delivering a performance that resonates with the spirit of experimentation and creativity.

tafelmusik.org/fantasticus

Lina Tur Bonet



"Perpetually fabulous"

(Boston Globe)

### PASSIONS REVEALED

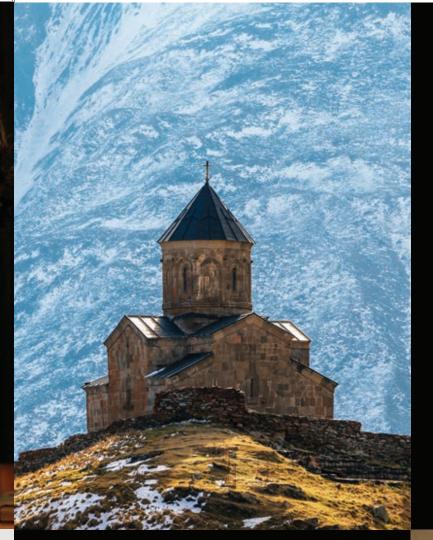
Aisslinn Nosky, guest director & violin

Does music truly have the power to stir our emotions? The "perpetually fabulous" (Boston Globe) Canadian violinist Aisslinn Nosky returns to direct a program revealing the peaks and valleys of the human emotional landscape.

Feb 23-25, 2024

Jeanne Lamon Hall, Trinity-St. Paul's Centre

tafelmusik.org/passions



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(Globe and Mail)

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March 8, 2024

Jeanne Lamon Hall, Trinity-St. Paul's Centre Tickets just \$40

tafelmusik.org/bach-motets

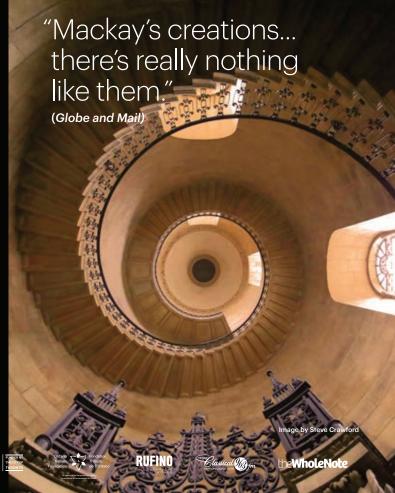
### **STAIRCASES**

Directed by Julia Wedman, violin Created by Alison Mackay Narrated by Jonathan Woody, singer & composer

A journey through time where every staircase tells a story. Explore the highs and lows of passion and power in this new multimedia performance from the award-winning creator, Alison Mackay. Designed in collaboration with the acclaimed American bass-baritone and composer Jonathan Woody and directed from the violin by Tafelmusik's Julia Wedman.

March 22–24, 2024 Jeanne Lamon Hall, Trinity-St. Paul's Centre

tafelmusik.org/staircases











### Thursday, March 28, 2024

## VIOLINISSIMO II



Alex Pauk, Conductor Mark Fewer, Violin Wesley Shen, Harpsichord Max Richter (United Kingdom)

**György Ligeti** (Hungary)

**György Ligeti** (Hungary)

The Four Seasons Recomposed (2012)

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Concerto for Violin & Orchestra (1990-92)

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### WholeNote

Volume 29 No 4 | February & March 2024

### ON OUR COVER



"It was May 2021, I believe, when I started ... there was another lockdown and the feeling of isolation was pretty profound." She credits her brother for strongly encouraging her to consider podcasting: "'Don't just put a video up,' he said. 'I don't want to have to watch anything. Make it a podcast.' And I said, 'Well, I don't know how to do that.' He said, 'Well, figure it out.'" She did, and "Conversations with Musicians with Leah Roseman" was born.

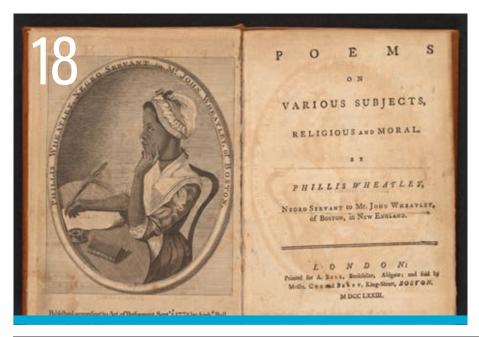
Story begins on page 18.

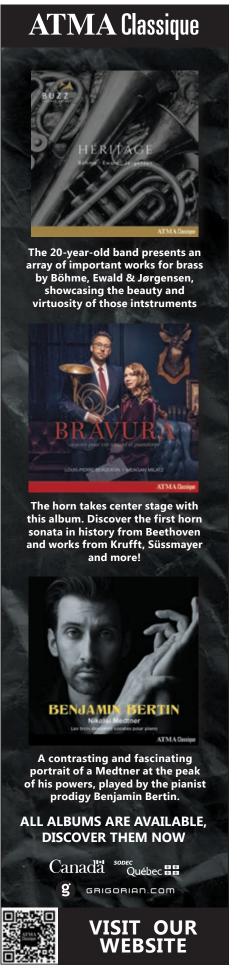
PHOTO: CURTIS PERRY

FOR OPENERS | Side by each.
What's in a name?

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# BRAMPTON ON STAGE FEBRUARY/MARCH 2024



**CHERISH THE LADIES** 

MARCH 9, 2024

ROSE ORCHESTRA: RAKES, ROGUES & RASCALS

MARCH 23, 2024



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### The WholeNote™

### VOLUME 29 NO 4 FEBRUARY & MARCH 2024

### IN THIS EDITION

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### **DEADLINES**

Weekly Online Listings Updates
6pm every Tuesday for weekend posting

### for Volume 29 No. 5, APRIL & MAY 2024

Print listings deadline:

6pm Tuesday, March 5, 2024

Print advertising, reservation deadline: 6pm Tuesday, March 12, 2024

Web advertising can be booked at any time

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### What's in a word?

remember a while back, during Wimbledon maybe, a well-known violinist on the local scene (concertmaster for more than one orchestra) going on a Facebook rant about tennis, specifically the scoring system. His complaint was not about the way the scoring works – first to four points wins you a *game* (except you have to win by two points); first to six games wins you a *set* (except you have to win by two games); and a *match* is typically "best of three sets", except in "major" tournaments, when the men play "best-of-five-set" matches, which can consequently end up running longer than *Lohengrin*.

But I digress. As I already said, Steve's rant wasn't about the scoring system itself, it was about the words intoned by priestly umpires to keep track of the score: why, he asked, say things like "15-love, 30-love, 30-15, 30-all, 40-30, game" when you could just say "1-0, 2-0, 2-1, 2-2, 3-2, game" instead?

It turned into one of those Facebook standoffs with lifelong lovers of the "sport of kings" berating the soulless Steve as roundly as though he were trying to eliminate Latin from the Mass; and on the other side of the net, his supporters praising his advocacy of the vernacular as a way of preventing those new to the sport feeling like intruders at some Masonic rite.

As best as I can remember, noone on either side of this "you're taking the 'love' out of tennis" spat, suggested that tampering with tennis' liturgy would be like changing *adagio ma non troppo*, *e molto espressivo* in a concert note for Beethoven's Op.131 string quartet to something like *slowly* (but not too much), and with great feeling.

Now there's a thought. What about it, Steve?

#### **Ouavers and crotchets**

I clambered aboard this particular train of thought, by the way, as a result of musing about the pros and cons of different conventions for naming music notes: the quaintly mysterious ones I learned at age eight ("quavers", "crotchets", "minims" and "semibreves"); and the more mundane but practical language of eighth–, quarter–, half– and whole notes that now prevails. As a child, I could even wrap my brain around semiquavers, at a pinch. But demisemiquaver – "a note played for 1/32 of the duration of a whole note (or semibreve)", Wikipedia calls it – had me hiding from my piano lessons in the treehouse in the backyard.

I actually have a lot more to say, at the very back of the magazine, about breves and semibreves – as a metaphor for the path that is our best hope of ensuring a viable future, potentially for many years to come, for both main strands of what we have brought to the local music scene for the last 29 years. But don't rush! After all, it's the content between this Opener and that Backstory that makes the *real* case for why our carrying on, with renewed vitality, would be a useful thing.

### T'KARONTO

For thousands of years before European settlement, T'karonto (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'tshera'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.

### Side by each. Community partnerships

February/March is our first print issue of 2024, so this is our first opportunity to wish those of you who set your calendar to the return of the sun, a belated happy new year; and to wish those of you who will celebrate the Lunar New Year between February 10 and 17, great happiness and prosperity in the coming year.

The Toronto Symphony Orchestra is getting into the Lunar New Year spirit on February 13, with a concert titled Year of the Dragon: A Lunar New Year Celebration. I mention this fact here because it provides a rather neat segue into picking up on the topic I covered in this spot last issue - the involvement of the Canadian Opera Company in Attila Glatz Production's annual new year's eve Bravissimo concert at RTH. I mentioned it then as an example of actual artistic partnering.

The TSO's Feb 13 concert is a large-scale exercise in community outreach. It also has embedded in it a more granular example of community partnering, less visible but equally interesting. Naomi Woo, who will conduct the concert, has been one of six conductors participating in Tapestry Opera's three year Women in Musical Leadership program (WIML). The program, as the Tapestry Opera website describes it, was designed "to address historic gender inequity on the podium by providing women and non-binary conductors active mentorship with leading conductors in the field, deep and varied experience with professional companies, and a robust artistic network." Lead partners in the program are Pacific Opera Victoria and the TSO, so Woo's February 13 TSO assignment fulfills one of the stated goals of the program.

There's another glimpse into the nuances of the Tapestry/TSO relationship in this issue of the magazine: Dame Jane Glover, recently in town to conduct Messiah at the TSO, sat with Lydia Perović for a wide ranging conversation, in which Glover mentions mentoring WIML participants as one of the elements of her Toronto visit.

### **Bimonthly publishing**

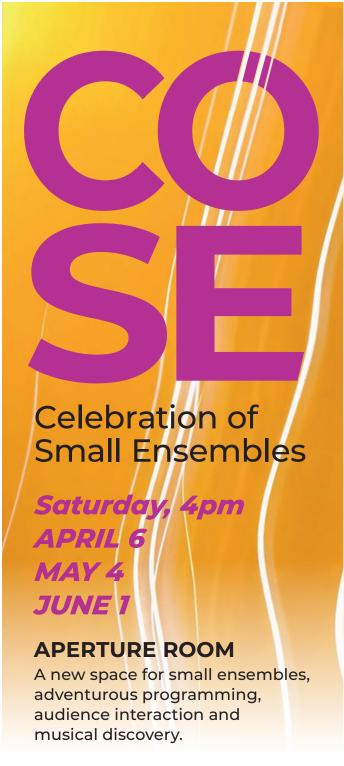
I mentioned earlier that this February/March issue is our first of 2024. It also happens to be the first time we have ever combined these two months in a single issue. It's part of an effort, through the course of 2024, to get our print publication dates locked into a bimonthly cycle (February/March, April/May, June/July, and so on) so we can complete the task of reducing the number of issues we print from eight to six in a way that works for our listings team, all the people who send us information about what they are up to, and our readers.

It's taking a bit of getting used to, all round: as one example Women from Space's conscientious publicist sent us full details of their sixth International Women's Day weekend festival on January 22nd - perfect timing for a stand-alone March issue, but requiring a mad scramble for this one. For presenters too there's a big difference in having to get listings to us 30 days earlier than they would have previously; as any battle-seasoned publicist will tell you, if there are going to be drastic changes to what seemed rock-solid two months ahead of an event, they will happen at the proverbial last minute.

So, do yourself, and us, a favour (if you are able to). Sign up for our weekly listings updates please! Details of how to do so are at the foot of page 34. You'll get information about all the listings that have changed since we printed them, as well as any (and there will be many!) That came in too late to print.

We wish you a year of musical inspiration, solace and delight, and may what finds its way into these pages assist you in that quest. O

David Perlman can be reached at publisher@thewholenote.com





### www. music-toronto.com









### Musicometaphorical journeys in Alison Mackay's Staircases

STEPHANIE CONN

hether they are physical or metaphorical, staircases take us from one place to another through a liminal space. But far from being "non-places" that we should take for granted, stairways are also entities unto themselves: they can effect a change in place or fortune, and themselves stand as symbols of class or power. In *Staircases*, her new production for Tafelmusik, Alison Mackay explores music with direct or inferred links to staircases and, as she puts it herself, builds a case about complex connections between the arts and economic issues.

Some of the links are straightforward: Handel's serenata *Parnasso in festa* draws a parallel to the physical steps carved into Mount Parnassus; Fux's *Gradus ad Parnassum* uses the same location as a metaphor for the steps taken to master the technique of fugue. Lully's comédie-ballet *Le Bourgeois Gentilhomme* was premiered on the Grand Escalier of the Chateau of Versailles, known as the Ambassadors' Staircase. But the program delves deeper in its meditation on the associations that stairways can evoke. As Mackay explains, "Most of the staircases in the show are known to have had performances of music on them, and most of them were built by monarchs or merchants who owed much of their wealth to the profits from the trade in human cargo."

Mackay has often brought in collaborators from beyond the Tafelmusik family for her past projects. This time it is American composer/bass-baritone Jonathan Woody. "He is such a wonderful singer who has performed with Tafelmusik in the past and I also knew him as a composer from other contexts." Mackay said. "His artistic practice is entwined with his deep understanding of historical issues and his concern for social equity and justice... He also created the spoken narrative which puts his new piece in context, and he has guided me about terminology and choice of language for my own part of the script."



As Mackay explains, "Both *Safe Haven*, our concert about the contributions of refugee populations to their new cities, and *The Indigo Project*, exploring the role of indigo dye in the economy and culture of Baroque Europe, touched on the transatlantic slave trade. I had wanted to go deeper in examining the debt which some of our most beloved works of art and music owed to the proceeds from slavery. This seems so shocking to us now until we consider the extent to which our own bank accounts might be profiting from companies engaged in unethical practices."

One of Woody's compositions is a setting of poetry by 18th-century African-American poet Phillis Wheatley. Wheatley was kidnapped as a child in Africa and made a slave in the household of John Wheatley, a Boston businessman. She was, however, excused from servant's duties and tutored from a young age, attaining a level of education that would have been unusual at the time for a woman of any race. She read Greek and Latin classics by the age of 12; at 20 her collection, *Poems on Various Subjects, Religious and Moral* (1773) was published in London, after which the Wheatleys freed her. Her reputation and achievements spurred on the growing antislavery movement.

From Wheatley's poem "Imagination," Woody sets the fourth stanza, "Imagination! Who can sing thy force?", which celebrates

Jonathan Woody



the boundless strength of the human mind. Phillis Wheatley's writing and publication of this poetry was itself a feat of force and defiance, given her status and gender, and so the choice of text here encourages a mental link between slavery and those who benefitted from it. In this case, Woody and Mackay connect the dots between a staircase on the river Thames that would have been descended by slaves boarding English slaving ships, and the companies whose funds made Handel's musical productions possible – investments in the South Sea Company and the Royal African Company, both which were engaged in the slave trade.

Mackay is enthusiastic about bringing present-day relevance to older repertoire. "I particularly love to explore topics that have a place in all our lives: Who were the anonymous papermakers and instrument builders who allowed Bach to realize his musical ideas in a concert? Who are they today? How did refugee newcomers transform the economies of London, Berlin, and Amsterdam around 1700, and how are our lives and our music being similarly transformed in Toronto today?"

It would be possible to enjoy this program purely for its beautiful selections by Baroque musical masters and for the promise of a new exciting work by Woody. But all jokes about Stairway to Heaven aside, this program has the potential to lead those who experience it on their own musico-metaphorical journey. As Mackay puts it, "Staircases, whether they were climbed by the richest or the least powerful in baroque society, made a rich setting for the music as well as for the human dramas that unfolded on them."

Tafelmusik's Staircases runs from March 22-24, 2024, at Jeanne Lamon Hall, Trinity-St. Paul Centre, 427 Bloor St. W.



Phillis Wheatley's Poems on Various Subjects, Religious and Moral

Stephanie Conn is an ethnomusicologist, writer and editor, and former producer for CBC Radio Music. A member of the ensemble Puirt a Baroque, she has also sung with Tafelmusik and other period ensembles, and is active as a traditional Gaelic singer and piano accompanist in Cape Breton.



### PERIOD MUSIC ROUNDUP



Rezonance Baroque Ensemble

Rezonance: Always inventive and energizing in its performances, Rezonance Baroque wants to represent 17th- and 18th-century Baroque repertoire with more inclusivity that was formerly found in textbooks. Their upcoming concert, Disappearing Act, will include violin concertos by Joseph Bologne (1745-1799), a black violinist and composer

from Guadeloupe who was also known as Chevalier de Saint-Georges; and Maddalena Sirmen (1745–1818), a professional violinist and composer. Also on this program are works by Isabella Leonarda (1620–1704), and Elizabeth-Claude Jacquet de la Guerre (1665–1729).

February 4, Kailey Richards and Erin James, violins; Rezonance Baroque Ensemble. St. David's Anglican Church, 49 Donlands Ave. www.rezonanceensemble.com/concerts.



Aisslinn Nosky

Tafelmusik: Thanks to violinist Aisslinn Nosky's intelligent and spirited performances, the announcement of her stint as guest director of Tafelmusik is welcome news. She'll lead the orchestra for Passions Revealed at Trinity-St. Paul's Centre then on the road for a sixcity U.S. tour. As the title suggests, it's a program of music designed to "move the affections," as was

the aim of Baroque composers, and features Nosky as a soloist with Johanna Novom in Bach's D minor double Violin Concerto.

February 23 to 25, Trinity-St. Paul Centre, 427 Bloor St. W. https://tafelmusik.org/concerts-events/concerts/passions-revealed/

Pergolesi via Stravinsky via the TSO: We can't help but have a subject position and a point of view, even when trying to play or hear early music in its original form. Stravinsky was more open about this when he reimagined music by Giovanni Pergolesi and others for Diaghalev's ballet, *Pulcinella*. He asked, "Should my line of action be dominated by my love or by my respect for his music? Respect alone remains barren, and can never serve as a productive or creative factor." The result is his fanciful, twentieth-century reworking of 17th- and 18th-century material. Gustavo Gimeno conducts a Toronto Symphony performance that will be recorded for Harmonia Mundi, so come out and cough distinctively for posterity (wink wink).

February 23 to 24, Roy Thomson Hall, 60 Simcoe St. 416–598–3375. https://www.tso.ca/concerts-and-events/events/stravinskys-pulcinella/

Toronto Consort: Love songs, coded messages of concealment, frothy ditties or high art ... renaissance madrigals struck "a precarious balance between intensity and superficiality" (as scholar Rika Maniates wrote). They are great fun to sing but perhaps more wonderful to hear from the mouths of accomplished singers. Paul Jenkins leads The Toronto Consort in this promising and wideranging program of intimate



Paul Jenkins in *The Christmas Story* (earlymusic.tv).

vocal music featuring works by Monteverdi, Gesualdo, Tomkins and Gibbons.

April 5 and 6, *Trinity-St. Paul Centre*, 427 Bloor St. W. www. torontoconsort.org or 416-964-6337. ◆

Stephanie Conn



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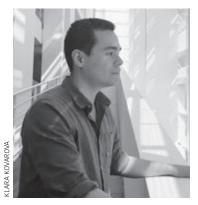


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s we endure the coldest stretch of the year, anticipating the first signs of thaw around six weeks from the release of this issue, it seems that new music activity in the city is also undergoing a bit of a hibernation, with many of the typical presenters holding off until April to resurge into action. However, as I discovered while perusing the listings, there are some signs of vibrant and percolating life out there. One concert in particular caught my eye - a performance of Morton Feldman's 80-minute work for piano and cello entitled Patterns in a Chromatic Field, performed and produced by members of FreeSound on February 29 and March 1.



Freesound is a contemporary nine-member music collective in Toronto whose second concert in February of 2020, was presented just before the pandemic shut everything down. After a few years of video performances, FreeSound returned to live performance, with its first concert post-pandemic presented in October of 2022. I spoke with

Paolo Griffin

the Artistic Director Paolo Griffin to learn more about the group and its activities. Griffin, the sole composer among the group, as the rest are performers, concluded his undergraduate studies at the University of Toronto, where he met most of the other collective members, as well as at the Glenn Gould School of Music. Upon returning from graduate studies in the Netherlands at The Hague, he began organizing concerts here - something he was also doing during his time away. 2023 was a particularly dynamic year, involving participation in the Women



from Space Festival in March and receiving an invitation to serve as the ensemble-in-residence at Arraymusic until 2025.

True to its makeup as a collective, Freesound's programming decisions are undertaken by all the members of the group. "We all have different people we like to work with and different ways of working. Everyone has their preference of what they'd like to program. This way you get really diverse programming," Griffin says. The idea for the Feldman performance came from the two performers, Amahl Arulanandam (cello) and Wesley Shen (piano). One of the stated missions of FreeSound is to present "revivals of landmark works from the 21st and late 20th centuries," and *Patterns in a Chromatic Field*, composed in 1981, is a perfect example of this.

Feldman's musical style is characterized by repetition and an exploration of the progression of time, with priority given to pure sound rather than structures of functional harmony. Patterns in a Chromatic Field is more busy and rhythmic than is usual in Feldman's work, Griffin said, and is characterized by dense clusters of minor seconds and augmented fourths. Griffin has himself been influenced by Feldman's music, directly and indirectly. He has been mentored by Canadian composer Rodney Sharman who studied with Feldman and whose program notes will be used for the upcoming performance. Griffin's own compositions are microtonal, using "just intonation", and many of his recent works have been in the half-hour range. He also uses repetition with gradual changes spread out over time, as is common in Feldman's music. Presenting longer works isn't done as often here in Canada as was his experience in Europe, he said. "I like the idea of just having one long piece that the audience can really sink its teeth into." (Feldman's interest in visual artists is also reflected in Griffin's practice - his father teaches colour theory and drawing at OCAD.

What struck me during our conversation is how much Griffin is himself part of the broader new music community. He serves on the board of *Musicworks* magazine, has received mentoring on art administration from Ryan Scott of Continuum (itself an organization started 39 years ago by U of T grads in composition), and is involved in co-presenting an upcoming concert on March 3 with Arraymusic of music by Rodney Sharman performed by pianist Rachel Iwaasa from Vancouver. At the time of our interview, he was busy with a residency at the Canadian Music Centre, which culminated in an open studio event on January 26 where he displayed his composer sketchbooks along with some of his father's art.

Future plans for the collective include the programming of notable works by Meredith Monk, Pauline Oliveros, Julius Eastman, John Cage, James Tenney and Harry Partch. Tenney is of particular interest because of his huge impact on so many of Toronto's composers during the time he lived here and taught at York University (1976-2000).



Janet Sit is one of five composers in Continuum's current PIVOT program. Her whimsically titled *Omega Threes* <\*)))<: was a TSO Celebration Prelude commission in 2022-23.

They are also dedicated to premiering new Canadian works: as Griffin said, "We like working with the same composers over and over again when we get the chance because it builds an organized artistic relationship and a spirit of collaboration." Pieces by composers James Lowry and Michael Oesterle will be part of upcoming concerts, and a concert focused on graphic and text scores is planned for June 2024. Freesound's performers are very skilled and imaginative at interpreting these types of pieces, Griffin said. As well, a concert of *sho* and accordion music will be programmed in the near future and will include a piece by Christina Volpini.

Continuum: As I mentioned above, Continuum is in the midst of their 39th season. As part of the celebrations, the fourth edition of their PIVOT mentoring program will showcase the fruits of this project with a concert on April 7, co-presented by the Canadian League of Composers and the Canadian Music Centre. This year's participating composers include Alexander Bridger (NL), Ricardo Ferro (ON), Liberté-Anne Lymberiou (QC), Anju Singh (BC), and Janet Sit (ON). Each composer was given a chance to work with a mentor of their own choice for six months, all towards the goal of creating new works for the Continuum ensemble. Sit was also part of the Toronto Symphony's NextGen composers program during the 2022/23 season, with each participant commissioned to write a Celebration Prelude to honour the TSO's 100th anniversary. These activities, by creating opportunities for younger composers to receive guidance and hear their works performed, is a wonderful step towards cultivating a vibrant future for contemporary music.



Toronto Symphony: In that spirit, the TSO continues to commission works from living composers, and during February there are two events of this nature. Their concerts on February 23 & 24 offer repeat performances of their 2017 commission from Kelly-Marie Murphy entitled Curiosity, Genius, and the Search for Petula Clark, a piece that blends rock and pop music elements with orchestral sound. Murphy wrote the work to celebrate Glenn Gould's 85th birthday and the 70th anniversary of his debut performance with the TSO. It turns out that Glenn Gould was fascinated by the British pop star; his first radio documentary was called The Search for Petula Clark, created to document an experience he had driving to Northern Ontario while listening to the radio. Apparently, Petula Clark's current hit, Who Am *I?* kept appearing on the various stations he was tuning into.

On February 28 & 29, the talents of the prolific Spanish composer Francisco Coll will be on display with the North American premiere of his Ciudad sin sueño (City That Does Not Sleep). This name comes from a poem in Federico García Lorca's Poet in New York and the piece derives much of its musical inspiration from Spanish Flamenco. The piece was written as a musical portrait, at the request of his Spanish compatriot, pianist Javier Perianes.

On the TSO's April 6 concert, there will be a performance of the Hungarian-Austrian composer György Ligeti's Lontano alongside another North American premiere - a TSO co-commission from Samy Mousa of his Trombone Concerto performed by Jörgen van Rijen.

Ligeti: Ligeti's music will also be featured in the March 28 concert by Esprit Orchestra with the performance of his Concerto for Violin & Orchestra (1990-92) performed by violinist Mark Fewer.

And, coming full circle, Freesound member Wesley Shen will perform Ligeti's Continuum for solo harpsichord in their Feb. 29/



Wesley Shen

Mar 1 concert). Written in 1968, the piece is made up of a series of very fast notes to create a continuous stream of sound - in part the sound the plectrum makes as it plucks the strings of the harpsichord. In keeping with the vision of the FreeSound collective to program the work of key composers of the late 20th century and the early 2000's, these opportunities to hear the music of this innovative and influential composer will be a welcome addition to the listening menu for these upcoming wintery months. O

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

### Women From Space

Come March, the 6th edition of the annual Women from Space Festival will kick off - a three-day feast of creativity from March 8 (International Women's Day) to March 10 at the Music Gallery. The festival brings together a wide array of gender-diverse artists, from Canada and internationally, blending music with various mixedmedia forms, with the aim of celebrating and amplifying the art of visionary women working in exploratory and experimental musical traditions.

In an email exchange, WfS co-artistic director Bea Labikova revealed that festival organizers like to kick off the event by celebrating an artist who has made a significant impact on Toronto's creative music scene. This year's WfS gives that honour to Lina Allemano who will be appearing with her duo Bloop. The musical dialogue between Allemano and Bloop partner Mike Smith, who performs with live-processing and effects, weaves together melodies and gestures, with Allemano's acoustic trumpet serving as the

Matana Roberts primary source material. On the same evening, the WfS Big Bang! 17-piece improvising band will play music by Björk accompanied with live visuals by The Liquid Crystal Display

Another standout artist this year is American saxophonist Matana Roberts. Roberts skillfully combines improvisation, composition, visual art, and mixed-media to deliver their captivating performances. When asked by Labikova about potential performing collaborators for the festival, Roberts suggested either trumpeter Nicole Rampersaud or



percussionist Germaine Liu, so Labikova decided to put all three of them together for the final set of the festival on March 10.

Of necessity, programming a festival of this nature evolves over time. "Over the years," Labikova says, "our ears have sharpened for artists who are doing something fresh, unique, who are open to an adventure and who approach taking risks head on."

In addition to keeping attuned to the latest projects "stirring in the experimental music waters", Labikova and fellow-director

Kayla Milmine, the co-directors of the festival are also open to receiving applications. "We are slightly biased towards one-off, unique performances," Labikova says, "so we like to encourage artists to try something new and different."

For this year's WfS uniquely creative mix of artists, visit womenfromspace.com.

Wendalyn Bartley



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Maria Thompson Corley, piano

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**Ying Quartet** 

Thursday, February 22



David Fung, piano

Thursday, March 5



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Thursday, March 28

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### CONVERSATIONS WITH MUSICIANS

# Violinist Leah Roseman's "other-level" podcasting pivot

SHARNA SEARLE

ife the way most working musicians across the spectrum knew it came to a standstill in March 2020. For Leah Roseman, a violinist with the National Arts Centre Orchestra (NACO) since 1997, the effect was immediate, manifesting itself from day one as "a need to engage with people and help." Finding herself teaching online for the first time, she began recording videos of herself playing etudes, scales, orchestral excerpts, and offering tips about learning violin for her students. "I was just going to put them in some Dropbox file, but I thought 'Well, I could just put them on a [private] YouTube channel.' And then I thought if I made it public maybe people would stumble upon it." And stumble upon it they did. Ultimately, Roseman created over 1,000 videos on her YouTube channel, attracting over 400,000 views, and laying the groundwork for her path to what I call "otherlevel pivoting."

The idea of talking to people and recording the conversations followed about a year later, as Roseman started to acquire a bit of a social media following. "It was May 2021, I believe, when I started ... there was another lockdown and the feeling of isolation was pretty profound." She credits her brother for strongly encouraging her to consider podcasting: "Don't just put a video up,' he said. 'I don't want to have to *watch* anything. Make it a podcast.' And I said, 'Well, I don't know how to do that.' He said, 'Well, figure it out.'" She did, and "Conversations with Musicians with Leah Roseman" was born.

A podcast lover for many years, Roseman admits to "a very deeply



buried dream" of hosting a podcast of her own, and says it was fun to realize that she could "just put a podcast out there." Of course, as she discovered, the nuts and bolts of the operation involved a lot more than just "putting it out there": equipment upgrades; creating an appealing, easily navigable website; contacting and securing her guests (now numbering close to 100); impressively in-depth research into her guests; preparing intros; developing and honing both her editing skills and her gracious interviewing style; introducing merch (albeit for a limited time); painstakingly preparing transcripts and timestamps; promoting the podcast; fundraising; and, finally, factoring in the enormous time commitment. Other-level pivoting, indeed!



"Conversations with Musicians with Leah Roseman" (CwM) features a remarkable array of musicians from around the globe, sharing their unique and fascinating stories with Roseman. In wonderfully candid episodes, animated by Roseman's endless curiosity, topics run the gamut: personal and professional challenges; stepping outside one's comfort zone; critical career moves, roads not taken and life before and beyond music; practice regimes, inspiring books, memorable mentors and survival techniques. And to top it all off, the great music that guests share and play during the sessions. What remains when the hour-plus interviews come to an end is a wealth of insight into what it takes to build and maintain a well-lived, creative, meaningful life.

Seasons 1, 2 and 3: Since Roseman had an already built-in audience of violinists, Season 1 featured a number of mostly Canadian-based musicians who play the violin and all kinds of bowed instruments, including her inaugural guest, nyckelharpa player Kirsty Money, NACO concertmaster Yosuke Kawasaki (episode 3), world-renowned violinist James Ehnes (episode 11), erhu player Patty Chan (episode 4) and Carnatic violinist Subhadra Vijaykumar (episode 14). And those are just five of the 20 Season 1 guests!

In Seasons 2 and 3 (S2 and S3), with 30 and 41 guests respectively, Roseman ranges "all over the map" (literally), engaging musicians from over 20 countries, playing all kinds of instruments. Her choice of guests reveals both a taste for the eclectic, and a true music lover, who by her own admission, is both a little bit impulsive and also a planner. "So, I think both of those things come into play," she says, "and I always try to leave room for following my own curiosity." In one case, she says, "I really wanted to talk to a gadulka [traditional Bulgarian bowed string instrument] player, so I searched 'gadulka players in Bulgaria'. I also had this Bulgarian connection here, which made that interview easier to do." The gadulka player? Bulgarian virtuoso Hristina Beleva (S2, episode 24).

Similarly, Roseman had a strong desire to talk to a bansuri player, and through her Google search, found bansuri master, Milind Date (S3, episode 14), who joined her from his home in Pune, India. "I just reached out to him through his website ... we had a conversation and it led to that interview." And why was she specifically looking to speak to a player of this ancient side-blown flute originating from India and Nepal? "Well, I love music from all over the world. Part of what I do is talk to people from different traditional backgrounds. And I listen to South Asian music ... it's just part of what I am interested in."

What I gleaned from my "travels" through CwM is that Roseman's interests, as revealed in interviews with instrumentalists, vocalists,



Diane Nalini

composers, arrangers, conductors, producers and instrument builders, also extend to jazz, klezmer, traditional Québécois fiddle music, blues, Yiddish, Icelandic, Irish, improvised and folk music, Mongolian overtone throat singing, and music performed on the accordion, harp, harmonica, handpan, kora, koto, banjo, Cretan lyra and Iranian kamancheh. She delights in drawing out her guests' "other lives," past and present, as community builders, psychoanalysts, entrepreneurs, educators, music therapists, yoga teachers, authors, dancers, Rhodes scholars with PhDs in Applied Physics, astronomy professors and environmental science policy wonks.

That spectacularly diverse list – and I've just scratched the surface here – gives you an idea of who (and what) you might encounter in any given interview as you explore CwM's incredible catalogue. For instance, those last four "other life" endeavours I mentioned – dancer, Rhodes Scholar, professor and policy wonk – all pertain to one person – Ottawa-based jazz singer, ukulele teacher and composer, Diane Nalini (S2, episode 12), who still does some work for Environment and Climate Change Canada. Nalini also performs in four languages, has dabbled in Chinese calligraphy, learned German (a fifth language) to better sing Schubert Lieder, and has written songs inspired by great literature (including Shakespeare), in jazz, blues, gospel, folk and bossa nova styles. One example of the kind of crazy-talented, supercreative people Roseman introduces us to, in episode after episode. And when I say "us," I'm referring to CwM listeners/viewers, aged 18







to 65-plus (according to stats she gets from Spotify) who are tuning in from over 85 countries!

"I try consciously to show there's many different paths in music," Roseman says, emphasizing at the same time that her series encompasses universal themes and is not simply for musicians. "It's a 'society and culture' podcast in my mind," she says. Her social media followers agree.

With pandemic lockdowns a thing of the past (for now), and live music performance back on track, what does the future hold for this singular society-and-culture podcast? "I worry a little bit about burnout," Roseman concedes. "But I think I'm managing. I mean, I get so much energy from every conversation I have, and I enjoy all the aspects. So as long as my health is fine, I think I can manage it. So, I see this as being <code>very</code> long term … I picture myself as an extremely old woman doing this. This is my plan."

My own plan is to grab a glass of wine and tuck into the brand new episodes of Season 4, which Roseman just launched on January 6, 2024. I already know I'm in for a treat!

### Links to the podcasts

leahroseman.com/ (complete catalogue; video/podcast links; episode transcripts)

youtube.com/@LeahRoseman (YouTube channel for links to all videos and podcasts)

podcasters.spotify.com/pod/show/leah-roseman (one of several podcast platforms carrying CwM)  $\bullet$ 

Sharna Searle trained as a musician and lawyer, practised a lot more piano than law and currently works as a freelance writer, editor and proofreader.



### **CONCERT NOTES**

Here's a partial list of CwM guests performing live in February/March 2024, in Toronto unless otherwise indicated.

Michael Bridge, accordion (S3 E40): Feb 1 – Isabel Bader Centre for the Performing Arts, Kingston; Feb 3 – Walter Hall; Feb 4 – Bethel Community Church, Barrie

Raphael Weinroth-Browne, cello (S2 E22): Feb 2 – Drom Taberna; Mar 21 – Burdock Music Hall

Daniel Bartholomew-Poyser, conductor (S2 E8): Feb 11 and 14 – Roy Thomson Hall (TSO Young People's Concert)

J. Walter Hawkes, trombone (S4 E2): Feb 14 – Koerner Hall (The Hot Sardines)

Colleen Allen, saxophone (S<sub>3</sub> E6): Feb 15 – Canadian Music Centre (Jazz at the Centre); Feb 24 – Jazz Bistro (Kalabash)

Peter Hum, piano (S3 E43): Feb 18 and 19 – The Rex (Peter Hum's Comet Quartet)

National Arts Centre Orchestra (incl. Leah Roseman and NACO colleagues who were CwM guests): Mar 2 – Roy Thomson Hall

Patty Chan, erhu (S1 E4): – Mar 8 – Hart House (Toronto Chinese Orchestra)

Marilyn Lerner, piano (S2 E25): Mar 24 – Revue Cinema (live improvised accompaniment to silent film)

Aaron Schwebel, violin (S1 E10): Mar 28 – Koerner Hall (Esprit Orchestra)

Rachel Mercer, cello (S2 E9): Mar 29 – Keffer Memorial Chapel, WLU, Waterloo (Kitchener-Waterloo Chamber Music Society)

### KOERNER HALL 2023.24 CONCERT SEASON





### **KUNÉ** with special guests **Jesse Cook and Meesha Shafi**

SAT., MAR. 2, 8PM KOERNER HALL TICKETS START AT \$50

Canada's global orchestra teams up with Pakistani sufi superstar Meesha Shafi and 'nuevo flamenco' guitar virtuoso Jesse Cook for a world music extravaganza.



TD READY COMMITMENT



WED., MAR. 6, 7:30PM KOERNER HALL FREE (TICKET REQUIRED) Chamber ensembles from the Glenn Gould School perform before a celebrated jury, competing for over \$11,000 in awards. Free tickets available starting from 10am on Wednesday, February 28.

Presented in honour of R.S. Williams & Sons Company Ltd.



### **Taylor Academy** Showcase Concert

SAT., MAR. 9, 4:30PM MAZZOLENI 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! Free tickets available starting from 10am on Friday, Mar. 1, 2024.



### **Igor Levit**

SUN., MAR. 10, 3PM KOERNER HALL TICKETS START AT \$50

One of the "most important artists of his generation," (The New York Times) pianist Igor Levit will perform works by Beethoven, Mahler, and Hindemith at his Koerner Hall debut.

Generously supported by Michael Foulkes & Linda Brennan and an anonymous donor

Generous additional support provided from The Michael and Sonia Koerner Fund for **Classical Programming** 







### Ema Nikolovska, mezzo-soprano, with Charles Richard-Hamelin, piano

SUN., MAR. 24, 3PM KOERNER HALL **TICKETS START AT \$35** 

An afternoon of Canadian rising stars! An alumna of The Glenn Gould School, Macedonian-Canadian mezzo-soprano Ema Nikolovska performs works by Franz Schubert, Robert Schumann, and Claude Debussy with Canadian pianist Charles Richard-Hamelin.

Generously supported by an anonymous donor

### **ARC Ensemble:** The Viennese in Los Angeles

SUN., APRIL 7, 2PM MAZZOLENI CONCERT HALL TICKETS: \$25

The ARC Ensemble (Artists of The Royal Conservatory) performs Erich Wolfgang Korngold's extravagantly lush Piano Quintet and works for string quartet and clarinet by his Viennese contemporary Ernest Kanitz.

Generous support provided from The Michael and Sonia Koerner Fund for Classical Programming

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# Vocal music and community building

DAVID PERLMAN

or those of you who haven't tried it yet, the "Just Ask" feature under the Listings tab on our website is a handy way of filtering our daily event listings to show only the types of music that you are interested in. For example, select "choral" for the February 1 to April 7 date range covered in this issue's listings, and you get details of 72 events – far and away the largest single category we list.

It's not surprising really. Other than banging on things with spoons, the human voice is the instrument most people are born able to use and to hear from infancy. (Banging on things with spoons follows in a distant second place.)

The "choral" category as we define it in our listings typically covers a wide range of occasions featuring group singing — from vocal quartets, quintets, and chamber ensembles, to mass choirs; and from recreational, to congregational, to glorious art. The Roundup that follows gives a hint of this variety: details for anything that catches your eye can be found in the daily listings. (Easier to find once you know where you are heading.)

Appropriately enough, the title for this issue's Choral Scene is a phrase, from the presenter's website, describing the focus of the very first event in the roundup: the Toronto Mendelssohn Choir's Exchange –an annual day of choral community workshops. It's a phrase that captures the contribution that group singing in all its forms can make to community wellbeing.

Live choral music activity was the first victim of COVID-19 and the last to return. But it does so with a heightened sense of purpose – as an antidote to the isolation, terrifying or tempting as the case may be, of the COVID years. Of all the forms of music that we cover in *The WholeNote*, the presence of occasions for group singing in all its forms tells the story of the role music can play in community life.

### **ROUNDUP** Detailed listings begin on page 34

Feb o<sub>3</sub> Toronto Mendelssohn Choir. Exchange: A Day of Choral Community Workshops.

Feb 03 Soundstreams. Estonian Philharmonic Chamber Choir.

Feb 04 St. Olave's Anglican Church. Isaac Watts 350.

Feb 07 Royal Conservatory of Music. Vocal Concerts Series: Los Angeles Master Chorale, staged by Peter Sellars: Music to Accompany a Departure.

Feb oo Toronto Consort. Songs of the Palace. (also Feb 10)

Feb oo Chorus York. 4th Annual Fundraiser: Romantic Melodies.

Feb 10 Elora Singers. Soup and Song: Fauré's Requiem.

Feb 10 University of Toronto Faculty of Music. Faculty of Music Gospel Choir: A Celebration of Black History Through Music.



Canadian Bandurist Capella, with Antonina Laskarzhevska, Dec, 2023

Feb 11 Oriana Singers. Winter Frost, Snow and Ice.

Feb 13 University of Toronto Faculty of Music. Chamber Choir, MacMillan Singers, Soprano-Alto Chorus, and Tenor-Bass Chorus.

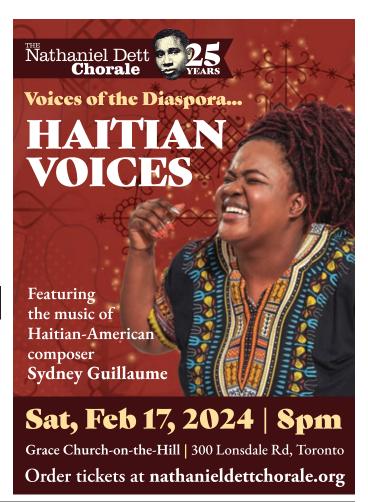
Feb 13 Don Wright Faculty of Music. Choral Concert Lunchtime Series: Chorale.

Feb 14 Don Wright Faculty of Music. Choral Concert Lunchtime Series: Western University Singers.

Feb 14 St. Bartholomew's Anglican Church. Ash Wednesday.

Feb 15 Don Wright Faculty of Music. Choral Concert Lunchtime Series : Les Choristes.

Feb 16 St. Bartholomew's Anglican Church. 150th Anniversary Dedication Mass.



Feb 16 The Isabel Voices. Craig Hella Johnson: Considering Matthew Shepard.

Feb 17 Nathaniel Dett Chorale. Voices of the Diaspora: Haitian Voices.

Feb 18 Apocryphonia. Rossi of Mantua: The Songs of Salamone.

Feb 24 Peterborough Singers. The Music of Elton John.

Feb 25 Toronto Beach Chorale. Vivaldi and J. S. Bach.

Feb 29 FirstOntario Performing Arts Centre. Choir! Choir! Choir!

Mar 02 Mississauga Chamber Singers. Mozart's Requiem.

Mar 02 Jubilate Singers. Misa Criolla.

Mar 02 The Tallis Choir. A Renaissance Tenebrae.

Mar 02 Cantabile Chamber Singers. Light of Hope.

Mar o8 Tafelmusik. Bach Motets & Company.

Mar 09 Canadian Bandurist Capella. Word of Taras. (also Mar 10, Mar 17)

Mar og Toronto Chamber Choir. The Muse of Novara.

Mar oo Orpheus Choir of Toronto. Poulenc's Gloria: Jewels of the French Repertoire.

Mar 10 St. Bartholomew's Anglican Church. The Fourth Sunday in Lent: Laetare Sunday.

Mar 10 OperOttawa. Gates of Heaven: Requiem for a Life of Peace.

Mar 15 PaperMills Productions. The Snow Queen: A Choral Musical Act I Workshop.

Mar 15 Friends of Music at St. Thomas's. Diapente.

Mar 16 Toronto Mendelssohn Choir. Singsation: Mozart's Requiem with Jean-Sébastien Vallée.

Mar 16 Royal Canadian College of Organists Toronto Centre. *Toronto Bach Walk 2024: Celebrate Bach's 339th Birthday!* 

Mar 16 Toronto Mendelssohn Choir. Winterreise.

Mar 16 The Annex Singers. Romantic Gems.

Mar 17 The Isabel Voices. John Burges: Flight 752 - Elegies.

Mar 23 Amadeus Choir of Greater Toronto. Celtic Kitchen Party: A Fundraiser with a Kick!

Mar 23 Etobicoke Centennial Choir. Offering.

Mar 23 Don Wright Faculty of Music. Choral Concert: Joyful, Joyful!



Don Wright Faculty of Music Chorale

Mar 24 St. Bartholomew's Anglican Church. Palm Sunday.

Mar 24 Elora Singers. Ešenvalds: Passion and Resurrection.

Mar 27 St. Bartholomew's Anglican Church. Tenebrae.

Mar 27 Don Wright Faculty of Music. Choral Concert.

Mar 28 St. Bartholomew's Anglican Church. Maundy Thursday.

Mar 29 St. Bartholomew's Anglican Church. Good Friday.

Mar 29 The Edison Singers. Seven Last Words from the Cross.

Mar 29 Music at Met. Good Friday Choral Concert.

Mar 30 St. Bartholomew's Anglican Church. Holy Saturday.

Mar 31 St. Bartholomew's Anglican Church. Easter Sunday.

Apr o6 Don Wright Faculty of Music. Choral Concert: Western

University Singers - Part(ing) Songs. •

David Perlman can be reached at publisher@thewholenote.com.





### Hidden histories revealed and revisited

JENNIFER PARR

t's a new year, so cue the cold winds and snow as the lighthearted fare of the holiday season gives way to tougher, darker, fascinatingly rich new works drawn from older sources.

As I write this column a production I had wanted to see at The Grand Theatre in London (Ontario) *The Invisible: Agents of Ungentlemanly Warfare* is finishing its run (it closes on Feb 3). Drawn from the little known history of real women who worked as secret agents during World War II this wonderfully-named musical from Edmonton's Catalyst Theatre has been lighting up the stage of the Grand, opening audiences' eyes to hidden histories that should be much better known, highlighting the role of real women at a pivotal moment in history, and making the case for equality among the sexes.

Coming up in February, March, and early April are a number of other shows developed from historical and classical sources that are also vibrantly new and have important ideas to share. Of course, these shows have yet to open so I can't speak to detail but I am looking forward to seeing if they accomplish the ambitious goals that are driving their creative teams.



**Gregory Prest** 

First up is *De Profundis: Oscar Wilde in Jail*, a world premiere by some of the talents behind the always dynamic theatrical concert series at Soulpepper. Adapted and directed by Gregory Prest, this new intimate "musical fantasy" aims to delve deeply into the heart, psyche and soul of celebrated playwright and queer icon, Oscar Wilde.

The source material for the show is an unsent, long letter Wilde wrote

to his love, Lord Alfred Douglas ("Bosie"), one page a day, between January and March 1897, towards the end of Wilde's incarceration at Reading Gaol. The pages were collected at the end of each day, and handed over to Wilde on his release from prison. The first part of the letter describes the relationship Wilde had with "Bosie" but the second part goes more deeply into Wilde's experience in prison and the deepening of his art and spirit through the experience.

With original music and lyrics by the award-winning Mike Ross and Sarah Wilson and movement by Indrit Kasapi, *De Profundis* uses music, dance and text to bring to life what director Prest calls "the greatest love letter ever written and a seminal queer work," bringing the audience into this seminal and transformative time in Wilde's life. Damien Atkins as Wilde is joined by Jonathan Corkal-Astorga and Colton Curtis. Feb 1-18 www.soulpepper.ca

If you are reading this in one of our digital editions, you can watch a short sequence of *De Profundis* in rehearsal here.

Following *De Profundis*' exploration of one man's incarceration at the hands of society, the season moves on to the upheaval of society as a whole as instigated by a self-proclaimed non-binary demigod. One of the most radical and most-often reinterpreted plays of the classic Greek theatre – Euripides' *The Bacchae* – finds itself transformed into the Coal Mine Theatre's first-ever self-developed world premiere: *DION: A Rock Opera*.

Created by the Coal Mine's co-artistic director Ted Dykstra with frequent collaborator Steven Mayoff, the new work is described by director Peter Hinton Davis as "a wild and provocative musical about the limits of reason and the potential for disorder and revenge that lies inside the cry for freedom." Interpreting the original as "an exploration of false binaries; right vs left, male vs female" - this new version explores how taking the risk of refusal to understand opposing viewpoints and embrace difference can lead to a tragic end.

The story has been updated to a contemporary but "timeless" present where Pentheus, the conservative right-wing leader of a city-state, returns home to learn that all the disenfranchised people



Colton Curtis (I) as Bosie, and Damien Atkins (r), as Oscar Wilde in a rehearsal for *De Profundis*.

in his kingdom have taken to running through the hills in states of ecstasy following the demi-god Dion, the child of Pentheus' aunt, Semele, who claimed the god Zeus was Dion's father. Pentheus denies Semele's account, and Dion wants revenge for this slander of his mother. As more and more of the state's citizens are drawn to the worship of Dion, Pentheus is tricked into disguising himself as a woman and heading up into the hills to see what is happening for himself, with tragic results.

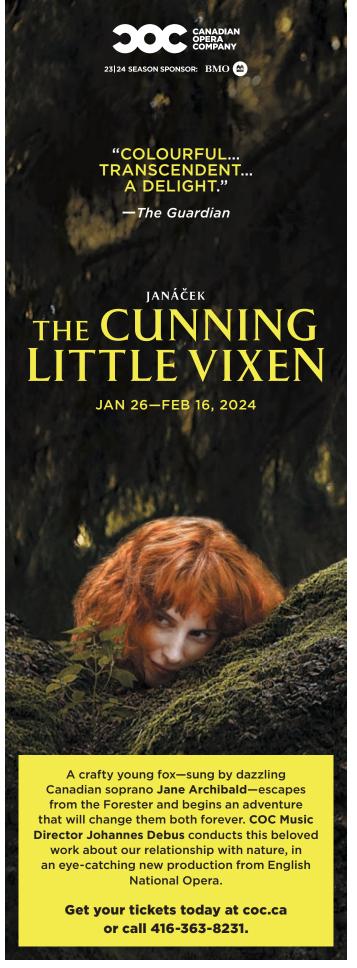
"It's amazing that the relevance of the play only seems to increase over time." says Dykstra, "At this moment we see political discourse more polarized than ever, and assumptions about gender identity are being more forcefully challenged than at any other moment in history."

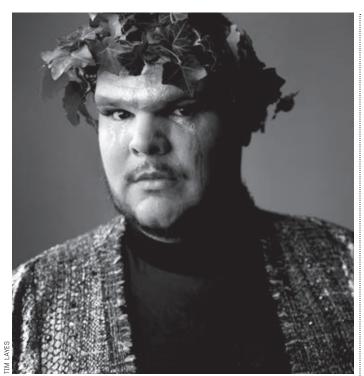
Jacob MacInnis stars as Dion, with an exciting array of musical theatre artists rounding out the cast, including Allister MacDonald as Pentheus, Carly Street as his mother Agave, and Sate as Tiresias. Bob Foster (Come from Away) is the music director. coalminetheatre.com

Two more shows in the upcoming season deal with the always present need to fight injustice and to strive for one's own true identity.

On March 6 & 7 Sámi choregrapher Elle Some Sara brings her choreographed theatrical concert *Vástádus eana – The Answer is Land* to Harbourfront as part of the *Torque* dance series. Inspired by Sámi spirituality, seven female dancers and singers combine polyphonic chants and movements into a story of resistance and healing, drawing the audience into their celebration of the harmony between living creatures and the land, while amplifying the long suppressed voice of the Sámi people (the indigenous people of northern Scandinavia), and paying tribute to all those who fight injustice. www. harbourfront.com

From April 3-7 a world premiere reinterpretation of an English classic of the fight against injustice and for one's own rightful identity, also set in Scandinavia, comes to the Elgin Theatre in a new wordless version of *Hamlet*, as seen through the combined creative talents of premier *danseur* and choreographer Guillaume Côté and veteran playwright, director and designer Robert Lepage.





Jacob MacInnis is Dion, half human, half god, in DION: A Rock Opera at Coal Mine Theatre, Toronto

Joining forces for the first time on a major work since their co-creation of the multi-media ballet Frame by Frame for the National Ballet of Canada, Côté and Lepage are both excited about revisiting Hamlet. Lepage knows the play well, having directed various versions of the story and having created and toured his audacious one man version Elsinore in 1995. Côté previously danced the role of Hamlet in Kevin O'Day's version with the National Ballet. Both collaborators are steering the project with Lepage providing the physical design and direction and Côté choreographing for the nine dancers as well as starring as Hamlet. Underpinning the whole is an original score by John Gzowski that is essentially contemporary in style but that includes the wonderfully Shakespearean instrumental sound of the hurdy-gurdy. I am curious to see how provocative this production will be.

All in all this is an exciting season for works that engage with some of the darkest trends in society but that also provide hope – by showcasing the heart and valour of those who fight to make society better, and by affirming the power of art, through discourse, to make us open our minds to new possibilities. •

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

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**ON OPERA** 

### **OPERA:** THE **DEFINITE ARTICLE**

MJ BUELL

omehow "We're going to the opera!" doesn't even just mean the building or the performance. It's about both, and the alchemy of the immersive and transformative experience we anticipate. We go to the opera for the music and for the story, familiar or not. We go for the visual stimulation of the sets and costumes. But we also go for the shared experience and the shared excitement and because one way or another the experience is always larger than our own lives.

If you live in a big city with an internationally renowned resident company residing in its own purpose-made opera house, people will understandably assume that's what you mean by "the opera." But equally, you might live in a university town with a shared multiuse performance space, a community that is served by a regional performing arts centre, or a small town that has a church or legion hall where live performances happen. And if you say "We're going to the opera!" chances are the response will still be something like "Oh - that's exciting!" And then perhaps "Which one?" Or "What are you going to wear?" But there will be an immediate understanding that it's kind of a big deal, no matter where you are going.

From where I live, in Toronto, I can go to a performance by the Canadian Opera Company and walk home from the Four Seasons for the Performing Arts, which I often need to do as a way of taking time to process and absorb the show. But I also remember how Toronto City Opera performed in the auditorium at Central Technical School on Harbord Street. That was "the opera" we went to in those days, and it felt like a big deal. Their ongoing commitment to "opera for everyone" never gets old. Southern Ontario's current opera scene has much to





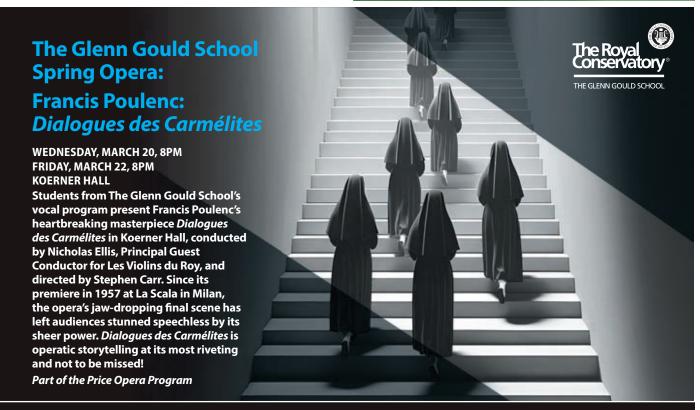
offer and it will still be "the opera" no matter where you go. It's a good time of year to lose yourself in a performance that will take you away, stir you up a bit, and leave you with something to process that wasn't on the evening news.

### **ROUNDUP**

#### **OPERAS ON STAGE**

The Canadian Opera Company presents Don Giovanni (Mozart) opening in Toronto on February 2 with additional performances February 7, 9, 15, 17 and 24, in a production by the Danish director Kaspar Holten, conducted by Johannes Debus. The design features Escher-like sets, video projections, all to evoke the dark drama of Don Giovanni: a glamorous seducer who thinks he can get away with





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Mississauga Symphony's Tosca cast includes: (I-r) soprano Angela Maria Sanchez as Tosca; tenor Ernesto Ramirez as Cavaradossi; baritone Andrey Andreychik as Scarpia.

murder. At the Four Seasons Centre for the Performing Arts.

The COC's other opera in this cycle is *The Cunning Little Vixen*(Janáček) opening on February 3, and continues February 8, 10, 14, 16. In this production by London-based director Jamie Morton the setting isn't a green woodland, it's a deforested landscape impacted by logging, and the story resonates strongly with our own urgent climate concerns. Janáček's music is lyrical and compelling, with folk, Romantic and Impressionistic influences. Note:on February 13 the company is offering a Relaxed Performance, designed for audience members looking for a more casual opera experience, such as members of the Disability Community, Neurodiverse or Autistic individuals, anyone who may experience anxiety, and/or feel they may want extra support to attend an opera.

The Mississauga Symphony Orchestra presents Fully Staged Opera: Tosca (Puccini) on February 8 and 10, at the Living Arts Centre (Mississauga). Here you can soak up all the classic opera ingredients: a painter, a glamorous singer, a political prisoner and a corrupt police chief. There's no shortage of gorgeous music as love, passion, rebellion, and tragedy unfold in Napoleonic Rome

**Toronto City Opera**'s production of *Susannah* offers an opportunity to see "the second most popular American opera after *Porgy and Bess.*" Carlisle Floyd's 1959 score is rooted in folk melodies and hymn tunes, and adapted from the Old Testament story of Susannah and the Elders. The opera is about an innocent 18 year old girl targeted as a sinner by her conservative Tennessee community and its predatory preacher. At the Al Green Theatre (Toronto) February 22, 24 and 25.

Some upcoming student productions are worth noting.

**The Don Wright Faculty of Music** presents: *Opera at Western: Albert Herring* (Britten) March 7 and 8 in the Paul Davenport Theatre

at Western University (London). This is a fun comic opera that is a fine introduction to opera for people of all ages.. Shy young Albert is offered the honour of becoming the "May King" after no one appropriate can be found to be the May Queen in his small community. There is spiked lemonade involved in his adventure.

The Royal Conservatory of Music's Glenn Gould School Opera Series presents *Dialogues des Carmélites* (Poulenc), at Koerner Hall (Toronto) March 20 and 22. This one is set during the French Revolution. A young aristocrat decides to retreat from the world by joining a Carmelite convent. When the nuns are arrested and cast out of their convent, they take a vow of martyrdom. Blanche, the aristocrat, initially panics and flees but at the last moment she finds her courage, and ... (no spoiler here).

### **OPERA IN CONCERT**

Burlington Symphony Orchestra. An Afternoon at the Opera, on February 11. A concert of beloved arias and overtures with some exceptional guest opera artists at the Burlington Performing Arts Centre.



**Burlington Performing Arts Centre** 

Catch **Opera Revue**'s *Music for the Soul,* at

Beach United Church on February 17. Opera Revue began with a question: "Why does opera get such a bad rap?" There were several answers, such as "It's expensive. You can't get up and move around. You have to dress up. You can't talk. You can't drink It's snobby" And this is what they set out to change. Are you curious?

VOICEBOX: Opera in Concert, on February 25. *Ernani* (Verdi). First performed in 1844 it became Verdi's most popular opera until Il Trovatore. At the Jane Mallet Theatre (Toronto). And then on March 4 *VOICEBOX Opera Salon: Opera in Concert's 50th Birthday Party*.

Alliance Française de Toronto on April 5: *Opera Masterpieces with Jonathan Kravtchenko.*- a concert of opera selections, performed by soprano, baritone, violin and piano.

**VOICEBOX: Opera in Concert**. *La battaglia di Legnano*, on April 7(also Verdi) is "A tale of love and jealousy set against the Lombard League's victory over Frederick Barbarossa in 1176 CE that elicited an encore of the fourth act after every performance" That was in 1849. Will history repeat itself? Find out at the Jane Mallet Theatre (Toronto).

MJ Buell is a long time member of The WholeNote team, and an occasional writer





t's one show stopper after another, isn't it? There's not a bad number in it," is what conductor Jane Glover, DBE, says when I ask how she explains the enduring appeal of Handel's *Messiah*. We met and talked in December in the lobby of her hotel in downtown Toronto, one day after she'd conducted the first of five *Messiah* concerts with the Toronto Symphony Orchestra and the Toronto Mendelssohn Choir in a near-full Roy Thomson Hall. Her new book, *Mozart in Italy*, had come out earlier in 2023, and Toronto was a cap on a busy, Atlantic criss-crossing year.

The TMChoir was out in full force in *Messiah*, right there on stage with a greatly reduced orchestra. "We started with more string players but I took it down to 8-6-4-4-2 because that is plenty, even with a big choir," Glover says. This audience member can attest that there was never any imbalance: both the choir and the instrumentalists covered a remarkable range of dynamics in happy accord. Knowing Glover's history with Historically Informed Performance, the TSO musicians adjusted accordingly. "We talked for the first five minutes about vibrato and if and when to use it as an expressive device, and they all knew what I meant. I love them for that. Some of the TSO musicians even held their bow differently... It was marvellous. It alters what you do with the stroke and the sound you produce."

She also spent some time with the choir on its own. "They carry so much. I just wanted to persuade them to help me tell stories. Telling two stories – Nativity and Crucifixion – and then reflecting on it. I hope that came over."

Dame Jane completed her PhD on Cavalli, Monteverdi and the seventeenth-century Venetian opera, and has been part of the early historically-informed movement in England, producing her own performing editions of all three Monteverdi operas. Soon after graduation, however, she expanded into other eras and styles. Does it matter to her if Handel or Bach is performed on period or modern instruments? "The short answer is no. The longer answer is: most musicians today know how to achieve the style on modern instruments as well." Music of the Baroque ensemble in Chicago, where she has

been Music Director for 20 years, is a case in point, she says. "They are the best players in Chicago, many of them in the Chicago Symphony Orchestra, many in the Lyric Opera orchestra, and they come to us to play our repertory, which is basically the eighteenth century, because they love it. It's a tremendous commitment for them; we're often the third session in their day. Half of the orchestra has been playing Bruckner with Muti and the other half Wagner with Andrew Davis, and they come to us and play Bach and Handel. And it takes us maybe five minutes to find our sound."

I noticed last night, I tell her, that she was conducting Messiah without the score, completely from memory. I've read somewhere that she conducted it more than one hundred times, I say. "It's now probably about 112? I treasure a tote bag given to me in 2018 by the Cleveland Orchestra: 'Jane Glover conducts her 100th performance of Messiah'." It's the piece she first heard, as she explains in her 2018 book *Handel in London: The Making of a Genius*, at the age of 9, in Lincoln Cathedral. "I was blown away by it," she says. "It wasn't the big stuff, the Hallelujah chorus, the Amen or The Trumpet; the thing that really got me was 'I know that my Redeemer liveth', the soprano air later in the piece."

Huge credit goes to the librettist Charles Jennens too, she adds, who assembled the texts in the beautiful language of the King James Bible. "What a brilliant job Jennens did. He also wrote the librettos for Handel's two greatest oratorios, *Saul* and *Belshazzar*. He knew his way around the Old Testament. It was a curious relationship between them but boy was it productive."

Glover has done *Messiahs*, as she puts it, "of all sorts and all sizes," including once with a choir of 400-something in Sydney. The one that delighted and surprised her the most though was Mozart's version. "His was about 50 years after Handel wrote it. Which goes to show that by then, when Mozart added stuff, Handel's version was out of fashion. And Mozart orchestrated it with enormous respect and quite a lot of fun. It's one genius seen through the eyes of another." What changes did he introduce? "He modernizes the orchestra. He added horns and flutes and where things were not orchestrated-through, he did that. 'The trumpet shall sound' is actually on a horn, which is wacky. And there are clarinets. First time I ever did it, I jumped in at the last minute for an ailing Charles Mackerras. I got a call on the morning of the concert and I spent the whole afternoon in rehearsal chuckling with joy at what Mozart had done. It was just so witty."

While she is best known for the eighteenth century repertoire, her interests don't end there. I tell her I had been listening to her



"We started with more string players but I took it down to 8-6-4-4-2 because that is plenty, even with a big choir,"

Desert Island Discs on the BBC Radio Four archives the night before, where beside the expected Mozart and Handel, she chose Mahler's Der Abschied, and one of Britten's Sea Interludes from Peter Grimes. "There is a bit of a lacuna – I don't do much nineteenth century music, it has to be said. Nobody will ask me to do Wagner again... and in fact I've come to Wagner quite late but I absolutely love it now, can't get enough of it. And probably no one will ask me to do a Verdi opera." When she was the director of opera at the Royal Academy of Music in London, she did conduct a variety of operas, an Onegin, some Puccini. "But it's not really what I'm known for. The 18th century is where I live."

She has conducted Mahler as well, but mostly in the reduced, Schoenberg orchestration, though a big-orchestra *Ruckert Lieder* performance with Sarah Connolly is a notable exception. "I've done a bit of Strauss too. *Rosenkavalier* is one of the operas that I hope to do before I pack away my baton. And I do think *Rosenkavalier* ought to be conducted by a woman!" Another composer who's been very important to her is Benjamin Britten. She met him and Peter Pears as a young teen(and ardent Britten fan) when the pair came to her hometown to perform a recital. Her father was the school headmaster and Britten came by their house. "Beautiful and elegant" is how she remembers them, and generous with young musicians.

In her *Desert Island Discs*, she also chooses Virginia Woolf's letters as the book she would take to the desert island. Her love of Woolf? "What a writer! Funnily enough, I have a book called *Shakespeare in Bloomsbury* by Marjorie Garber. The Bloomsbury artists worshipped him. The book is a fabulous companion on the road." Does she prefer Woolf's fiction or the letters? "All of it, really. In letters and diaries you really get to know her, and the novels and the essays are brilliant creations. I keep coming back to her. I remember having a five-hour stopover at an airport once and I just quietly sat in a corner and read *Mrs Dalloway* again. It's one of my favourite novels."

She has yet to see *The Hours*, the opera version of the 1998 Michael Cunningham novelistic tribute to *Mrs Dalloway*, which premiered last year at the Metropolitan Opera, though she did see the movie version with Nicole Kidman as Virginia Woolf.

Talk of movies inevitably leads us to two recent Hollywood films about conductors. "I thought Bradley Cooper's *Maestro* was brilliant," she says. And *Tár*? "I put off seeing it for a long long time because everybody was asking me about it all the time. But then I watched it on a flight." Marin Alsop complained about it, I remind her: that it depicts women conductors – and gay women conductors in particular – in a terribly negative light. "I understand where she's coming from," Glover

says. "I sympathise with her judgment." But, I object, Tár had to be an art monster or there wouldn't be a story. "The thing is," says Glover, "it is not a story about my profession, it was a story of self-destruction. And in this sense, it was a brilliant movie. And I worship Cate Blanchett anyway, and it was a stonking performance by her. But I have to say, there was not much of my profession that I recognized. And I don't know any conductors any more who treat orchestral musicians like that. Nor do I know any conductors who travel in private planes by the way. And every time my plane is cancelled or I have to wait for a missing suitcase, I think, 'Well this never happened to Tár'."

And *Tár* is probably about the Karajan generation of conductors, except moved to our time, I suggest. "Yes. And the Bernstein movie is not a biopic exactly. It's a portrait of a marriage. Both principal actors are brilliant in it. Cooper was extraordinary... and what he did with Mahler 2 in the Ely Cathedral. He was of course coached by Yannick [Nézet-Séguin], one of the best-known Canadian musicians in the world right now. It was a very warm movie, and it had a great deal of heart. And Carey Mulligan can show you what she's thinking without doing anything." So the conducting looked credible, it passed the test? "It did, more than Cate Blanchett to be honest. Though she made a good fist of it."

She must get tired of questions about women in the conducting profession, I suggest, but she was indeed one of the very first ones who built an international career. Orchestras now regularly programming women did nothing of the sort in her youth. "Yes, it's changed radically in the last five years even. Ten certainly. It's lovely. The playing field is still not level but it's much less steep than it was. I love it that everywhere I go there seem to be women who are assisting or getting the job. There are two on a program that I'm assisting this week (Tapestry Opera's program for women in conducting) and they're excellent. We have a program at the RAM to which I'm still attached as a visiting professor, which is called the Glover-Edwards Programme after me and Sian Edwards. We are the oldest basically in the UK and Sian runs the conducting department at the Academy now and this is a program just for women. They come from all over and they meet three or four times a year for intensive weekends with us. It's a joy."

Dame Jane Glover will conduct in Chicago, New York, Cincinnati and Houston this year. Full details on her website. •

Lydia Perović is a culture writer in Toronto. You can read a longer, Q&A version of the interview with Dame Janet Glover in her newsletter longplay.substack.com

# WHEN Small IS BEAUTIFUL

COLIN STORY

here is a conventional narrative about a musician's career trajectory, perpetuated in television and film: in the US version, the talented young musical artist plays progressively bigger stages, from high school talent shows to local clubs to Madison Square Garden, or Carnegie Hall, or the Grand Ole Opry, depending on the genre; and at the conclusion of the hero's journey, we are left with an image of our protagonist as having arrived, as it were, on their rightful stage, never again to play in a venue smaller than an aircraft carrier.

Such unidirectional narratives, of course, are fiction, even for prominent popular acts – think John Mayer playing Blue Note Tokyo this past holiday season, or Foo Fighters' late drummer Taylor Hawkins using his downtime from touring to play in a cover band in his hometown of Laguna Beach, or artists like Flo Rida making a living playing corporate events. But like most fictions it has more than a grain of truth to it. Even in jazz, in which stadium shows are uncommon, the opportunity to see a popular, mid-career touring artist in a club setting, rather than a large soft-seater, is rare.

**The Cellar:** When I was still in high school, growing up in BC, there was no venue that seemed more central to the Canadian west coast



At The Cellar, Vancouver, in 2014: (I-r) Joey Defrancesco, Adam Thomas, Cory Weeds, Julian MacDonough, Mike Ru

jazz scene than The Cellar Jazz Club (now defunct, though its spirit lives on through proprietor Cory Weeds' Cellar Live label). A bistro with a strong kitchen and bar program, The Cellar felt somewhat like the Blue Note in New York, or like Jazz Bistro here in Toronto, with a programming emphasis on hard bop, funk- and blues-inflected jazz, and more open, modern music. In high school, I saw a number of exceptional international artists there – musicians that seemed to have no business being in a venue of that size.

The Jamaican-American pianist Monty Alexander played there with his trio, smiling through a stellar straight-ahead performance that seemed perplexingly effortless, when compared to my own juvenile instrumental exertions. Joey DeFrancesco was even more mystifying to me; playing in the classic organ trio format, with guitar and drums. It was unfathomable that a musician could play both bass and singlenote lines at the tempos that DeFrancesco routinely played at. A bit later – during my brief time at Capilano University, before I left for Toronto's mild winters and affordable housing market – I saw Chris Potter's Underground band, with Adam Rogers on guitar, Craig Taborn on keys, and Nate Smith on drums. (I confess to having spent the show with a Zoom recorder hidden under a menu, in an act of artistic service to a saxophone-playing friend of mine.)

The Jazz Bistro: I share this with you to properly express my delight at the prospect of seeing Brian Blade and The Fellowship Band at Jazz Bistro on February 7, 8, and 9, with Jon Cowherd on piano, Melvin Butler on tenor and soprano saxophones, Myron Walden on alto saxophone and bass clarinet, and Roland Guerin on bass. It is unlikely





The Fellowship Band. Brian Blade, drummer and bandleader is second from right

that many WholeNote readers will be unfamiliar with Blade, given his prominence within the jazz community. Born in Louisiana, Blade developed his musical skills in the Baptist church of which his father was pastor, before attending Loyola University in New Orleans (where he first met Cowherd). Since his emergence onto the scene, he has built one of the most impressive careers within the industry, performing and recording with Wayne Shorter, Joni Mitchell, Chick Corea, Brad Mehldau, Norah Jones, Daniel Lanois, Sarah McLachlan, and a nearendless list of other world-renowned artists. Through it all, the Fellowship band has continued to perform and develop, since their first recording on Blue Note in 1998.

The appeal of Blade is very easy to discuss with those who have heard him play live, and somewhat difficult to describe to those who haven't. Blade performs with a kind of earnest, joyful presence that is a delight to witness. Combined with his enviable command of dynamics, his grasp of idiomatic jazz language, and his capacity for thoughtful, open improvisatory interaction, his playing seems to be just as captivating to his fellow performers as it is to audiences. In the process of writing this article, I spoke to a drummer friend of mine who, at the age of 14, had a transformative experience listening to Blade when he (my friend) was just beginning to listen to jazz, and just beginning to really think about what it meant to make music on the drums. The magic of Blade's drumming, my friend said, was that all of the qualities that he appreciates about Blade – the dynamics, the interactivity, the tone, the seemingly spontaneous waves of sound - were somehow just as apparent then as they are to him now, some twenty-plus years later.

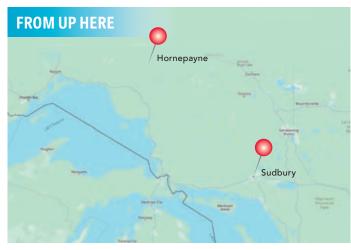
Jazz is a complex music that, often, requires some aural development to start to understand; it can take a little while to "get it." To play with the kind of musicality that is just as compelling to a newcomer as it is to a seasoned listener is truly special.

Cross border collaborations: There are several other special shows that will be happening in Ontario this month and next, with an impressive amount of cross-border collaboration. From February 7 to 10, at The Rex, New York-based saxophonist/clarinetist Don Byron will be taking the stage with the Michael Occhipinti Quartet, along



with with Occhipinti on guitar, Rich Brown on bass, and Jinu Isaac on drums. On February 17, at the Jazz Room, in Waterloo, catch vocalist Angela Verbrugge with another New York musician, pianist Ray Gallon, backed up by the rhythm section of bassist Jon Maharaj and drummer Morgan Childs. And back at The Rex, playing a run from February 21-24, Ernesto Cervini's Turboprop is joined by the American saxophonist Joel Frahm (who now lives in Nashville, though most of his career was spent in New York). •

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



### Night Owls, **Legions and Libraries Finding homes for music**

SOPHIA PERLMAN

hen I was a child in pre-amalgamation Toronto, any trip past Bloor Street on the Yonge line was "north" to me, with the magic moment being when the subway emerged from the tunnel and went above ground; for a magic moment you could pretend you were on a different kind of train bound for who knows where.

Conversely, now, when I ride exactly that other kind of train to visit Toronto, my definition of "south" has something to do with the point at which, in fall, I notice the red of maple trees starting to creep in among the yellow-gold of tamarack, birch and poplar.

Most Toronto musicians I know have a similarly personal border between what constitutes "local" and "out of town" gigs. Drummer, composer and bandleader Ernesto Cervini, for example, defined that line to me as "how far I am willing to drive after the gig" - and that the drive from Kitchener is manageable, but the drive from London pushes the limit.



**Greater Sudbury:** Sudbury on the other hand is solidly "out of town" by any definition: four hours north for Cervini, and seven to eight hours southeast for me, it manages to fit most people's definition of Northern Ontario. It hasn't popped up in *The WholeNote*'s listings often (so far anyway) but the city has a long tradition of music, and of nurturing young musicians.

Saxophonist and vocalist Elena Kapaleris reflects on the role that community and mentorship played in her own development: "Growing up in Sudbury," she says, "I was very fortunate to be surrounded with opportunities to play with and learn from a lot of great musicians that cared about the live music scene."

And, she notes, the Sudbury scene, if not the city itself, has profoundly impacted the music contained in *The WholeNote*'s regular listings: "Many other Toronto musicians grew up in that scene... Kevin Turcotte, Reg Schwager, Don Scott, Christian Overton, Sundar Viswanathan, just to name a few off the top of my head".

While the loss of the music programs at Laurentian in 2021 and Cambrian College in 2022 are two examples of what is becoming an unfortunate trend across the province, Kapaleris points out that mentorship in jazz takes other forms: she remembers the musicians who invited her to sit in on their gigs for a tune or two while she was still in high school. "Local players from that time were such great musicians to learn from. Again to list just a few, pianist Tony Simpkin, sax player Allan Walsh, drummer Jack Broumpton, bassist Brian Quebec, sax player Jean-Yves Begin. It also put young musicians at an advantage that many of the high schools had thriving music programs with great bands."



Night owls James Dorland and Liana Bacon

The Night Owl: Now, Cervini and Kapaleris are two of the Toronto-based musicians making the trip to Sudbury, one at a time, as a part of the Jazz Series at The Night Owl, which brings individual out-of-town artists to play with local musicians. Guitarist James Dorland, the endlessly energetic force behind the series, says the idea came from "a desire to have a consistent Jazz performance presence in the city instead of a once-a-year festival."

The decision to bring one musician at a time was partly based on a desire to be able to guarantee a fair compensation, Dorland explains, but he also saw a need to fill the void left by post-secondary closures. "Historically there were similar initiatives where musicians would be invited up to play with local faculty. The goal of this series was to facilitate and encourage spontaneous dialogue between local players and visitors."

Dorland initially met venue owner Liana Bacon in their high school's music theatre program, and when she opened the Night Owl, a speakeasy bar and restaurant hidden away in the downtown, he saw its potential. He wanted a small space with minimal amplification that would mirror the intimacy of what was

happening musically – especially when musicians are meeting each other for the first time on the bandstand.

The speakeasy is attracting new audiences, he says, and he takes time to engage with them to help them understand what is happening. "Think of it as a musical 'first date' where the parties are putting their best foot forward in order to provide the best experience for the other person in the hopes of taking it to the next level. Like any date, it could go well or it could go bad but the energy of uncertainty is the same."

Drummer Tim Shia is among the artists already booked to appear at the Night Owl in 2025 and says that gigs like the Night Owl serve an equally important purpose for the musicians who make the trip. "I made a deliberate effort to connect with people in every place I tour in order to build an informal network where if someone needed something coming through Toronto, I could help out and vice versa. Musicians are a generous lot for the most part, especially the ones who have had to deal with the vagaries of touring".

Dorland is now working with Sudbury Jazz Festival director, multi-instrumentalist and composer Louis Simão to pursue funding to also start bringing these musicians into Sudbury region school boards. He hopes that by being proactive about pursuing funding and collaborative opportunities, he will be able to book more musicians who are "passing through".

Dorland's optimism and energy are infectious, but there is one nagging doubt that is hard for me to put to rest. Since 2016, I have observed that, when touring west, many Toronto based jazz musicians simply skip over Ontario all together, rather than "passing through."



John MacMurchy

### Ontario is very VERY big:

The question I find myself asking is this: Does the infrastructure exist to make Sudbury a "main stop" on a northern tour focused solely within the vast geography of this province".

John MacMurchy, a musician, composer and photographer who moved back to his hometown of Collingwood in 2018 seems to think so. He observes that, while he doesn't play as often, "I don't mind because no one around here expects musicians to play for the tip jar. There is an audience in the south Georgian Bay area for live music." Many of these opportunities are concert series put on by dedicated volunteers in spaces like libraries, town halls and churches – sometimes housing beautiful pianos or great acoustics.

He worries though about what will happen to that creative infrastructure in the long term: "A lot of the support for the arts is by volunteers. A wonderful man who leads a thriving local jazz society is 98 and can't leave his house anymore but he still works away at trying to keep the music playing. But their ranks are not being filled by younger folks."

continues to page 52

### LIVE OR ONLINE | Feb 1 to Apr 7, 2024

#### Thursday February 1

- 7:30: Crow's Theatre. Natasha, Pierre & the Great Comet of 1812. Created by Dave Malloy. Ray Hogg, choreographer; Chris Abraham, stage director. 345 Carlaw Ave. www.tickets.crowstheatre.com/ TheatreManager. From \$28. Runs until Feb 18. Performance times vary. Limited availability for many performances.
- 12:00 noon: **Metropolitan United Church**. *Noon at Met*. Elena Howard-Scott, soprano. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x226. Freewill donation.
- 12:10: University of Toronto Faculty of Music. Thursdays At Noon: University of Toronto New Music Festival Joseph Petric + Penderecki String Quartet, Part 1. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750 or www.music.utoronto.ca. Free. LIVE & LIVESTREAM.
- 7:00: FirstOntario Performing Arts Centre. Lessons in Temperament by Outside the March. James Smith, creator/performer; Mitchell Cushman, director/development; Nick Blais, designer. FirstOntario Performing Arts Centre, Robertson Theatre, 250 St. Paul St., St. Catharines. 905-688-0722 or boxoffice@firstontariopac.ca. \$30. Also Feb 2(1pm). Mature content.
- 8:00: Flato Markham Theatre. Circa: Humans 2.0.171 Town Centre Blvd., Markham. 905-305-7469 or www.flatomarkhamtheatre.ca. \$58(regular); \$68(prime); \$15(YTX).
- 8:00: Toronto Symphony Orchestra. Pines of Rome. Verdi: Ballet Music from Macbeth; Respighi: Feste romane (Roman Festivals; Berio: 4 dédicaces; Rota: Selections from "Ballabili" from II Gattopardo (The Leopard); Respighi: Pini di Roma (Pines of Rome). Gustavo Gimeno, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$35. Also Feb 3(8pm) & 4(3om).
- 8:00: River Run Centre. Walking Through The Fire: Indigenous Collaborations with Sultans of String. Artists include Alyssa Delbaere-Sawchuk, Marc Meriläinen, Shannon

- Thunderbird, The North Sound, and Lisa Odjig plus virtual guests including Dr. Duke Redbird, The Northern Cree pow wow group, Kendra Tagoona & Tracy Sarazin (Inuit throat singers), and others. 35 Woolwich St., Guelph. www.riverrun.ca/whats-on/walking-through-the-fire or 519-763-3000 or info@riverrun.ca. From \$10.
- 8:00: Soulpepper. De Profundis: Oscar Wilde in Jail. Directed & Adapted by Gregory Prest. Original Music & Lyrics by Mike Ross & Sarah Wilson. Young Centre for the Performing Arts, Michael Young Theatre, Distillery District, 50 Tank House Ln. www. soulpepper.ca/performances/deprofundis. From \$36. Also Feb 2(8pm), 3(8pm), 4(2pm), 6(8pm), 7(8pm), 8(8pm), 9(8pm), 10(2pm & 8pm), 11(2pm), 13(8pm), 14(2pm & 8pm), 15(8pm), 16(8pm), 17(2pm & 8pm), 18(2pm).

### Friday February 2

- 12:10: Music at St. Andrew's. Noon Time Recital. Messiaen: Quartet for the End of Time. Emerald Sun, clarinet; Hee-Soo Yoon, violin; Rosalind Zhang, cello; Jean-Luc Therrien, piano. St. Andrew's Presbyterian Church, 73 Simcoe St. 416-593-5600 x220. Free. Donations welcome.
- 12:30: Don Wright Faculty of Music. Fridays at 12:30 Concert Series. Jane Archibald, soprano, Liz Upchurch, piano. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.
- 1:00: FirstOntario Performing Arts Centre. Lessons in Temperament by Outside the March. James Smith, creator/performer; Mitchell Cushman, director/development; Nick Blais, designer. FirstOntario Performing Arts Centre, Robertson Theatre, 250 St. Paul St., St. Catharines. 905-688-0722 or boxoffice@firstontariopac.ca. \$30. Also Feb 1(7pm). Mature content.
- 5:15: Kingston Baroque Consort. The Enchanted Garden: Music and Poetry Inspired by Nature. Works by Vivaldi, Couperin, and others. St. James Anglican Church (Kingston), 10 Union St, Kingston. legerek@queensu.ca or 613-217-5099 or at Novel Idea,

- 156 Princess St or www.livemusickingston. ca/kingston-baroque-consort-2023/. \$25; \$10(st); Free(under 17).
- 7:00: **Hugh's Room Live**. The Kruger Brothers. 296 Broadview Ave. www.showpass. com/the-kruger-brothers. \$50.
- 7:30: Canadian Opera Company. Don Giovanni. Music by Wolfgang Amadeus Mozart. Paolo Bordogna, baritone (Leporello); Mane Goloyan, soprano (Donna Anna); Gordon Bintner, baritone (Don Giovanni); David Leigh, bass (The Commendatore); Anita Hartig / Charlotte Siegel, soprano (Donna Elviral); Simone McIntosh, soprano (Zerlina), and other soloists. Canadian Opera Company Chorus & Orchestra; Johannes Debus, conductor; Kasper Holten, director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231 or 1-800-250-4653 or tickets@coc.ca. Also Feb 4(2pm) 7, 9, 15, 17, 24(2pm). At 7:30pm unless otherwise noted.
- 7:30: FirstOntario Performing Arts Centre. Humans 2.0 by C!RCA. FirstOntario Performing Arts Centre, Partridge Hall, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac.ca. \$49; \$45(members).
- 7:30: University of Toronto Faculty of Music. University of Toronto New Music Festival: Megumi Masaki Plays Kotoka Suzuki. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750 or www.music.utoronto.ca. Free.
- 8:00: Flato Markham Theatre. Jeanick Fournier Sings Celine. 171 Town Centre Blvd., Markham. 905-305-7469 or flatomarkhamtheatre.ca. \$68(regular); \$73(prime); \$15(YTX).
- 8:00: Royal Conservatory of Music. Special Performances: Joshua Redman: where are we. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or www. rcmusic.com/performance. From \$60.
- 8:00: **Brampton On Stage**. *An Evening with Tynomi Banks*. Drag performance. The Rose Theatre, 1 Theatre Lane, **Brampton**. 905-874-2800. \$20-\$34.
- 8:00: Brampton On Stage. Pimento featuring King Cosmos: Celebrating the Music of Harry Belafonte. Cyril Clark Library Theatre,

- 20 Loafers Lake Ln, **Brampton**. 905-874-2800 or www.tickets.brampton.ca. \$29.
- 8:00: Cathedral Bluffs Symphony Orchestra. Walking Through The Fire: Indigenous Collaborations with Sultans of String.

  Artists include Alyssa Delbaere-Sawchuk, Marc Meriläinen, Shannon Thunderbird, The North Sound and virtual guests including Dr. Duke Redbird; The Northern Cree pow wow group; Kendra Tagoona and Tracy Sarazin, Intuit throat singers; and others; Martin MacDonald, conductor. P.C. Ho Theatre, Chinese Cultural Centre of Greater Toronto, 5183 Sheppard Ave. E., Scarborough. 416-879-5566 or www.tinyurl.com/CathedralB-luff-Sultans-Tickets. From \$25.
- 8:00: Hillside Festival. Hillside Inside. Matt Anderson with special guest Abigail Lapell. River Run Centre, 35 Woolwich St., Guelph. www.riverrun.ca/whats-on/hillside-insidepresents-matt-andersen-with-special-guestabigail-lapell/. From \$39.
- 8:00: **Tafelmusik**. *Fantasticus*. Originating in Italy in the 17th century, the "stylus



tafelmusik.org

TAFELMUSIK+45

### **WHOLENOTE Event Listings are free of charge**

and can be submitted by artists, venues or presenters at any time.

### **WE INCLUDE**

Daily listings for date-specific events such as live and/or livestream performances, workshops, etc.

A directory of alternative venues - mainly clubs mostly jazz.

Listings for ongoing, on-demand and other music-related activities not tied to a specific date.

### **HOW TO LIST**

Use the convenient online form at **thewholenote.com/applylistings** or email listings to **listings@thewholenote.com**.

Changes to listings already submitted can usually be accommodated.

Please note, we do not take listings over the phone.

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

### **DEADLINES**

Weekly Listings Update (our e-letter) & JUST ASK (our searchable online listings)

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.

Please note: the weekly listing e-letter typically looks one week ahead. The Just Ask database is searchable as far into the future as we have listings.

### The WholeNote, print magazine

Our next print issue, Volume 29 no.5 covers events in **April and May 2024.**The print listings submission deadline is **Tuesday March 5.**See page 8 for a list of 2023/24 publication dates.

Advertising inquiries should be addressed to Karen Ages at advertising@thewholenote.com

REGISTER TO RECEIVE THE WEEKLY LISTINGS UPDATE at thewholenote.com/newsletter

fantasticus" featured unfettered improvisations, dramatic contrasts, and the passionate give-and-take of friends in musical conversation. Lina Tur Bonet, guest director and violin; Tafelmusik Baroque Orchestra. Jeanne Lamon Hall, Trinity-St. Paul's Centre, 427 Bloor St. W. www.tafelmusik.org/fantasticus or 416-964-6337. From \$47. Also Feb 3(8pm) & 4(3pm).

- 8:00: Fallsview Casino Resort. Theory of a Deadman with Special Guest JJ Wilde. OLG Stage at Fallsview Casino, 6366 Stanley Ave., Niagara Falls. ticketmaster.ca. \$51.50-\$99.45.
- 8:00: Soulpepper. De Profundis: Oscar Wilde in Jail. See Feb 1. Also Feb 3(2pm), 4(2pm), 6(8pm), 7(8pm), 8(8pm), 9(8pm), 10(2pm & 8pm), 11(2pm), 13(8pm), 14(2pm & 8pm), 15(8pm), 16(8pm), 17(2pm & 8pm), 18(2pm).
- 8:00: **TO Live**. Compañía Nacional de Danza Carmen. Johan Inger, choreographer. Meridian Hall, 1 Front St. E. 416-366-7723 or www.tolive.com. From \$43. Also Feb 3.

### Saturday February 3

- 10:00am: Toronto Mendelssohn Choir. Exchange: A Day of Choral Community Workshops. Join us for a day of workshops, masterclasses and lectures on a variety of topics centred around choral music, vocal music and musical community building. Tracy Wong, choral conductor, music educator, composer, vocalist, and pianist. Yorkminster Park Baptist Church, 1585 Yonge St. www.tmchoir.org. Pay What You Can - \$20 suggested.
- 2:00: Wychwood Clarinet Choir. Performance at Wychwood Public Library. Wychwood Clarinet Choir; Michele Jacot, director. Wychwood Public Library, 1431 Bathurst St. www. wychwoodclarinetchoir.ca. Free.
- 2:00: Don Wright Faculty of Music. Opera at Western: Scenes Gala with Early Music Studio. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo. ca/events. \$20/\$15(adv): \$25/\$20(at door).
- 2:30: University of Toronto Faculty of Music. University of Toronto New Music Festival: Bridge & Wolak and Bedford Trio Hong Kong Showcase. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750 or www. music.utoronto.ca. Free.
- 3:00: 5 at the First. Piano Quartet Party!
  Brahms: Piano Quartet in g Op.25. Min Jeong
  Koh, violin; Caitlin Boyle, viola; Daniel Hamin
  Go, cello; Angela Park, piano. First Unitarian
  Church Hamilton, 170 Dundurn St. S., Hamilton, 905-399-5125 or www.5atthefirst.com.
  \$20; \$15(sr); \$5(st/unwaged); free(under 12).
- 4:00: Toronto Operetta Theatre. TOT Cabaret Series: Ira and George Gershwin. Edward Jackman Centre, 947 Queen St. E., 2nd Floor. 416-366-7723 or 1-800-708-6754 or www. tolive.com. \$45.
- 4:30: Canadian Opera Company. The Cunning Little Vixen. Music by Leoš Janáček. Jane Archibald, soprano (Vixen [Sharp Ears]); Ema Nikolovska, mezzo (Fox [Gold Stripe]); Christopher Purves, baritone (Forester); Giles Tomkins, bass-baritone (Parson/Badger); Megan Latham, mezzo (Forester's Wife/Owl); Carolyn Sproule, mezzo (Lapák), and other soloists. Canadian Opera Company Chorus & Orchestra; Johannes Debus, conductor;

- Jamie Manton, director. Four Seasons Centre for the Performing Arts, 145 Queen St. W. 416-363-8231 or 1-800-250-4653 or tickets@coc. ca.. Also Feb 8, 10, 14, 16. At 7:30pm unless otherwise noted.
- 4:30: Royal Conservatory of Music. Taylor Academy Concert Series: Taylor Academy Showcase Concert. Mazzoleni Concert Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/performance. Free.
- 7:00: Hugh's Room Live. Homeward Bound: A Tribute to Simon and Garfunkel. John Sheard, Jory Nash, Brian MacMillan, Rus Boswell, and Matt Barber. 296 Broadview Ave. www.showpass.com/homeward-bound-an-intimate-evening-of-simon-and-garfunkelsgreatest-hits. \$40.
- 7:30: Soundstreams. Estonian Philharmonic Chamber Choir. Arvo Pärt: Magnificat, Nunc Dimittis, Dopo la Vittoria; Palestrina: Offertorium; Omar Daniel: Antarktos Monodies. Estonian Philharmonic Chamber Choir; Tönu Kaljuste, conductor. St. Paul's Basilica, 83 Power St. 416-408-0208. From \$28.
- 7:30: University of Toronto Faculty of Music. University of Toronto New Music Festival: University of Toronto Wind Ensemble Anniversaries and Acknowledgements. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. \$30; \$20(sr); \$10(st). U of T students admitted free with a valid TCard, space permitting.
- 8:00: Royal Conservatory of Music. Quiet Please, There's a Lady on Stage Series: Cesária Évora Orchestra. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/performance. From \$45.
- 8:00: Kindred Spirits Orchestra. Around the World. Stravinsky: Scènes de ballet; Saint-Saëns: Piano Concerto No.2 in g Op.22; Shostakovich: Symphony No. 8 in c Op.65. Sumi Kim, piano; Daniel Vnukowski, host; Kristian Alexander, conductor. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469. \$30-\$40; \$22.50-\$30(sr); \$15-\$20(full time student or 18 and under). 7:10pm: Prélude pre-concert recital. 7:20pm: pre-concert talk. Intermission discussion and Q&A with Sumi Kim and Daniel Vnukowski. Post-concert reception.
- 8:00: **Toronto Symphony Orchestra**. *Pines of Rome*. See Feb 1. Also Feb 4(3pm).
- 8:00: **Tafelmusik**. *Fantasticus*. See Feb 2. Also Feb 4(3pm).
- 8:00: International Music Festival & Competition. Légende. Kreisler: Praeludium and Allegro; Wieniawski: Légende Op.17. Ruoyi Qiao, violin. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-604-8854. \$15.
- 8:00: Hillside Festival. Hillside Inside.
  Nobro. Royal City Mission, 50 Quebec
  St., Guelph. www.eventbrite.ca/e/
  nobro-with-special-guest-tba-tickets781056078757?aff=oddtdtcreator. \$27.50.
- 8:00: **Soulpepper**. *De Profundis: Oscar Wilde in Jail*. See Feb 1. Also Feb 4(2pm), 6(8pm), 7(8pm), 8(8pm), 9(8pm), 10(2pm & 8pm), 11(2pm), 13(8pm), 14(2pm & 8pm), 15(8pm), 16(8pm), 17(2pm & 8pm), 18(2pm).
- 8:00: **TO Live.** Compañía Nacional de Danza Carmen. See Feb 2.
- 9:00: Fallsview Casino Resort. Purple Reign Prince Tribute. Fallsview Casino Resort, Avalon Theatre, 6380 Fallsview Blvd., Niagara Falls. 1-877-833-3110 or www.ticketmaster.ca. From \$45.

### Sunday February 4

- 2:00: **HCA Dance Theatre**. *Payadora*. 126 James St. S., **Hamilton**. 905-528-4020. From \$15. POSTPONED.
- 2:00: McIntyre Performing Arts Centre. A Blast of Hope. Gliobastoma Benefit Concert. Michael Kaeshammer, piano. Joined by bass and drums. Mohawk College McIntyre Performing Arts Centre, 135 Fennell Ave. W., Hamilton. 905-575-1212 or www.ablastofhope.ca. \$66.
- 2:00: **Soulpepper**. *De Profundis: Oscar Wilde in Jail*. See Feb 1. Also Feb 6(8pm), 7(8pm), 8(8pm), 9(8pm), 10(2pm & 8pm), 11(2pm), 13(8pm), 14(2pm & 8pm), 15(8pm), 16(8pm), 17(2pm & 8pm), 18(2pm).
- 2:30: University of Toronto Faculty of Music. University of Toronto New Music Festival: University of Toronto Jazz Faculty & DOG Ensemble. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750 or www.music.utoronto. ca. Free.
- 2:30: Barrie Concerts Association. Ladom Ensemble. Michael Bridge, accordion; Beth Silver, cello; Adam Campbell, percussion; Pouya Hamidi, piano. Bethel Community Church, 128 St. Vincent Street, Barrie. www. barrieconcerts.org or 705-436-1232. \$35. Special pricing for students and on-line. Livestreamed concert will be available for 30 days following the initial performance. LIVE & INVESTREAM
- 3:00: Royal Conservatory of Music. Piano Concerts Series: Vikingur Ólafsson: The Goldberg Variations. Bach: The Goldberg Variations BWV988. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208; rcmusic.com/performance. From \$50.
- 3:00: **Toronto Symphony Orchestra**. *Pines of Rome*. See Feb 1.
- 3:00: Tafelmusik. Fantasticus. See Feb 2.
- 3:00: Kitchener-Waterloo Chamber Music Society/Registry Theatre. The Penderecki Quartet with Ben Smith, Piano. Franck: Piano Quintet; Milhaud: La Création du monde Op.81a for piano quintet; Ravel: String Quartet. Registry Theatre, 122 Frederick St., Kitchener. 519-569-1809 or www.ticketscene.ca/kwcms. \$30; \$25(st); Free(12 & under).
- 3:00: Don Wright Faculty of Music. Faculty Concert. Brett Kingsbury, piano. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.
- 3:00: Fallsview Casino Resort. The Everly Brothers Experience. Avalon Theatre (Fallsview Casino), 6380 Fallsview Blvd., Niagara Falls. www.ticketmaster.ca. \$45.85-75.85. Also 7pm, Feb 5, 6, 7.
- 4:00: Rezonance Baroque Ensemble. Disappearing Act. Virtuoso works by composers overlooked by the history books. Concerti by Maddalena Sirmen, Joseph Bologne, and others. Kailey Richards and Erin James, violins; Rezonance Baroque Ensemble. St. David's Anglican Church, 49 Donlands Ave. www.rezonanceensemble.com/concerts. \$30; \$20(st).
- 4:00: St. Olave's Anglican Church. Isaac Watts 350. Opens with Choral Evensong for Candlemas, a religious service including hymns written by Watts. Followed directly by a music feature to mark the 350th anniversary of his birth. Director of Music Jeremy Tingle discusses the history of hymnody

- within the Anglican liturgy, with an emphasis on Isaac Watts's 18th-century paraphrases of the Psalms. 360 Windermere Ave. www.You-Tube.com/StOlavesAnglicanChurch or 416-769-5686. Contributions appreciated. LIVE OR ONLINE.
- 7:00: Fallsview Casino Resort. The Everly Brothers Experience. Avalon Theatre (Fallsview Casino), 6380 Fallsview Blvd., Niagara Falls. ticketmaster.ca. \$45.85-75.85. Also 3pm, Feb 5(3pm), 6(3pm), 7(3pm).
- 7:30: University of Toronto Faculty of Music. University of Toronto New Music Festival: University of Toronto Percussion Ensemble Pillars. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-978-3750 or www.music.utoronto.ca. Free.

### Monday February 5

- 3:00: Fallsview Casino Resort. The Everly Brothers Experience. Avalon Theatre (Fallsview Casino), 6380 Fallsview Blvd., Niagara Falls. ticketmaster.ca. \$45.85-75.85. Also Feb 4(3pm & 7pm), 5, 6, 7.
- 3:10: University of Toronto Faculty of Music. John R. Stratton Visitor in Music: Opening Lecture. Presented by Will Crutchfield and moderated by Stephen Clarke. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750 or www.music.utoronto.ca. Free.
- 6:30: University of Toronto Faculty of Music. John R. Stratton Visitor in Music: Workshop Cadenzas and Cuts in Bel Canto Repertoire. Presented by Will Crutchfield. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750 or www.music.utoronto.ca. Free.

### Tuesday February 6

- 12:10: Nine Sparrows Arts Foundation. Lunchtime Chamber Music: Rising Stars Recital. Featuring students from the Glenn Gould School at the Royal Conservatory of Music. Yorkminster Park Baptist Church, 1585 Yonge St. 416-922-1167 or www.yorkminsterpark.com. Free. Donations welcome.
- 12:10: University of Toronto Faculty of Music. John R. Stratton Visitor in Music: Master Class I Bel Canto Songs and Early Arias with Ornamentation. Presented by Will Crutchfield. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750 or www.music.utoronto. ca. Free.
- 1:00: St. James Cathedral. Tuesday Organ Recital. Joshua Duncan Lee, organ. Cathedral Church of St. James, 106 King St. E. 416-364-7865 or www.stjamescathedral.ca/recitals. Free. Donations encouraged.
- 3:00: Don Wright Faculty of Music. Horizon: Madog. Jeremy Huw Williams, baritone; Ensemble Paramirabo. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.
- 3:00: Fallsview Casino Resort. The Everly Brothers Experience. Avalon Theatre (Fallsview Casino), 6380 Fallsview Blvd., Niagara Falls. ticketmaster.ca. \$45.85-75.85. Also Feb 4(3pm & 7pm), 5, 7.
- 8:00: **Soulpepper**. *De Profundis: Oscar Wilde in Jail*. See Feb 1. Also Feb 7(8pm), 8(8pm), 9(8pm), 10(2pm & 8pm), 11(2pm), 13(8pm), 14(2pm & 8pm), 15(8pm), 16(8pm), 17(2pm & 8pm), 18(2pm).

### LIVE OR ONLINE | Feb 1 to Apr 7, 2024

### Wednesday February 7

- 12:00 noon: Canadian Opera Company. Vocal Series: Inspirations of Clara. Exploring the love triangle between Clara Schumann, her husband Robert, and her complicated relationship with Brahms. Jane Archibald, soprano; Liz Upchurch, piano. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.coc.ca/free-concert-series. Free.
- 3:00: Fallsview Casino Resort. The Everly Brothers Experience. Avalon Theatre (Fallsview Casino), 6380 Fallsview Blvd., Niagara Falls. ticketmaster.ca. \$45.85-75.85. Also Feb 4(3pm & 7pm), 5. 6.
- 6:00: University of Toronto Faculty of Music. John R. Stratton Visitor in Music: Master Class II Historical Performance Practice in the 21st Century. Presented by Will Crutchfield. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-978-3750 or www.music.utoronto.ca. Free.
- 8:00: Royal Conservatory of Music. Vocal Concerts Series: Los Angeles Master Chorale, staged by Peter Sellars: Music to Accompany a Departure. Schütz: Musikalische Exequien (Music to Accompany a Departure). Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208; rcmusic.com/performance.
- 8:00: Soulpepper. De Profundis: Oscar Wilde in Jail. See Feb 1. Also Feb 8(8pm), 9(8pm), 10(2pm & 8pm), 11(2pm), 13(8pm), 14(2pm & 8pm), 15(8pm), 16(8pm), 17(2pm & 8pm), 18(2pm).

### Thursday February 8

- 12:00 noon: **Metropolitan United Church**. *Noon at Met*. Scott Jolicoeur & Cedric Theriault, classical guitars. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x226. Freewill donation.
- 12:00 noon: Canadian Opera Company.

  Instrumental Series: Ritual versus Elegance
   A History of European Dances on Four
  Hands. Grace Jee Eun Oh & Dragoş Cantea,
  pianos. Richard Bradshaw Amphitheatre,
  Four Seasons Centre for the Performing Arts,
  145 Queen St. W. www.coc.ca/free-concertseries. Free.
- 12:10: University of Toronto Faculty of Music. John R. Stratton Visitor in Music: Master Class III Bel Canto Opera Arias. With Will Crutchfield, conductor. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-978-3750 or www.music.utoronto. ca. Free.
- 7:00: **Humber Music**. Reverberations II: An Evening of Gospel Music, African Rhythm & Jazz, and Rhythm 'n Soul. Humber College Auditorium, 3199 Lakeshore Blvd. W. 416-675-3111 or www.reverberations-ii-Humber.eventbrite.ca. Free with advance registration.
- 7:30: Canadian Opera Company. The Cunning Little Vixen. See Feb 3. Also Feb 10, 14, 16. At 7:30pm unless otherwise noted.
- 7:30: FirstOntario Performing Arts Centre. Dwayne Gretzky. FirstOntario Performing Arts Centre, Partridge Hall, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac.ca. \$45; \$39(members).
- 7:30: University of Toronto Faculty of Music. University of Toronto Symphony Orchestra Graduate Conductors Concert.

- MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-978-3750 or www. music.utoronto.ca. Free.
- 7:30: Harbourfront Centre/DanceWorks. Deciphers. Toronto première as part of Torque Contemporary Dance Series. Naishi Wang and Jean Abreu, dancers & choreographers. Harbourfront Centre Theatre, 235 Queens Quay W. www.harbourfrontcentre.com.
- 8:00: Flato Markham Theatre. Jazz Divas Laila Biali, Dominique Fils-Aimé, Sammy Jackson. 171 Town Centre Blvd., Markham. 905-305-7469 or www.flatomarkhamtheatre. ca. \$78(regular); \$88(prime); \$15(YTX).
- 8:00: Mississauga Symphony Orchestra. Fully Staged Opera: Tosca. Music by Giacomo Puccini. Living Arts Centre, Hammerson Hall, 4141 Living Arts Dr., Mississauga. www.mississaugasymphony.ca or 905-306-6000. From \$50. Also Feb 10.
- 8:00: Small World Music. Justin Adams and Mauro Durante. Paradise Theatre, 1006 Bloor St. W. info@smallworldmusic.com or www.smallworldmusic.com. \$45.
- 8:00: **Hugh's Room Live**. *Western Swing Authority*. 296 Broadview Ave. www.show-pass.com/western-swing-authority. \$35.
- 8:00: Don Wright Faculty of Music. Jazz Ensemble Concert: An Evening with Rodney Whitaker. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo. ca/events. Free.
- 8:00: **Soulpepper**. *De Profundis: Oscar Wilde in Jail*. See Feb 1. Also Feb 9(8pm), 10(2pm & 8pm), 11(2pm), 13(8pm), 14(2pm & 8pm), 15(8pm), 16(8pm), 17(2pm & 8pm), 18(2pm).

### Friday February 9

- 12:00 noon: Canadian Opera Company.

  Showcase Series: Black History Month Spirits in the Water. Inspired by mythical folklore of the Yuchi people, Dione Taylor took an insightful road trip to Nashville, Tennessee, where she found inspiration for her vivid new album, "Spirits in the Water." This musical odyssey explores the deep, sacred, healing journey back to the self. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.coc.ca/free-concert-series. Free. Tickets required.
- 12:10: Music at St. Andrew's. Noon Time Recital. Classic Jazz, Gospel, and R&B in honour of Black History Month. Jordan Klapman, piano; Shelley Hamilton, vocalist. St. Andrew's Presbyterian Church, 73 Simcoe St. 416-593-5600 x220. Free. Donations welcome.
- 12:30: Don Wright Faculty of Music. Fridays at 12:30 Concert Series. Rodney Whitaker, double-bass plus jazz combo. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.
- 7:00: Kitchener-Waterloo Chamber Music Society. Sords/Johnson/Duvall Trio. Brahms: Sonatensatz; Clara Schumann: Trio in g 0p.17; Handel/Halvorsen: Passacaglia; Brahms: Intermezzo 0p.118 No.2; Shostakovich: Trio in e 0p.67. Richard Sords, violin; Joseph Johnson, cello; Cheryl Duvall, piano. Keffer Memorial Chapel, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-569-1809 or www.ticketscene.ca/kwcms. \$30; \$20(st).

- 7:30: University of Toronto Faculty of Music. University of Toronto Wind Symphony: To the Stars. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-408-0208. \$30; \$20(sr); \$10(st). U of T students admitted free with a valid TCard, space permitting.
- 7:30: The Jeffery Concerts. Music for Flute and Harp. Reuven Kazhiloti: Dolury; Vincent Persichetti: Serenade No.10; Charles Rochester-Young: The Song of the Lark; Jack Body: Selections from Rainforest. Kelly Zimba Lukić, flute; Heidi Bearcroft, harp. St. John the Evangelist Anglican Church, 280 St. James St., London. jefferyconcerts@gmail.com or www. jefferyconcerts.com or www.Grandtheatre. com or 519-672-8800 or in person at the Grand Theatre Box Office, 471 Richmond St. \$40; Free(st).
- 8:00: Flato Markham Theatre. Classic Albums Live: Queen - News of the World. 171 Town Centre Blvd., Markham. 905-305-7469 or www.flatomarkhamtheatre.ca. \$78(regular); \$83(prime); \$15(YTX).
- 8:00: Royal Conservatory of Music. Royal Conservatory Orchestra Series: Joshua Weilerstein Conducts the Royal Conservatory Orchestra. Elgar: Cello Concerto in e Op.85; Mahler: Symphony No. 5 in c-sharp. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208; rcmusic.com/performance. From \$25.



### TorontoConsort.org

- 8:00: Toronto Consort. Songs of the Palace. Artistic Direction by Esteban La Rotta. Works by Encina, Enriquez, Triana, Agricola, Brumel, Obrecht, and Josquin. Trinity-St. Paul's Centre, Jeanne Lamon Hall, 427 Bloor St. W. www.torontoconsort.org or 416-964-6337. From \$20. Also Feb 10.
- 8:00: **TO Live**. *Doos Trio*. Meridian Arts Centre, 5040 Yonge St., **North York**. 416-366-7723 ir www.tolive.com. \$51.75-\$97.
- 8:00: Chorus York. 4th Annual Fundraiser: Romantic Melodies. Enjoy an evening of love songs in a cabaret style. 7:00pm: cocktails & appetizers & silent auction. 8pm concert. Richmond Hill Centre for the Performing Arts, Plaza Suite, 333 Crosby Ave., Richmond Hill. www.chorusyork.ca or www.rhcentre. ca or 905-787-8811 or 905-884-7922. \$50.
- 8:00: Small World Music. Doostrio. George

- Weston Recital Hall, Meridian Arts Centre, 5040 Yonge St. info@smallworldmusic.com or www.smallworldmusic.com. From \$45.
- 8:00: **Brampton On Stage**. *An Evening with Eva Noblezada*. The Rose Brampton, 1 Theatre Lane, **Brampton**. 905-874-2800. \$15-\$49.
- 8:00: **Soulpepper**. *De Profundis: Oscar Wilde in Jail*. See Feb 1. Also Feb 10(2pm & 8pm), 11(2pm), 13(8pm), 14(2pm & 8pm), 15(8pm), 16(8pm), 17(2pm & 8pm), 18(2pm).

#### Saturday February 10

- 12:00 noon: **TYT Theatre**. *The Three Little Pigs*. Recommended for ages 5 and up. Wychwood Theatre, 601 Christie St. www.tickets. ticketwise.com/event/the-three-little-pigsmusical. From \$31. Runs from Feb 10-Mar 17. Times vary.
- 12:30: Elora Singers. Soup and Song: Fauré's Requiem. Fauré's Requiem. Elora Singers. St. John's Anglican Church, 36 Henderson St., Elora. 519-846-0331 or www.elorasingers. ca/events. General: \$45(lunch + concert); \$30(concert only). Student: \$30(lunch + concert); \$15(concert only). Child(14 snd under): \$15(lunch + concert); \$10(concert only).
- 2:00: **Soulpepper**. *De Profundis: Oscar Wilde in Jail*. See Feb 1. Also Feb 10(8pm), 11(2pm), 13(8pm), 14(2pm & 8pm), 15(8pm), 16(8pm), 17(2pm & 8pm), 18(2pm).
- 3:00: Avenue Road Music. Two Pianos, Many Hands. Mozart: Music from The Magic Flute; Tchaikovsky (arr. Pletnev): Nutcracker Suite; Barber: Souvenirs (Ballet Suite). Ron Tomarelli & Kathleen Penny, pianos. Avenue Road Music and Performance Academy, Gordon Lightfoot Concert Hall, 460 Avenue Rd. www.avenueroadmusic.com or info@avenueroadmusic.com or 416-922-0855. \$30.
- 3:00: Hamilton Philharmonic Orchestra. Mozart, Strauss & Evangelista Matinee. Evangelista: Airs d'Espagne pour orchestre à cordes; R. Strauss: Horn Concerto No.1; Mozart: Symphony No.40. Jessie Brooks, horn; Caleb Young, conductor. FirstOntario Concert Hall, 1 Summers Ln., Hamilton. 905-526-7756 or boxoffice@hpo.org. \$20-\$80. 2pm preconcert talk.
- 3:00: Don Wright Faculty of Music. Western University Wind Ensemble & Symphonic Band Concert: Real or Imagined? Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.
- 7:00: Fallsview Casino Resort. The '80's Club: Honeymoon Suite, A Flock of Seagulls, Men Without Hats & Spoons. OLG Stage at Fallsview Casino, 6366 Stanley Ave., Niagara Falls. ticketmaster.ca. \$33.55-\$347.84.
- 7:30: Canadian Opera Company. The Cunning Little Vixen. See Feb 3. Also Feb 14, 16. At 7:30pm unless otherwise noted.
- 7:30: Niagara Symphony Orchestra. NSO Now! 3: Soulful - A Celebration. Gavin Hope, vocalist. FirstOntario Performing Arts Centre, Partridge Hall, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac.ca. \$15.64-\$82.90. Also Feb 11(2:30pm).
- 7:30: University of Toronto Faculty of Music. University of Toronto Faculty of Music Gospel Choir: A Celebration of Black History Through Music. MacMillan Theatre, Edward Johnson Building, 80 Queen's Park. 416-978-3750 or www.music.utoronto.ca. Free.
- 7:30: Untitled Ensemble Chamber Music Society. Land of Lakes Showcase: Brass! Works by Lauren Greenberg, Aidan Zhou,

Chris Evan Hass, Greg Bartholomew, Justin Gruber, and others. Freddy Abu Sido, trumpet; Michael Barth, trumpet; Luke Roussy; bass trombone; Hanna Wilson, tenor trombone; Chris Buchner, horn. Array Space, 155 Walnut Ave. www.eventbrite.ca/e/landof-lakes-showcase-ontarios-musical-gemsbrass-tickets-745738402637. \$30.

- 7:30: **Brampton On Stage**. *She Will Be Heard The Rose Orchestra*. The Rose Brampton, 1 Theatre Lane, **Brampton**. 905-874-2800. \$15-\$39.
- 8:00: Royal Conservatory of Music.
  Chamber & String Concerts Series: Isabelle Faust, Alexander Melnikov, and Jean-Guihen Queyras. Beethoven: Piano Trio in D 0p.70 No.1 ("Ghost"); Carter: Epigrams for violin, cello, and piano; Dvořák: Piano Trio No.4 in e 0p.90 B166 ("Dumky"). Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208; rcmusic.com/performance. From \$40.
- 8:00: Toronto Consort. Songs of the Palace. Artistic Direction by Esteban La Rotta.
   Works by Encina, Enriquez, Triana, Agricola, Brumel, Obrecht, and Josquin. Trinity-St. Paul's Centre, Jeanne Lamon Hall, 427 Bloost. W. www.torontoconsort.org or 416-964-6337. From \$20. Also Feb 9.
- 8:00: Mississauga Symphony Orchestra.
   Fully Staged Opera: Tosca. Music by Giacomo Puccini. Living Arts Centre, Hammerson Hall, 4141 Living Arts Dr., Mississauga. www.mississaugasymphony.ca or 905-306-6000.
   From \$50. Also Feb 8.
- 8:00: Small World Music. Sina Bathiae.
  Opera House, 735 Queen St. E. info@small-worldmusic.com or www.smallworldmusic.com. From \$40.
- 8:00: **Soulpepper**. *De Profundis: Oscar Wilde in Jail*. See Feb 1. Also Feb 11(2pm), 13(8pm), 14(2pm & 8pm), 15(8pm), 16(8pm), 17(2pm & 8pm), 18(2pm).

### **Sunday February 11**

- 11:00am: Toronto Symphony Orchestra. Relaxed Concert: SingSong. Designed to be more welcoming to the neurodiverse community, including those on the autism spectrum, those with sensory and communications disorders, ADHD, learning disabilities, or dementia, or those who simply prefer a more relaxed concert experience. Yelin Youn, flute; Daniel Bartholomew-Poyser, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$23. Also Regular Concerts at 1:30pm & 4pm.
- 1:15: Mooredale Concerts. Music & Truffles KIDS. Eric Lu, piano. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-922-3714 x103; 647-988-2012 (eve/wknd). \$25.
- 1:30: Toronto Symphony Orchestra. Young People's Concert: Singsong. Yelin Youn, flute; Daniel Bartholomew-Poyser, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$30. Also 4pm. Relaxed Concert at 11am.
- 2:00: Wychwood Clarinet Choir. Wychwood Clarinet Choir at the Movies! Mancini: Pink Panther; Morricone: Cinema Paradiso; Oscar Medley (arr. Howard Cable); Morricone: Gabriel's Oboe; Gershwin: An American in Paris (arr. Roy Greaves). Wychwood Clarinet Choir; Michele Jacot, director & clarinet solo. St. Michael and All Angels Anglican Church, 611 St. Clair Ave. W. www.wychwoodclarinetchoir.ca. \$25; \$15(sr/st).

- 2:00: Hugh's Room Live. J. S. Bach's Long Walk in the Snow. Lori Gemmell, harp; Patricia O'Callaghan, voice; Kevin Fox, voice & cello; Yolanda Bruno, violin; Michael Bridge, accordion; and Tom Allen, storyteller. 296 Broadview Ave. www.showpass.com/jsbachs-long-walk-in-the-snow-2. \$40.
- 2:00: **Soulpepper**. *De Profundis: Oscar Wilde in Jail*. See Feb 1. Also Feb 13(8pm), 14(2pm & 8pm), 15(8pm), 16(8pm), 17(2pm & 8pm), 18(2pm).
- 2:30: Niagara Symphony Orchestra. NSO Now! 3: Soulful A Celebration. Gavin Hope, vocalist. FirstOntario Performing Arts Centre, Partridge Hall, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac.ca. \$15.64-\$82.90. Also Feb 10(7:30pm).
- Concerts Series: Hélène Grimaud. Bach: Chaconne from Partita No.2 for Violin in d BWV1004 (arr. Busoni); Beethoven: Piano Sonata No.30 in E 0p.109; Schumann: Piano Sonata No.1 in f-sharp 0p.11. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208; rcmusic.com/performance. From \$50.
- 3:00: Burlington Symphony Orchestra. An Afternoon at the Opera. a melodic journey of beloved arias and overtures, spotlighting exceptional guest opera artists. Burak Yahman, tenor & Leanne Kaufman, soprano. Burlington Performing Arts Centre, 440 Locust St., Burlington. 905-681-6000 or www.burlingtonsymphony.ca. \$15-\$50.
- 3:00: Oriana Singers. Winter Frost, Snow and Ice. New works by Mark Sirett and Beth Hanson; and other works. St. Peter's Anglican Church, 55 King Street W., Cobourg. www. orianasingers.com.

### MOOREDALECONCERTS.COM



- 3:15: Mooredale Concerts. Eric Lu, piano. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-922-3714 x103; 647-988-2012 (eve/wknd). \$55; \$50(sr); \$30(st).
- 4:00: Toronto Symphony Orchestra.

  Young People's Concert: Singsong. Yelin Youn,
  flute; Daniel Bartholomew-Poyser, conductor.
  Roy Thomson Hall, 60 Simcoe St. 416-5983375. From \$30. Also 1:30 pm. Relaxed Concert at 11am.
- 8:30: **The Songs Quartet**. *In Concert*. Sophia Perlman, voice; Ted Quinlan, guitar; Chris Gale,

saxophone; Brendan Davis, bass. Rex Hotel Jazz and Blues Bar, 194 Queen St. W. www. therexshop.ca/collections/live-shows. .

### **Monday February 12**

8:00: Heliconian Club. Piano Recital.
 Bach: Partita No.4 in D BWV 828; Rachmaninoff: Sonata No.1 in d Op.28. Ben Cruchley, piano. Heliconian Hall, 35 Hazelton Ave. www.bencruchley.com. Pay-what-you-can (\$25 suggested).

### Tuesday February 13

- 12:00 noon: Canadian Opera Company.

  Instrumental Series: Taylor Academy Rising Stars. Students of The Taylor Academy at The Royal Conservatory. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.coc. ca/free-concert-series. Free.
- 12:10: Nine Sparrows Arts Foundation. Lunchtime Chamber Music: Piano Recital. Cecilia Chow, piano. Yorkminster Park Baptist Church, 1585 Yonge St. 416-922-1167 or www.yorkminsterpark.com. Free. Donations welcome.
- 1:00: St. James Cathedral. Tuesday Organ Recital. Nathan Jeffery, organ. Cathedral Church of St. James, 106 King St. E. 416-364-7865 or www.stjamescathedral.ca/recitals. Free. Donations encouraged.
- 7:00: Canadian Opera Company. The Cunning Little Vixen Relaxed Performance.
  See Feb 3. Also Feb 14, 16. At 7:30pm unless otherwise noted.
- 7:30: Smoke Show BBQ & Brew. Tuesday Horns: Live and in Person! Music by Blood, Sweat & Tears, Lighthouse, Stevie Wonder, and others. Smoke Show BBQ and Brew, 744 Mount Pleasant Rd. 416-901-7469. Performing every second Tuesday.
- 7:30: University of Toronto Faculty of Music. Chamber Choir, MacMillan Singers, Soprano-Alto Chorus, and Tenor-Bass Chorus. Calvin Presbyterian Church, 26 Delisle Ave. 416-408-0208. \$30; \$20(sr); \$10(st). U of T students admitted free with a valid TCard, space permitting.
- ◆ 7:30: Don Wright Faculty of Music. Choral Concert Lunchtime Series: Chorale. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.

- 8:00: Music Toronto. Maria Thompson Corley, Piano. Works by Beethoven, Chopin, H. Leslie Adams, Eleanor Alberga, Ravel, and others. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 option 2. \$47.50-\$52; \$10(st).
- 8:00: Toronto Symphony Orchestra. Year of the Dragon: A Lunar New Year Celebration. Featuring beloved classics including the Butterfly Lovers Concerto and Song of the Pipa, performed by the TSO and special guests in honour of the Year of the Dragon. Dashan, host. Roy Thomson Hall, 60 Simcoe St. 416-598-3375 or www.tso.ca. From \$55.
- 8:00: **Brampton On Stage**. *B-Jazzed Mardis Gras Mambo*. The Rose Brampton, 1 Theatre Lane, **Brampton**. 905-874-2800. \$20-\$29
- 8:00: **Soulpepper**. *De Profundis: Oscar Wilde in Jail*. See Feb 1. Also Feb 14(2pm & 8pm), 15(8pm), 16(8pm), 17(2pm & 8pm), 18(2pm).

### Wednesday February 14

- 12:00 noon: Canadian Opera Company. Vocal Series: Love & Song. Simone McIntosh, mezzo. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.coc.ca/free-concertseries. Free.
- 12:30: Don Wright Faculty of Music. Choral Concert Lunchtime Series: Western University Singers. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.
- 2:00: **Soulpepper**. *De Profundis: Oscar Wilde in Jail*. See Feb 1. Also Feb 14(8pm), 15(8pm), 16(8pm), 17(2pm & 8pm), 18(2pm).
- 6:15: St. Bartholomew's Anglican Church.

  Ash Wednesday. Lotti: Missa Brevis in D;

  A. Scarlatti: Miserere mei, Domine; Croce:

  Exaltabo te, Domine. 509 Dundas St. E. www.

  stbartstoronto.ca/music-lent-2024. Free.
- 7:00: Kitchener-Waterloo Chamber Music Society. The Phoenix Trio. Weber: Trio in g Op.63; Louise Farrenc: Trio Op.45A; Ange Flégier: Love Song; Amy Beach: Two Pieces Op.90; Martinů: Trio. Cathy Anderson, cello; Beth Ann de Sousa, piano; Wendy Wagler, flute. First United Church, 16 William St. W., Waterloo. 519-569-1809 or www.ticketscene.ca/kwcms. \$25; \$15(st).
- 7:30: Canadian Opera Company. The Cunning Little Vixen. See Feb 3. Also Feb 16. At 7:30pm unless otherwise noted.
- 8:00: Royal Conservatory of Music. Music Mix Series: The Hot Sardines: Valentine's Day. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208; rcmusic.com/performance. From \$65.
- \*\*B:00: Burlington Performing Arts Centre. The Dreamboats. Burlington Performing Arts Centre Main Theatre, 440 Locust St., Burlington. www.burlingtonpac.ca/events/dreamboats or 905-568-1600. From \$44.50.
- 8:00: Mansfield Entertainment. 'Til I Hear You Sing! Music of Andrew Lloyd Webber. Selections from Phantom, Cats, Evita, Joseph, Jesus Christ Superstar, and other works. Performers: Craig Maguire, Rebecca Rodley, Sydney Gauvin, Jordan Robertson-Reid, Sam Moffatt (piano). George Weston Recital Hall, Meridian Arts Centre, 5040 Yonge St. 416-366-7723 or www.mansfieldshows.com.
- 8:00: Hugh's Room Live. A Jazzy Valentine

Ausic TORONTO



February 13 at 8pm
MARIA THOMPSON
CORLEY, piano

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### LIVE OR ONLINE | Feb 1 to Apr 7, 2024

with Michah Barnes. Michah Barnes, vocalist; Michael Shand, piano; Russ Boswell, bass; and Amhed Mitchel, drums. 296 Broadview Ave. www.showpass.com/micahbarnes. \$38.50.

- 8:00: **Soulpepper**. *De Profundis: Oscar Wilde in Jail*. See Feb 1. Also Feb 15(8pm), 16(8pm), 17(2pm & 8pm), 18(2pm).
- 8:30: Fallsview Casino Resort. On Your Feet!: The Story of Emilio and Gloria Estefan. Fallsview Casino Resort, Avalon Theatre, 6380 Fallsview Blvd., Niagara Falls. 1-877-833-3110 or www.ticketmaster.ca. From \$45. Also Feb 15(3pm & 8:30pm), 16(9pm), 17(3pm & 9pm), 18(3pm & 8:30pm).

### **Thursday February 15**

- 12:00 noon: **Metropolitan United Church**. *Noon at Met Spies, Catholics & Calvinists*. Sweelinck: Chromatic Fantasia; Bull: Salve Regina; Romano/Philips: Amarilli; Dowland/ Byrd: Lachrymae; Van Noordt: Psalm 24. Jonathan Oldengarm, harpsichord/positive/ organ. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x226. Freewill donation.
- 12:00 noon: Canadian Opera Company.

  Showcase Series: Black History Month Redefining Resilience. Artists In Motion is a
  dance company led by, focused on, and serving the Black community that creates works
  to inspire actionable change on issues of
  social justice and the perception of Black culture. This project investigates acts of resistance and survival while celebrating and
  honouring Black joy and pride within our
  communities. Richard Bradshaw Amphithearts, 145 Queen St. W. www.coc.ca/free-concert-series. Free. Tickets required.
- 12:30: Don Wright Faculty of Music. Choral Concert Lunchtime Series: Les Choristes. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.
- 3:00: Fallsview Casino Resort. On Your Feet!: The Story of Emilio and Gloria Estefan. Fallsview Casino Resort, Avalon Theatre, 6380 Fallsview Blvd., Niagara Falls. 1-877-833-3110 or www.ticketmaster.ca. From \$45. Also Feb 14(8:30pm), 15(8:30pm), 16(9pm), 17(3pm & 9pm), 18(3pm & 8:30pm).

- 7:30: FirstOntario Performing Arts Centre. Kandace Springs with Sammy Jackson. In late 2021, Kandace Springs experienced a personal loss when her father, Kenneth "Scat" Springs, passed away due to complications from a prior illness. Paying tribute to the man who had encouraged her to play piano and sing, Kandace is releasing her upcoming album Run Your Race. Along with her all women trio, she is set to give audiences a night of music they won't soon forget. FirstOntario Performing Arts Centre, Partridge Hall, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac.ca. \$39; \$35(members).
- 7:30: Korean Canadian Symphony Orchestra. "From the New World". Dvořák: Cello Concerto in b Op.104; Dvořák: Symphony No. 9 in e Op. 95 "From the New World". Daniel Hamin Go, cello; Sharon Lee, conductor. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. www.kcso. ca. \$30: \$20(st).
- 8:00: **Hugh's Room Live**. *Dizzy and Fay*. 296 Broadview Ave. www.showpass.com/dizzy-and-fay. \$30.
- 8:00: Hart House Orchestra. Winter Concert. Berlioz: Overture to Benvenuto Cellini; Weber: Clarinet Concerto No.2; Elgar: Enigma Variations. Hart House, Great Hall, 7 Hart House Circle. 416-978-2452 or www.harthouseorchestra.ca. Free. Seating is limited. Donations appreciated at the door and online at www.harthouseorchestra.ca/support.
- 8:00: Brampton On Stage. Kandace Springs. Lester B. Pearson Theatre, 150 Central Park Dr., Brampton. 905-874-2800 or www.tickets.brampton.ca. From \$20.
- 8:00: Brampton On Stage. The Trews Presents The House of Ill Fame 20th Anniversary Tour. The Rose Brampton, 1 Theatre Lane, Brampton. 905-874-2800. \$20-\$59.
- 8:00: **Soulpepper**. *De Profundis: Oscar Wilde in Jail*. See Feb 1. Also Feb 16(8pm), 17(2pm & 8pm), 18(2pm).
- 8:30: Fallsview Casino Resort. On Your Feet!: The Story of Emilio and Gloria Estefan. Fallsview Casino Resort, Avalon Theatre, 6380 Fallsview Blvd., Niagara Falls.

1-877-833-3110 or www.ticketmaster.ca. From \$45. Also Feb 14(8:30pm), 15(3pm), 16(9pm), 17(3pm & 9pm), 18(3pm & 8:30pm).

### Friday February 16

- 12:10: Music at St. Andrew's. Noon Time Recital. Lisa Tahara, piano. St. Andrew's Presbyterian Church, 73 Simcoe St. 416-593-5600 x220. Free. Donations welcome.
- 12:30: Don Wright Faculty of Music. Western University Symphony Orchestra. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.
- 6:00: St. Bartholomew's Anglican Church. 150th Anniversary Dedication Mass. Gabrieli: Missa Brevis in F; Orlando di Lasso: Si coeli et coeli coelorum; Victoria: O quam metuendus est locus iste. 509 Dundas St. E. www. stbartstoronto.ca/music-lent-2024. Free.
- 7:30: Canadian Opera Company. The Cunning Little Vixen. See Feb 3.
- 7:30: Toronto Symphony Orchestra. Film Screening: Superman In Concert. Music by John Williams. Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$55. Also Feb 17.
- 7:30: The Isabel Voices. Craig Hella Johnson: Considering Matthew Shepard. NOTE: Audience members are warned of strong language and intense themes in the piece. Contains direct quotations of the bigoted, homophobic words of Westboro Baptist Church members, who picketed Shepard's funeral. Isabel Bader Centre for the Performing Arts, Jennifer Velva Bernstein Performance Hall, 390 King St. W., Kingston. www.queensu.ca/theisabel/whats-on/breath-life-presented-isabel-voices. \$30; \$25(sr); \$15(st). Livestream: Pay What You Can Donation \$10/\$25/\$35/\$50/\$100/\$200. LIVE & LIVESTREAM.
- 7:30: Brantford Music Club. Young Artists' Recital. Emily Alway, piano; Natalie
  Hall, piano; Paris District High School Symphonic Band (Roger Winter, director). Sanderson Centre for the Performing Arts,
  88 Dalhousie St., Brantford. 519-758-8090 or www.brantfordmusicclub.com. \$30; \$10(st);
   Free(elementary st).
- 8:00: **Brampton On Stage**. *HYPE Curated by Jemane Kent*. The Rose Studio, 1 Theatre Ln., **Brampton**. 905-874-2800. \$10.
- 8:00: **Soulpepper**. *De Profundis: Oscar Wilde in Jail*. See Feb 1. Also Feb 17(2pm & 8pm), 18(2pm).
- 8:30: Caliban Arts Theatre. Ethnic Heritage Ensemble 50th Anniversary Tour. Celebrating 50 years of The Ethnic Heritage Ensembles Legacy. Dr. Kahil El'Zabar, percussion & voice; Corey Wilkes, trumpet & percussions; Alex Harding, baritone saxophone. The Redwood Theatre, 1300 Gerrard St. E. www. calibanartstheatre.com or 416-274-4082. \$45(Early Bird until Jan 19; \$60/\$50(adv).
- 9:00: Fallsview Casino Resort. On Your Feet!: The Story of Emilio and Gloria Estefan. Fallsview Casino Resort, Avalon Theatre, 6380 Fallsview Blvd., Niagara Falls. 1-877-833-3110 or www.ticketmaster.ca. From \$45. Also Feb 14(8:30pm), 15(3pm & 8:30pm), 17(3pm & 9pm), 18(3pm & 8:30pm).

### Saturday February 17

• 2:00: **Soulpepper**. *De Profundis: Oscar Wilde in Jail*. See Feb 1. Also Feb 17(8pm), 18(2pm).

- 3:00: Toronto Symphony Orchestra.

  Toronto Symphony Youth Orchestra: Britannia. Works by Holst, Elgar, and Debussy.

  Simon Rivard, conductor. George Weston Recital Hall, Meridian Arts Centre,

  5040 Yonge St. 416-598-3375. From \$34.
- 3:00: Fallsview Casino Resort. On Your Feet!: The Story of Emilio and Gloria Estefan. Fallsview Casino Resort, Avalon Theatre, 6380 Fallsview Blvd., Niagara Falls. 1-877-833-3110 or www.ticketmaster.ca. From \$45. Also Feb 14(8:30pm), 15(3pm & 8:30pm), 16(9pm), 17(9pm), 18(3pm & 8:30pm).
- 4:30: Beach United Church. Music for the Soul with Opera Revue. Opera Revue: Danie Friesen, soprano; Alexander Hajek, baritone; Claire Elise Harris, piano. 140 Wineva Ave. 416-691-8082. Pay what you can.
- 7:30: Toronto Symphony Orchestra. Film Screening: Superman In Concert. Music by John Williams. Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$55. Also Feb 16.
- 7:30: Friends of Music at St. Thomas's. The Music of Friends: Mozart, Haydn and Their Circle. Vanhal: String Quartet in G Op.6 No.4; Bologne: String Quartet in f Op.14 No.3; Haydn: String Quartet in g Op.20 No.3; Mozart: String Quartet No.15 in d K.421. The Eybler Quartet. St. Thomas's Anglican Church, 383 Huron St. www.stthomas.on.ca or 416-483-5488. Pay What You Wish (\$40 suggested). Pre-concert chat at 6:45pm.
- 8:00: Burlington Performing Arts Centre.
   Dwayne Gretzky. Burlington Performing Arts
   Centre Main Theatre, 440 Locust St., Burlington.
   www.burlingtonpac.ca/events/dwaynegretzky or 905-568-1600. From \$44.50.
- 8:00: Acoustic Harvest. The Russell de Carle Trio with Steve Briggs. St. Paul's United Church (Scarborough), 200 McIntosh St., Scarborough. www.acousticharvest.ca or 416-729-7564. \$30.
- 8:00: Hugh's Room Live. The Lonesome Ace Stringband. John Showman, fiddle; Chris Coole, clawhammer banjo, and Max Heineman, upright bass. 296 Broadview Ave. www.showpass.com/lonesome-ace-string-band/. \$30.
- 8:00: **Soulpepper**. *De Profundis: Oscar Wilde in Jail*. See Feb 1. Also Feb 18(2pm).
- 8:00: Nathaniel Dett Chorale. Voices of the Diaspora: Haitian Voices. Works by





The Eybler Quartet

The Music of Friends: Mozart, Haydn & Their Circle Saturday, February 17 7:30 pm (pre-concert chat 6:45)

St. Thomas's Church 383 Huron Street

Pay what you wish (\$40 suggested) Tickets: scan code above (or purchase at the door)

stthomas.on.ca/friends-of-music



Sydney Guillaume. Grace Church on-the-Hill, 300 Lonsdale Rd. www.nathanieldettchorale.org. \$45; \$39(sr 65+); \$15(st); Free(12 and under).

• 9:00: Fallsview Casino Resort. On Your Feet!: The Story of Emilio and Gloria Estefan. Fallsview Casino Resort, Avalon Theatre, 6380 Fallsview Blvd., Niagara Falls. 1-877-833-3110 or www.ticketmaster.ca. From \$45. Also Feb 14(8:30pm), 15(3pm & 8:30pm), 16(9pm), 17(3pm), 18(3pm & 8:30pm).

### **Sunday February 18**

- 2:00: **Soulpepper**. *De Profundis: Oscar Wilde in Jail*. See Feb 1.
- 3:00: Fallsview Casino Resort. On Your Feet!: The Story of Emilio and Gloria Estefan. Fallsview Casino Resort, Avalon Theatre, 6380 Fallsview Blvd., Niagara Falls. 1-877-833-3110 or www.ticketmaster.ca. From \$45. Also Feb 14(8:30pm), 15(3pm & 8:30pm), 16(9pm), 17(3pm & 9pm), 18(8:30pm).
- 7:00: Apocryphonia. Rossi of Mantua: The Songs of Salamone. Works by Salamone Rossi, Claudio Monteverdi, and Giovanni Gastoldi. Diapente Renaissance Vocal Quintet: Jane Fingler, soprano; Peter Koniers, countertenor; Alexander Cappellazzo, tenor; Martin Gomes, bass. Heliconian Hall, 35 Hazelton Ave. 514-378-2558. Pay What You Can: suggested \$20-\$30.
- 8:30: Fallsview Casino Resort. On Your Feet!: The Story of Emilio and Gloria Estefan. Fallsview Casino Resort, Avalon Theatre, 6380 Fallsview Blvd., Niagara Falls. 1-877-833-3110 or www.ticketmaster.ca. From \$45. Also Feb 14(8:30pm), 15(3pm & 8:30pm), 16(9pm), 17(3pm & 9pm), 18(3pm).

### Monday February 19

- 10:00am: FirstOntario Performing Arts Centre. The Drama Garden by Carousel Players. FirstOntario Performing Arts Centre, Robertson Theatre, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac.ca. \$10. Also 11am, 1pm, 2pm, 3pm.
- 10:30am: FirstOntario Performing Arts Centre. Postcards From A Blue Planet: A Musical Adventure. FirstOntario Performing Arts Centre, Cairns Recital Hall, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac.ca. \$20. Also 12:30pm.
- 11:00am: FirstOntario Performing Arts Centre. The Drama Garden by Carousel Players. FirstOntario Performing Arts Centre, Robertson Theatre, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac.ca. \$10. Also 10am, 1pm, 2pm, 3pm.

- 12:30: FirstOntario Performing Arts Centre. Postcards From A Blue Planet: A Musical Adventure. FirstOntario Performing Arts Centre, Cairns Recital Hall, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@ firstontariopac.ca. \$20. Also 10:30am.
- 1:00: FirstOntario Performing Arts Centre. The Drama Garden by Carousel Players. FirstOntario Performing Arts Centre, Robertson Theatre, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac.ca. \$10. Also 10am, 11am, 2pm, 3pm.
- 2:00: FirstOntario Performing Arts Centre. No Excuses, No Limits By ILL-ABILITIES. Redouan "Redo" Ait Chitt, Sergio "Checho" Carvajal, Jung Soo "Krops" Lee, Jacob "Kujo" Lyons, Lucas "Perninha" Machado and others. FirstOntario Performing Arts Centre, Partridge Hall, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac. ca. \$25.
- 2:00: FirstOntario Performing Arts Centre. The Drama Garden by Carousel Players. FirstOntario Performing Arts Centre, Robertson Theatre, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac.ca. \$10. Also 10am, 11am, 1pm, 3pm.
- 2:00: Hannaford Street Silver Band. Band Together. Hannaford Street Silver Band; Hannaford Youth Band. Metropolitan United Church, 56 Queen St. E. Free. www.hssb.ca/events/band-together-2/.
- 3:00: FirstOntario Performing Arts Centre. The Drama Garden by Carousel Players. FirstOntario Performing Arts Centre, Robertson Theatre, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac.ca. \$10.
- 7:30: St. Wulfric's Concert Society. Quintingency Quintet Plays Music to Warm a Cold Evening. Works by Matthieu Lussier, Paquito D'River, Eugene Bozza, and Colin Eatock. Jaye Marsh, flutes; Heather MacDonald, oboe; Le Lu, clarinet; Christian Sharpe, bassoon; Chris Buchner, horn; Colin Eatock, host. Heliconian Hall, 35 Hazelton Ave. 416-926-8954. PWYC (suggested: \$20). Tropical attire encouraged.

### **Tuesday February 20**

• 12:00 noon: Canadian Opera Company. Vocal Series: A Musical Scripture. The story of Portia White, the daughter of a Negro Baptist minister, is a story of Black joy and Black musical royalty. This performance is a celebration of soul-stirring songs adjacent to and immersed in the fabric of Aportia Chryptych: A Black Opera for Portia White, premiering at the COC this June. Richard Bradshaw

- Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.coc. ca/free-concert-series. Free.
- 12:10: Nine Sparrows Arts Foundation.

  Lunchtime Chamber Music: Rising Stars

  Recital. Featuring students from the Glenn
  Gould School at the Royal Conservatory of

  Music. Yorkminster Park Baptist Church,
  1585 Yonge St. 416-922-1167 or www.yorkminsterpark.com. Free. Donations welcome.
- 1:00: St. James Cathedral. Tuesday Organ Recital. Eric Tyson, organ. Cathedral Church of St. James, 106 King St. E. 416-364-7865 or www.stjamescathedral.ca/recitals. Free. Donations encouraged.
- 1:30: Canadian Opera Company. Post-Performance Q&A: Aportia Chryptych in Discussion. Join the COC Teen Council for an interactive discussion with the Aportia Chryptych: A Black Opera for Portia White creative team following their Free Concert Series performance. Learn more about Aportia Chryptych, a new work premiering at the COC Theatre this June. Explore the process of creating, producing, and performing this innovative work. Facilitated by the COC Teen Council, participants will have the opportunity to learn about Portia White and the legacy of Black voices in Canada. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.coc.ca/free-concertseries, Free.

### Wednesday February 21

- 5:30: Canadian Opera Company. Jazz Series: New Jazz. Schulich School of Music presents the McGill Chamber Jazz Orchestra. Richard Bradshaw Amphitheatre, Four Sasons Centre for the Performing Arts, 145 Queen St. W. www.coc.ca/free-concertseries. Free.
- 7:00: Heliconian Club. Joenne Dumitrascu & Jelena Cingara: Connecting Through Sound. Janet Catherine Dea, soprano & Caitlin Holland, soprano. Heliconian Hall, 35 Hazelton Ave. www.eventbrite.com/e/conecting-through-sound-toronto-edition-tickets-796554514997. \$25. Post-concert wine reception.
- 8:30: Fallsview Casino Resort. Boys II Men. OLG Stage at Fallsview Casino, 6366 Stanley Ave., Niagara Falls. 1-888-325-5788; ticketmaster.ca. \$117.22-\$525.78.

### Thursday February 22

• 12:00 noon: **Metropolitan United Church**. *Noon at Met*. Elijah Stevens, piano.

- Metropolitan United Church, 56 Queen St. E. 416-363-0331 x226. Freewill donation.
- 12:00 noon: Canadian Opera Company. Showcase Series: Black History Month -Unyielding Roots. Rashaan Allwood, Katheryn Patricia Cobbler, and Nadine Anyan present a multimedia performance of their original compositions that reflect the Caribbean African diaspora experience including diverse styles such as ambient, jazz, folk, contemporary, hip-hop, and classical accompanied by visuals from life in the Caribbean and Canada, exploring themes of being raised within multiple cultures, redefining beauty against a North American colonial landscape. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.coc.ca/free-concert-series. Free. Tickets required.
- 7:00: Kitchener-Waterloo Chamber Music Society. Pavel Steidl, Classical Guitar. Keffer Memorial Chapel, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-569-1809 or www.ticketscene.ca/kwcms. \$35; \$20(st).
- 7:00: Toronto City Opera. Susannah. Music by Carlisle Floyd. Fully staged with piano accompaniment. Sung in English with English supertitles. Al Green Theatre, 750 Spadina Ave. www.torontocityopera.com/tickets. From \$35. Also Feb 24(2pm) & 25(2pm).
- 7:30: FirstOntario Performing Arts Centre. The Trews House of Ill Fame 20th Anniversary Tour. FirstOntario Performing Arts Centre, Partridge Hall, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@ firstontariopac.ca. \$55; \$49 (members).
- 7:30: Confluence Concerts. Side by Side.
   A coming together of young artists working side-by-side to create unexpected collaborations. Heliconian Hall, 35 Hazelton Ave.
   www.bemusednetwork.com/events. \$25.
   Also Feb 23.
- 8:00: **Brampton On Stage**. Flavours & Vibes Jesse Royal Live in Concert. MC Bonde, Joshua Lucas, The Human Rights, Omega Mighty and Kairo McLean. The Rose Brampton, 1 Theatre Lane, **Brampton**. 905-874-2800. \$20-\$49.
- 8:00: Music Toronto. Ying Quartet. Dvořák: Excerpts from Cypresses B.152; Carter Pann: Love Letters; Paul Moravec: Anniversary Dances; Dvořák: String Quartet No.10 in E-flat Op.51 B.92. Ying Quartet: Robin Scott, violin; Janet Ying, violin; Phillip Ying, viola; David Ying, cello. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 option 2. \$47.50-\$52; \$10(st).



### LIVE OR ONLINE | Feb 1 to Apr 7, 2024



• 8:30: Fallsview Casino Resort. Taylor Hicks Night Moves. Avalon Theatre (Fallsview Casino), 6380 Fallsview Blvd., Niagara Falls. www.ticketmaster.ca. From \$51.

### Friday February 23

• 12:00 noon: Canadian Opera Company.

Instrumental Series: Gone with the Winds Cecilia Livingston with Mozart and Dvořák. Mozart: Divertimento No.12; Dvořák: Serenade for
Winds; Cecilia Livingston: Gone with the Winds.

Woodwinds from the COC Orchestra. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. www. coc.ca/free-concert-series. Free.

- 12:10: Music at St. Andrew's. Noon Time Recital. Works by Schubert, Schmidt, and Mozetich. Carina Shum, piano. St. Andrew's Presbyterian Church, 73 Simcoe St. 416-593-5600 x220. Free. Donations welcome.
- 7:30: Toronto Symphony Orchestra. Stravinsky's Pulcinella. Kelly-Marie Murphy: Curiosity, Genius, and the Search for Petula Clark (TSO Commission); Stravinsky: Divertimento from The Fairy's Kiss (1949 version); Stravinsky: Pulcinella. Gustavo Gimeno, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$35. Also Feb 24(8pm).
- 7:30: Confluence Concerts. Side by Side. A coming together of young artists working side-by-side to create unexpected collaborations. Heliconian Hall, 35 Hazelton Ave. www.bemusednetwork.com/events. \$25. Also Feb 22.
- 7:30: Music at St. Andrew's. Black History: Songs & Stories. Peterson: Hymn to Freedom; Simone: To Be Young, Gifted & Black; Holiday: God Bless the Child. Shelley Hamilton, vocalist; John Campbell, vocalist; Mark Cassius, vocalist; Jordan Klapman Quartet. St. Andrew's Presbyterian Church, 73 Simcoe St. 416-593-5600 x220 or www.standrewstoronto.org or Evenbrite. \$30.
- 7:30: Fallsview Casino Resort. Colbie Caillat. OLG Stage at Fallsview Casino, 6366 Stanley Ave., Niagara Falls. ticket-master.ca. \$70.20-\$99.45.



tafelmusik.org

- 8:00: Tafelmusik. Passions Revealed.
  Locatelli: Concerto grosso in c; Telemann:
  Orchestral Suite in B-flat; Vivaldi: Bassoon
  Concerto "La Notte (The Night)"; Fasch: Overture; Marais: Chaconne from Alcyone; Bach:
  Concerto for Two Violins in d. Aislinn Novom,
  violin; Dominic Teresi, bassoon; Tafelmusik
  Baroque Orchestra. Jeanne Lamon Hall, Trinity-St. Paul's Centre, 427 Bloor St. W. www.
  tafelmusik.org/passions or 416-964-6337.
  From \$47. Also Feb 24(8pm) & 25(3pm).
- 8:00: Art of Time Ensemble/Koffler Arts. Dance to the Abyss. Excerpts from Kurt Weill's The Threepenny Opera Suite and works by Mischa Spoliansky, Erwin Schulhoff, and other artists whose names are largely lost to history. Art of Time Ensemble featuring John Millard, Patricia O'Callaghan, and Martha Burns. Harbourfront Centre Theatre, 235 Queens Quay W. 416-973-4000. From \$39. Also Feb 24(8pm) & 25(2pm).
- 8:00: **Brampton On Stage**. *Choir! Choir! Choir! Mamma Mia! Epic Abba Sing-along*. The Rose Brampton, 1 Theatre Lane, **Brampton**. 905-874-2800. \$20-\$34.
- 8:00: **Brampton On Stage**. *Drivewire*. The Rose Studio, 1 Theatre Ln., **Brampton**. 905-874-2800. \$15.
- 8:00: Humber Music. Ingrid Jensen and the Humber Jazz Big Band. Latin Jazz Band directed by Hilario Duran, the Salsa Band Directed by Sean Bellaviti, and the Brazilian Jazz Ensemble Directed by Aline Homzy. Humber College Auditorium, 3199 Lakeshore Blvd. W. 416-675-3111 or www.Ingrid-Jensen-Humber.eventbrite.ca.

### Saturday February 24

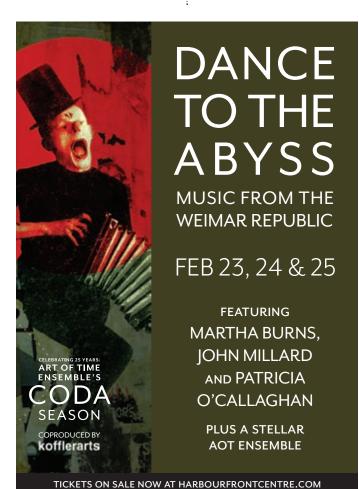
- 2:00: **Toronto City Opera**. *Susannah*. Music by Carlisle Floyd. Fully staged with piano accompaniment. Sung in English with English supertitles. Al Green Theatre, 750 Spadina Ave. www.torontocityopera.com/tickets. From \$35. Also Feb 22(7pm) & 25(2pm).
- 2:00: Peterborough Singers. The Music of Elton John. Barry Haggarty, guitar; Andrew Affleck, bass; Curtis Cronkwright, drums; Anne Normand, piano. Emmanuel United Church (Peterborough), 534 George St. N., Peterborough. 705-745-1820 or www.peterboroughsingers.com. \$35; \$10(st).
- 2:00: Avenue Road Music. Marbin Matinees Concert Series: Harp Recital. Debussy

(arr. Chin): Suite bergamasque, L.75; Dvořák (arr. Lenaerts): "Song to the Moon" from Rusalka; R. Murray Schafer: Excerpts from The Crown of Ariadne; Caroline Lizotte: Suite Galactique Op.39. Charlene Chin, harp. Avenue Road Music and Performance Academy, Gordon Lightfoot Concert Hall, 460 Avenue Rd. www.avenueroadmusic.com or info@avenueroadmusic.com or 416-922-0855. Free. Donations are welcome.

- 7:30: Burlington Performing Arts Centre. Johannes Linstead: From Spain to Cuba. Burlington Performing Arts Centre - Community Studio Theatre, 440 Locust St., Burlington. www.burlingtonpac.ca/events/johannes-linstead or 905-568-1600. From \$44.50.
- 7:30: Guitar Society of Toronto. Pavel Steidl. St. Andrew's Presbyterian Church, 73 Simcoe St. www.guitarsocietyoftoronto.com/concert-season or 416-964-8298. General: \$35(adv)/\$40(door). Seniors: \$30(adv)/\$35(door). Students: \$15(adv)/\$20(door).
- 7:30: London Symphonia. The Spirit and Legacy of Black Music. Experience the impact of Black music through its triumphant sounds from gospel to the blues, from jazz to rock 'n' roll, from R&B to rap. Beau Dixon, curator/singer/piano; Alana Bridgewater, singer; Camille Eanga-Selenge, singer; Robert Ball, singer; Rohan Station, guitars; and other musicians; London Symphonia; Scott Harrison, conductor. Metropolitan United Church, 468 Wellington St., London. 226-270-0910 or www.londonsymphonia.ca. \$70(premium); \$52(adult); \$22(st).
- 7:30: Barrie Concerts Association. Chamber Music Concert. Penderecki String Quartet: Christine Vlajk, viola; Jeremy Bell, violin; Jerzy Kaplanek, violin; Katie Schlalkjer, cello; Ben Smith, piano. Hiway Pentecostal Church, 50 Anne St. N., Barrie. www.barrieconcerts. org. \$45. LIVE & LIVESTREAM.
- 7:30: Oakville Chamber Orchestra. Jewish Heritage Concert. Works by Mahler, Gershwin, Mendelssohn, and Prokofiev. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. www.oakvillechamber.org/program-3-jewish-heritage. From \$20.
- 8:00: Toronto Symphony Orchestra. Stravinsky's Pulcinella. Kelly-Marie Murphy: Curiosity, Genius, and the Search for Petula Clark (TSO Commission); Stravinsky: Divertimento from The Fairy's Kiss (1949 version); Stravinsky: Pulcinella. Gustavo Gimeno, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$35. Also Feb 23(7:30pm).
- 8:00: Tafelmusik. Passions Revealed.
  Locatelli: Concerto grosso in c; Telemann:
  Orchestral Suite in B-flat; Vivaldi: Bassoon
  Concerto "La Notte (The Night)"; Fasch: Overture; Marais: Chaconne from Aleyone; Bach:
  Concerto for Two Violins in d. Aislinn Nosky,
  guest director and violin; Johann Novom,
  violin; Dominic Teresi, bassoon; Tafelmusik
  Baroque Orchestra. Jeanne Lamon Hall, Trinity-St. Paul's Centre, 427 Bloor St. W. www.
  tafelmusik.org/passions or 416-964-6337.
  From \$47. Also Feb 23(8pm) & 25(3pm).
- 8:00: Royal Conservatory of Music. Special Performances: Samara Joy. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208; rcmusic.com/performance. From \$55. Also Feb 25(7pm).
- 8:00: Art of Time Ensemble/Koffler Arts.

  Dance to the Abyss. Excerpts from Kurt

  Weill's The Threepenny Opera Suite and



works by Mischa Spoliansky, Erwin Schulhoff, and other artists whose names are largely lost to history. Art of Time Ensemble featuring John Millard, Patricia O'Callaghan, and Martha Burns. Harbourfront Centre Theatre, 235 Queens Quay W. 416-973-4000. From \$39. Also Feb 23(8pm) & 25(2pm).

• 9:00: Fallsview Casino Resort. Justin Will-man Magic For Humans in Person Tour. Avalon Theatre (Fallsview Casino), 6380 Fallsview Blvd., Niagara Falls. 1-888-325-5788; ticketmaster.ca. \$58.15-\$87.15.

### **Sunday February 25**

- 11:00am: Xenia Concerts/TO Live. Concert with Original music by James Baley and Kyla Charter. With musical ASL interpretation by Phoenix the Fire. All expressions welcome! Feel free to make noise, get up, or stim! Wheelchair accessible venue. Genderneutral, wheelchair accessible washrooms. Musical ASL Interpretation. PDF Venue Guide. Accessible PDF concert programs and listening guide emailed before event. Fidget toys and noise-cancelling earmuffs can be provided upon request (please bring your own if you can). Flexible seating and a separate area for stretch breaks. Visual schedule, Therapy Dogs! Meridian Hall, 1 Front St. E. 647-896-8295. \$5. To eliminate financial barriers to attendance, we will refund your ticket when you arrive at the concert. If you wish to donate to Xenia Concerts, please select the "donation" option and enter the amount you would like to contribute. Also at 2pm.
- 2:00: Art of Time Ensemble/Koffler Arts. Dance to the Abyss. Excerpts from Kurt Weill's The Threepenny Opera Suite and works by Mischa Spoliansky, Erwin Schulhoff, and other artists whose names are largely lost to history. Art of Time Ensemble featuring John Millard, Patricia O'Callaghan, and Martha Burns. Harbourfront Centre Theatre, 235 Queens Quay W. 416-973-4000. From \$39. Also Feb 23(8pm) & 24(8pm).
- 2:00: CAMMAC Toronto Region. Reading for singers and instrumentalists of Scott MacMillan's Celtic Mass for the Sea. Lori-Anne Dolloff, conductor. Christ Church Deer Park, 1570 Yonge St. www.cammac.ca/toronto. \$15; \$10 (members).
- 2:00: Toronto Beach Chorale. Vivaldi and J. S. Bach. Vivaldi: Magnificat RV 610; Introduction RV 639; Gloria in D RV 588; Bach: Cantata No.131 "Auf der Tiefen rufe ich, Herr, zu dir". Toronto Beach Chorale; Jennifer Krabbe, soprano; Rachel Miller, alto; Charles Davidson, tenor; C. Graham Robinson, bass; Chamber Ochestra. Beaches Presbyterian Church, 65 Glen Manor Dr. www.torontobeachchorale.com or 416-839-2058. \$30; \$15(youth).
- 2:00: Toronto City Opera. Susannah. Music by Carlisle Floyd. Fully staged with piano accompaniment. Sung in English with English supertitles. Al Green Theatre, 750 Spadina Ave. www.torontocityopera.com/tickets.
   From \$35. Also Feb 22(7pm) & 24(2pm).
- 2:00: Xenia Concerts/TO Live. Concert with Original Music by James Baley and Kyla Charter. With musical ASL interpretation by Phoenix the Fire. All expressions welcome! Feel free to make noise, get up, or stim! Wheelchair accessible venue. Genderneutral, wheelchair accessible washrooms. Musical ASL Interpretation. PDF Venue Guide. Accessible PDF concert programs and listening guide emailed before event. Fidget

- toys and noise-cancelling earmuffs can be provided upon request (please bring your own if you can). Flexible seating and a separate area for stretch breaks. Visual schedule. Therapy Dogs! Meridian Hall, 1 Front St. E. 647-896-8295. \$5. To eliminate financial barriers to attendance, we will refund your ticket when you arrive at the concert. If you wish to donate to Xenia Concerts, please select the "donation" option and enter the amount you would like to contribute. Also at 11am.
- 2:30: VOICEBOX: Opera in Concert. Ernani. Music by Giuseppe Verdi. With English Surtitles. Andrea Núñez, Rocco Rupolo, Alexander Hajek; Opera in Concert Chorus; Robert Cooper, chorus director; Narmina Afandiyeva, music director & piano. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. www.operainconcert.com or 416-366-7723 or 1-800-708-6754. From \$42.
- 2:30: Orchestra Kingston. Mozart & Vivaldi. Mozart: Horn Concerto; Vivaldi: Concerto for Flute, Oboe & Bassoon; and works by Bizet, Sibelius, Warlock, and McConnachie. Cory van Allen, horn; Chris Scott, flute; Heidi Scott, oboe; Neil Scott, bassoon. The Spire/Sydenham Street United Church, 82 Sydenham St., Kingston. manager.orchestrakingston@gmail.com. \$25; \$20(sr/st); Free(16 & under).
- 3:00: Orchestra Toronto. Symphony of the Sea. Sibelius: The Oceanides Op.73; Mychael Danna: Suite from Life of Pi; Rautavaara: Cantus Arcticus (Concerto for Birds and Orchestra) Op.61; Debussy: La Mer. Divyalakshmi Iyer, vocalist; Joseph Macerollo, accordion; Shawn Mativetsky, tabla; Sundar Viswanathan, bansuri flute; Michael Newnham, conductor. George Weston Recital Hall, Meridian Arts Centre, 5040 Yonge St. 416-467-7142 or www.ticketmaster.ca. From \$14. Pre-concert chat at 2:15pm.
- 3:00: Tafelmusik. Passions Revealed.
  Locatelli: Concerto grosso in c; Telemann:
  Orchestral Suite in B-flat; Vivaldi: Bassoon
  Concerto "La Notte (The Night)"; Fasch: Overture; Marais: Chaconne from Alcyone; Bach:
  Concerto for Two Violins in d. Aislinn Nosky,
  guest director and violin; Johann Novom,
  violin; Dominic Teresi, bassoon; Tafelmusik
  Baroque Orchestra. Jeanne Lamon Hall, Trinity-St. Paul's Centre, 427 Bloor St. W. www.
  tafelmusik.org/passions or 416-964-6337.
  From \$47. Also Feb 23(8pm) & 24(8pm).
- 3:00: Amici Chamber Ensemble. Transylvanian Express. Liszt: Hungarian Rhapsody; Monti: Csárdás; Kodály: Duo for Violin & Cello; Bruch: Three Pieces for Clarinet, Cello & Piano; Bartòk: Contrasts for Violin, Clarinet & Piano. Amici Chamber Ensemble: Joaquin Valdepenas, clarinet; David Hetherington, cello; Serouj Kradjian, piano. Guest artist: Nikki Choi, violin. Mazzoleni Concert Hall, Royal Conservatory, 273 Bloor St. W. 416-408-0208 or www.amiciensemble.com. \$50; \$30(under 30); \$100(donor/VIP).
- 7:00: Royal Conservatory of Music. Special Performances: Samara Joy. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208; rcmusic.com/performance. From \$55. Also Feb 24(8pm).

### **Monday February 26**

■ 7:00: Array/ECCG Gamelan. Evergreen Club Contemporary Gamelan Monthly Meetup. Array Space, 155 Walnut Ave. 416-532-3019. Free.

### Tuesday February 27

- 12:00 noon: Canadian Opera Company.

  Instrumental Series: Love and Friendship
   Explorations with Mozart and Janáček.

  Works by Mozart and Janáček. Artists of
  the COC Orchestra and the National Ballet of Canada Orchestra. Richard Bradshaw
  Amphitheatre, Four Seasons Centre for the
  Performing Arts, 145 Queen St. W. www.coc.
- 12:10: Nine Sparrows Arts Foundation. Lunchtime Chamber Music: Rising Stars Recital. Featuring students from the University of Toronto Faculty of Music. Yorkminster Park Baptist Church, 1585 Yonge St. 416-922-1167 or www.yorkminsterpark.com. Free. Donations welcome.
- 1:00: St. James Cathedral. Tuesday Organ Recital. Manuel Piazza, organ. Cathedral Church of St. James, 106 King St. E. 416-364-7865 or www.stjamescathedral.ca/recitals. Free. Donations encouraged.
- 3:00: Fallsview Casino Resort. *Tony Orlando*. Avalon Theatre (Fallsview Casino), 6380 Fallsview Blvd., **Niagara Falls**. ticketmaster.ca. \$45.85-\$75.85. Also Feb 28(3pm & 8:30pm).
- 8:00: Jazz Bistro. Adi Braun Presents "Night and Day: The Cole Porter Songbook". Adi Braun, soprano; Don Breithaupt, piano; Russ Boswell, double-bass; Mark Kelso, drums, William Sperandei, trumpet. 251 Victoria St. www.adibraun.com or www. iazzbistro.ca or 416-363-5299.

### Wedday February 28

- 12:00 noon: Canadian Opera Company. Vocal Series: The Colour of Joy. Canadian Art Song Project performs new and old works celebrating Black Canadian composers, including songs by R. Nathaniel Dett and the public premiere of The Colour of Joy by Maria Thompson Corle. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.coc.ca/free-concert-series. Free.
- 3:00: Fallsview Casino Resort. Tony Orlando. Avalon Theatre (Fallsview Casino), 6380 Fallsview Blvd., Niagara Falls. ticketmaster.ca. \$45.85-\$75.85. Also Feb 27, 28(8:30pm).
- 8:00: Toronto Symphony Orchestra. Spanish Reflections. Falla: Fantasia Baetica for Solo Piano; Francisco Coll: Ciudad sin sueño (North American première/TSO Co-commission); Falla (orch. Francisco Coll): Fantasia Baetica (North American première); Falla: Suites Nos. 1 & 2 from The Three-Cornered Hat. Javier Perianes, piano; Gustavo Gimeno, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$35. Also Feb 29.

• 8:30: Fallsview Casino Resort. *Tony Orlando*. Avalon Theatre (Fallsview Casino), 6380 Fallsview Blvd., **Niagara Falls**. ticketmaster.ca. \$45.85-\$75.85. Also Feb 27(3pm), 28(3pm).

### Thursday February 29

- 12:00 noon: **Metropolitan United Church**. *Noon at Met - Sorrow & Redemption*. Liszt: Weinen, klagen, sorgen, zagen; Ritter: Sonata No.3 in a. Jonathan Oldengarm, organ. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x226. Freewill donation.
- 12:00 noon: Canadian Opera Company.

  Showcase Series: Black History Month West African "Mandé" Music. Originating centuries ago from present day Guinea and Mali, Djembe drumming's percussive music has been an integral part of daily life for so long that it has become ingrained in local culture and traditions. Experience West African Mandingue drumming with Alpha Rhythm Roots. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.coc.ca/free-concertseries. Free. Tickets required.
- 7:30: FirstOntario Performing Arts Centre. Choir! Choir! Choir! FirstOntario Performing Arts Centre, Partridge Hall, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac.ca. \$30.
- 7:30: Burlington Performing Arts Centre.
   Dizzy & Fay. Burlington Performing Arts Centre Community Studio Theatre, 440 Locust St., Burlington. www.burlingtonpac.ca/events/johannes-linstead or 905-568-1600.
   From \$44.50.
- 7:30: Freesound. Patterns in a Chromatic Field. Freesound members Amahl Arulanandam and Wesley Shen perform Morton Feldman's 1-hour long work Patterns in a Chromatic Field for cello and piano. Array Space, 155 Walnut Ave. 647-354-4244. PWYC. Also Mar 1.
- 7:30: Milton Philharmonic Orchestra. Winter's Tale. Dvořák: Symphony No.8 in G Op.88; Rimsky-Korsakov: Russian Easter Overture; Mozart: German Dance K.605; Vivaldi: "Winter" from The Seasons. FirstOntario Arts Centre Milton, 1010 Main St. E., Milton. 905-875-5399. \$30; \$25; \$15(st/child).
- 8:00: Toronto Symphony Orchestra. Spanish Reflections. Falla: Fantasia Baetica for Solo Piano; Francisco Coll: Ciudad sin sueño (North American première/TSO Co-commission); Falla (orch. Francisco Coll): Fantasia Baetica (North American première); Falla: Suites Nos.1 & 2 from The Three-Cornered Hat. Javier Perianes, piano; Gustavo Gimeno, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$35. Also Feb 28.
- 8:30: Fallsview Casino Resort. Air Supply:



### **LIVE OR ONLINE** | Feb 1 to Apr 7, 2024

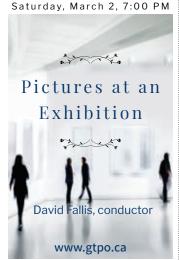
The Lost in Love Experience. OLG Stage at Fallsview Casino, 6366 Stanley Ave., Niagara Falls. www.ticketmaster.ca. From \$39.

### Friday March 1

- 12:10: Music at St. Andrew's/Guitar Society of Toronto. Noon Time Recital. Adam Batstone, Simon Farintosh, Jelica Mijanovic, Shawn Pickup, guitars. St. Andrew's Presbyterian Church, 73 Simcoe St. 416-593-5600 x220. Free. Donations welcome.
- 12:30: Don Wright Faculty of Music. Fridays at 12:30 Concert Series. Leslie Kinton, piano. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/ events. Free.
- 7:00: Don Wright Faculty of Music. Musical Gallery Inspired by Western University's Northern Tornadoes Project Data & Other Weather- and Nature-Inspired Pieces. Talbot College and Music Building, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo. ca/events. Free.
- 7:30: Freesound. Patterns in a Chromatic Field. Freesound members Amahl Arulanandam and Wesley Shen perform Morton Feldman's 1-hour long work Patterns in a Chromatic Field for cello and piano. Array Space, 155 Walnut Ave. 647-354-4244. PWYC. Also Feb 29.
- 8:00: Brampton On Stage. Becoming the Beatles. Lester B. Pearson Theatre, 150 Central Park Dr., Brampton. 905-874-2800. \$29.
- 9:00: Fallsview Casino Resort. Taylor Dayne - The Now Tour. Avalon Theatre (Fallsview Casino), 6380 Fallsview Blvd., Niagara Falls. ticketmaster.ca. \$51.50-\$81.50.

### Saturday March 2

GREATER TORONTO PHILHARMONIC ORCHESTRA



• 7:00: Greater Toronto Philharmonic Orchestra. Pictures at an Exhibition. Bartók: Romanian Dances; Mussorgsky (arr. Ravel): Pictures at an Exhibition; Debussy: Clair de lune; Lili Boulanger: D'un matin de printemps; Gershwin: Three Preludes. David Fallis, conductor. Calvin Presbyterian Church, 26 Delisle Ave. www.gtpo.ca or 647-238-0015. \$25-\$30. • 7:30: Mississauga Chamber Singers. Mozart's Requiem. Mozart: Requiem K.626 and

other works from Mozart's final year, 1791. Leanne Kaurman, soprano; Deborah Overes, contralto; Jacob Abrahamse, tenor; Matthew Cassils, baritone. Christ First United Church, 151 Lakeshore Rd. W., Mississauga. 647-549-4524. \$30; \$15(ages 7-18).

- 7:30: Jubilate Singers. Misa Criolla. Works by Ramirez, Guastavino, Matamoros, Montsalvatge, and others. Jubilate Singers; Rodrigo Chavez & Sikuris St. Lawrence, musicians. Christ Church Deer Park, 1570 Yonge St. 416-485-1988 or www.jubilatesingers.ca. \$35; \$25(sr); \$15(st/arts workers).
- 7:30: The Tallis Choir. A Renaissance Tenebrae. Works by Tallis, Victoria, and Allegri's Miserere. St. Patrick's Catholic Church, 131 McCaul St. www.tallischoir.com or 416-286-9798. \$35; \$25(sr); \$10(st).
- 7:30: Cantabile Chamber Singers. Light of Hope. Church of the Redeemer, 162 Bloor St. W. www.cantabilechambersingers.com. \$30; \$15(youth 13-18); Free(12 & under)(.
- 8:00: Royal Conservatory of Music. Global Music Series: KUNÉ with special quests Meesha Shafi & Jesse Cook. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208; rcmusic.com/performance. From \$50.
- 8:00: Toronto Symphony Orchestra. NACO + OSQ: Hétu Symphony No.5. Hétu: Symphony No.5 (TSO Commission); and other works. National Arts Centre Orchestra, guest orchestra; Orchestre symphonique du Québec, guest orchestra; Alexander Shelley, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$35.
- 8:00: Sinfonia Toronto. Schumann & Falla / Virtuoso Voyages. Schumann: Piano Concerto in a Op.54; Respighi: Il tramanto (The Sunset); Falla: Seven Popular Spanish Songs; Amine Soufari: Reminiscences (first performance); Arensky: Variations on a Theme of Tchaikovsky Op.35a. Beste Kalender, mezzo; Antonio Di Cristofano, piano; Sinfonia Toronto; Nurhan Arman, conductor. George

Isabel Bernaus conductor MISA CRIOLLA Works by RAMÍREZ **GUASTAVINO MATAMOROS** MONTSALVATGE with guests SIKURIS ST. LAWRENCE **Christ Church Deer Park** 1570 Yonge St. Sat. March 2 7:30 pm www.jubilatesingers.ca

Weston Recital Hall, Meridian Arts Centre, 5040 Yonge St. 416-499-0403 or www.sinfoniatoronto.com. \$52; \$40(sr); \$20(st).

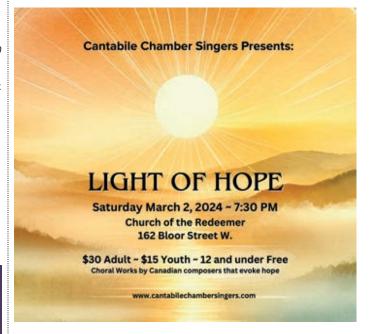
• 8:00: Fallsview Casino Resort. Tower of Power - 55 Years of Funk & Soul. OLG Stage at Fallsview Casino, 6366 Stanley Ave., Niagara Falls. ticketmaster.ca. \$70.20-\$99.45.

#### **Sunday March 3**

- 1:30: Toronto Symphony Orchestra. Young People's Concert: Dan Brown's Wild Symphony. Trevor Wilson, RBC Resident Conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$30. Also 4pm.
- 2:00: Avenue Road Music. Mozart, Ravel, Mompou. Mozart: Piano Sonata No.13 in B-flat K.333 (315c) "Linz Sonata"; Ravel: Oiseaux tristes; Mompou: The Lake; Tchaikovsky (arr. Pletnev): Concert Suite from The Nutcracker. Kathleen Penny, piano. Avenue Road Music and Performance Academy, Gordon Lightfoot Concert Hall, 460 Avenue Rd. www.avenueroadmusic.com or info@avenueroadmusic.

com or 416-922-0855. Free. Donations are welcome.

- 2:00: Freesound/Arraymusic. Rachel Kiyo Iwaasa, Piano. Works by Rodney Sharman, Cris Derksen, and Jocelyn Morlock. Array Space, 155 Walnut Ave. 647-354-4244. PWYC.
- 2:30: Niagara Symphony Orchestra. NSO Classic 4: Next Gen. Beethoven. Coriolan Overture Op.62; Piano Concerto Nos.4 & 5; Egmont Overture Op.84. Chelsea Ahn, piano; Eric Guo, piano. FirstOntario Performing Arts Centre, Partridge Hall, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@ firstontariopac.ca. \$75(regular); \$100(diamond); \$52(arts worker with valid id); \$46(35 under 35); \$29(student-university/college with valid id); \$24(youth 18 and under with
- 3:00: Hannaford Street Silver Band. Zombie Blizzard. Concert arias by Erin Davis and Margaret Atwood. Measha Brueggergosman-Lee, soprano; Erin Davis, piano. With the Hannaford Smaller Band. Jane Mallett







Experience the drama and atmosphere of Tenebrae, the Holy Week service of Darkness, as it was sung across Europe in the 16th century

Peter Mahon

❖ Works by Gesualdo, Tallis, Victoria, White ❖ and Allegri's Miserere

> Saturday, March 2, 7:30pm St. Patrick's Church: 141 McCaul St.

Order tickets online: tallischoir.square.site

www.tallischoir.com

Theatre, St. Lawrence Centre for the Arts. 27 Front St. E. From \$16. www.hssb.ca.

- 3:00: Off Centre Music Salon. Climbing the Everest of Chamber Music. Brahms: Piano Quintet in f Op.34; Schubert: String Quintet in C D.956. Rosebud Quartet; Ina Perkis, piano, Boris Zarankin, piano. Trinity-St. Paul's Centre, 427 Bloor St. W. www.offcentremusic. com. From \$17.31.
- 4:00: Toronto Symphony Orchestra. Young People's Concert: Dan Brown's Wild Symphony. Trevor Wilson, RBC Resident Conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$30. Also 1:30pm.
- 4:00: St. Bride's Anglican Church. Classical Piano Concert. Bach: Partita No.5 in G BWV 829; Mozart: Piano Sonata No.13 in B-flat K.333; Prokofiev: Piano Sonata No.5 in C Op.38. Oliver Peart, piano. 1516 Clarkson Rd. N., Misssissauga. 905-822-0422. Voluntary contribution.
- 7:00: INNERchamber Inc. Play. Mozart: Trio in E-flat K.498 "Kegelstatt Trio"; Francaix: Trio for Clarinet, Viola, and Piano; Miguel del Aguila: DISAGREE!; 8 Pieces for Clarinet, Viola and Piano Op.830; Arthur Benjamin: Jamaican Rumba; Paul Jeanjean: Carnival of Venice. Peter Shackleton, clarinet; Jody Davenport, viola: Anna Ronai, piano: Sara-Jeanne Hosie, narrator. Factory 163, 163 King St., Stratford. tickets@innerchamber.ca. \$45; \$30(arts workers/st). 5:30pm - Pre-show dinner. A light meal is available to in-person patrons.
- 7:00: Fallsview Casino Resort. Marie Osmond. OLG Stage at Fallsview Casino, 6366 Stanley Ave., Niagara Falls. www.ticketmaster.ca. From \$70.

### Monday March 4

- 3:00: Fallsview Casino Resort. Chubby Checker. Avalon Theatre (Fallsview Casino), 6380 Fallsview Blvd., Niagara Falls. ticketmaster.ca. \$45.85-\$75.85. Also Mar 5, 6.
- 8:00: Summerhill Orchestra. In Concert. Grieg: Piano Concerto in a Op.16; Tchaikovsky: Symphony No.4 in f Op.36. Richard Herriott, piano; Natalie Wong, concertmaster; Sarah John, conductor. Church of the Holy Trinity, 19 Trinity Sq. summerhillorchestra@gmail. com or www.summerhillorchestra.wordpress.com. From \$20.

### **Tuesday March 5**

• 12:10: Nine Sparrows Arts Foundation. Lunchtime Chamber Music: Rising Stars Recital. Featuring students from the Glenn Gould School at the Royal Conservatory of Music. Yorkminster Park Baptist Church,

1585 Yonge St. 416-922-1167 or www.yorkminsterpark.com. Free. Donations welcome.

- 1:00: St. James Cathedral. Tuesday Organ Recital. Aaron James, organ. Cathedral Church of St. James, 106 King St. E. 416-364-7865 or www.stjamescathedral.ca/recitals. Free. Donations encouraged.
- 3:00: Fallsview Casino Resort. Chubby Checker. Avalon Theatre (Fallsview Casino), 6380 Fallsview Blvd., Niagara Falls. ticketmaster.ca. \$45.85-\$75.85. Also Mar 4, 6.





March 5 at 8pm **DAVID FUNG** 

piano

music-toronto.com

- 8:00: Music Toronto. David Fung, Piano. Works by Schubert, Missy Mazzioli, Schumann, Rachmaninov, Liszt, and others. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 option 2. \$47.50-\$52; \$10(st).
- 8:00: Toronto Symphony Orchestra. Pops: A Spoonful of Sugar with Ashley Brown. Ashley Brown, vocalist; Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$62. Also Mar 6.

### Wednesday March 6

- 3:00: Fallsview Casino Resort. Chubby Checker. Avalon Theatre (Fallsview Casino), 6380 Fallsview Blvd., Niagara Falls. ticketmaster.ca. \$45.85-\$75.85. Also Mar 4, 5.
- 7:30: FirstOntario Performing Arts Centre. Cherish The Ladies. FirstOntario Performing Arts Centre, Partridge Hall, 250 St. Paul St., St. Catharines. 905-688-0722;

boxoffice@firstontariopac.ca. \$45; \$39(members).

- 7:30: Royal Conservatory of Music. Discovery Series: GGS Chamber Competition Finals. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208; rcmusic.com/performance. Free.
- 8:00: Toronto Symphony Orchestra. Pops: A Spoonful of Sugar with Ashley Brown. Ashley Brown, vocalist; Steven Reineke, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$62. Also Mar 5.
- 8:00: Payadora Tango Ensemble. A Night of Tango with Payadora. Classic and modern tango, originals, and South American folk music. Rebekah Wolkstein, violin & vocals; Drew Jurecka, bandoneon/violin/mandolin; Robert Horvath, piano; Joe Phillips, doublebass & guitar; Elbio Fernandez, vocals. Jazz Bistro, 251 Victoria St. 416-363-5299. \$25. Also May 15, Jul 17, Sep 18, Nov 13.

### Thursday March 7

- 12:00 noon: Metropolitan United Church. Noon at Met. Dior String Quartet. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x226. Freewill donation.
- 1:30: Music in the Afternoon. Dominic Desautels & Jean-Philippe Sylvestre. Works by Brahms, Bergmüller, Schumann, and Glinka. Dominic Desautels, clarinet; Jean-Philippe Sylvestre, piano; with Zsófia Stefán, bassoon. Walter Hall, Edward Johnson Building,



416-923-7052 | wmct.on.ca

University of Toronto, 80 Queen's Park. 416-923-7052 X1. \$50; free(st with ID at door).

- 7:00: Burlington Performing Arts Centre. Classics Album Live: Fleetwood Mac's Rumors. Burlington Performing Arts Centre
- Main Theatre, 440 Locust St., Burlington. www.burlingtonpac.ca/events/classicalbums-live-rumors or 905-568-1600. From
- 7:00: Magisterra Soloists. Magisterra at the Museum: Masterworks - Café Music. Beethoven: PIano Trio No.1 in E-flat Op.1 No.1; Mendelssohn: Piano Trio No.1 in d Op.49; Paul Schoenfield: Café-Music. Guest: Mahdi Gazi, piano. Museum London, 421 Ridout St. N., London. www.magisterra.com. \$35; \$30(sr); \$15(st); \$10(under 10).
- 7:30: Don Wright Faculty of Music. Opera at Western: Albert Herring. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. \$35/\$25(adv); \$40/\$30(at door). Also Mar 8(7:30pm), 9(2pm), 10(2pm).

### Friday March 8

- 12:10: Music at St. Andrew's. Noon Time Recital. Works by Czech composers. John Holland, baritone; Grace Quinsey soprano. St. Andrew's Presbyterian Church, 73 Simcoe St. 416-593-5600 x220. Free. Donations welcome.
- 7:30: Burlington Performing Arts Centre. Stephanie Chou: Comfort Girl. Burlington Performing Arts Centre - Community Studio Theatre, 440 Locust St., Burlington. www. burlingtonpac.ca/events/stephanie-chou or 905-568-1600. From \$44.50.
- 7:30: Don Wright Faculty of Music. Opera at Western: Albert Herring. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. \$35/\$25(adv); \$40/\$30(at door). Also Mar 7(7:30pm), 9(2pm), 10(2pm).
- 7:30: TO Live/Attila Glatz Concert Productions. Amadeus Live. Film screening with live orchestra. TO Live Orchestra and Amadeus Choir. Meridian Hall, 1 Front St. E. 416-366-7723 or www.tolive.com/Event-Details-Page/ reference/Amadeus-2024. From \$59. Also
- 8:00: Flato Markham Theatre. Double Vision - Foreigner Tribute. 171 Town Centre Blvd., Markham. 905-305-7469; flatomarkhamtheatre.ca. \$65(prime); \$60(regular).
- 8:00: Toronto Symphony Orchestra. Murdoch Mysteries: In Concert. An exclusive



### LIVE OR ONLINE | Feb 1 to Apr 7, 2024

screening of a never-before-seen episode of CBC's hit series with a live orchestral performance of Robert Carli's epic score. Roy Thomson Hall, 60 Simcoe St. 416-598-3375 or www.tso.ca. From \$55. Also Mar 9.

- 8:00: **Brampton On Stage**. *Rising Vibes* Curated by TCspades. The Rose Studio, 1Theatre Ln., **Brampton**. 905-874-2800. \$10.
- 8:00: Tafelmusik. Bach Motets & Company. Works by the Bach family and motets by two of Bach's predecessors at St. Thomas Church in Leipzig. Also traditional sacred Georgian



music. Tafelmusik Chamber Choir; Ivars Taurins, director; Ori Shalva led by Shalva Makharashvili. Jeanne Lamon Hall, Trinity-St. Paul's Centre, 427 Bloor St. W. www.tafelmusik.org or 416-964-6337. \$40.

- 8:00: Women From Space Festival.

  Lina Allemano's BLOOP. 918 Bathurst Centre for Culture, Arts, Media and Education, 918 Bathurst St. www.womenfromspace. com. \$20/\$15(adv).
- 9:00: Women From Space Festival. Morgan-Paige. 918 Bathurst Centre for Culture, Arts, Media and Education, 918 Bathurst St. www.womenfromspace.com. \$20/\$15(adv).
- 10:00: Women From Space Festival. BIG BANG! plays Bjork. 918 Bathurst Centre for Culture, Arts, Media and Education, 918 Bathurst St. www.womenfromspace.com. \$20/\$15(adv).

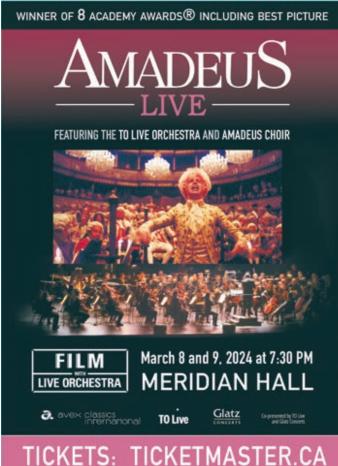
### Saturday March 9

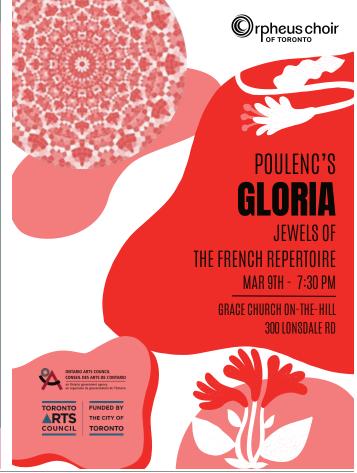
- 1:30: Cathedral Bluffs Symphony Orchestra. Open House and Free Concert. P.C. Ho Theatre, Chinese Cultural Centre of Greater Toronto, 5183 Sheppard Ave. E., Scarborough. 416-879-5566 or www.cathedralbluffs. com. Free.
- 2:00: Don Wright Faculty of Music. Opera at Western: Albert Herring. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. \$35/\$25(adv); \$40/\$30(at door). Also Mar 7(7:30pm), 8(7:30pm), 10(2pm).
- 3:00: Canadian Bandurist Capella. Word of Taras. FirstOntario Performing Arts Centre, 250 St. Paul St., St. Catharines.

905-688-0722. \$35; \$30(sr); \$25(under 30); \$15(under 18).

- 4:00: VOICEBOX: Opera in Concert. VOICEBOX Opera Salon: Opera in Concert's 50th Birthday Party. Edward Jackman Centre, 947 Queen St. E., 2nd Floor. 416-366-7723 or 1-800-708-6754 or www.operainconcert. com or www.tolive.com. \$25.
- 4:30: Royal Conservatory of Music. Taylor Academy Concerts Series: Taylor Academy Showcase Concert. Mazzoleni Concert Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208; rcmusic.com/performance. Free.
- 7:30: The Jeffery Concerts. Isidore String Quartet with Arthur Rowe, Piano. Mozart: Quartet in C K.465 "Dissonance"; Dinuk Wijeratne: Disappearance of Lisa Gherardini; Brahms: Piano Quintet in f Op.34. Adrian Steel, violin; Phoenix Avalon, violin; Devin Moore, viola; Joshua McClendon, cello; Arthur Rowe, piano. Wolf Performance Hall, 251 Dundas St., London. jefferyconcerts@gmail.com or www.jefferyconcerts.com or www.Grandtheatre.com or 519-672-8800 or in person at the Grand Theatre Box Office, 471 Richmond St. \$40; Free(st).
- 7:30: Toronto Chamber Choir. The Muse of Novara. Motets, masses, and sonatas by Isabella Leonarda. Toronto Chamber Choir; String Ensemble featuring Geneviève Gilardeau; Lucas Harris, artistic director. Calvin Presbyterian Church, 26 Delisle Ave. 416-923-9030 or www.torontochamberchoir.ca. Pay what you choose: \$30, \$20, \$5.
- 7:30: Orpheus Choir of Toronto. Poulenc's Gloria: Jewels of the French Repertoire. Poulenc: Gloria; Ravel: Trois chansons; Ducasse: Prière; Saindon: Emmene-moi. Midori Marsh,

- soprano; Stephen Boda, organ. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-420-9660 or www.orpheuschoirtoronto.com. \$45; \$35(sr); \$20(st).
- 7:30: TO Live/Attila Glatz Concert Productions. Amadeus Live. Film screening with live orchestra. TO Live Orchestra and Amadeus Choir. Meridian Hall, 1 Front St. E. 416-366-7723 or www.tolive.com/Event-Details-Page/reference/Amadeus-2024. From \$59. Also
- 8:00: Flato Markham Theatre. *Malevo*. 171 Town Centre Blvd., Markham. 905-305-7469; flatomarkhamtheatre.ca. \$78(regular); \$88(prime); \$15(YTX).
- 8:00: Royal Conservatory of Music. Global Music Series: Sona Jobarteh & Taj Mahal. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208; rcmusic.com/performance. From \$60.
- 8:00: Burlington Performing Arts Centre. Lee Rocker of The Stray Cats. Burlington Performing Arts Centre Main Theatre, 440 Locust St., Burlington. www.burlington-pac.ca/events/lee-rocker or 905-568-1600. From \$64.50.
- 8:00: Toronto Symphony Orchestra. Murdoch Mysteries: In Concert. An exclusive screening of a never-before-seen episode of CBC's hit series with a live orchestral performance of Robert Carli's epic score. Roy Thomson Hall, 60 Simcoe St. 416-598-3375 or www.tso.ca. From \$55. Also Mar 8.
- 8:00: Acoustic Harvest. Legendary Bluesman Guy Davis. St. Paul's United Church (Scarborough), 200 McIntosh St., Scarborough. www.acousticharvest.ca or 416-729-7564. \$30.





- 8:00: **Brampton On Stage**. *Cherish the Ladies*. Heart of Home. The Rose Brampton, 1 Theatre Lane, **Brampton**. 905-874-2800. \$49.
- 8:00: Women From Space Festival. Grace Scheele, Harp & Electronics. 918 Bathurst Centre for Culture, Arts, Media and Education, 918 Bathurst St. www.womenfromspace.com. \$20/\$15(adv).
- 9:00: Women From Space Festival/Canadian Music Centre. Patricia Brennan & Arktureye as MOCH. 918 Bathurst Centre for Culture, Arts, Media and Education, 918 Bathurst St. www.womenfromspace. com. \$20/\$15(adv).
- 10:00: Women From Space Festival. Mali Obomsawin Quartet. Mali Obomsawin, Mili Hong, Allison Burik, and Magdalena Abrego. 918 Bathurst Centre for Culture, Arts, Media and Education, 918 Bathurst St. www.womenfromspace.com. \$20/\$15(adv).

### Sunday March 10

- 11:00am: St. Bartholomew's Anglican Church. The Fourth Sunday in Lent: Laetare Sunday. Fauré: Messe Basse; Fauré: Ave verum corpus. Sung by a quartet of women's voices. 509 Dundas St. E. www.stbartstoronto.ca/music-lent-2024. Free.
- 12:30: Don Wright Faculty of Music. Fridays at 12:30 Concert Series. Carrie Lianne McLeod, soprano; Marianna Chibotar, piano. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.
- 1:15: Mooredale Concerts. Music & Truffles KIDS. Viano String Quartet. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-922-3714 x103; 647-988-2012 (eve/wknd). \$25.
- 2:00: Markham Concert Band. Sound of Music Sing Along. Flato Markham Theatre, 171 Town Centre Blvd., Markham. 905-305-7469; flatomarkhamtheatre.ca. \$10-\$26.
- 2:00: Don Wright Faculty of Music. Opera at Western: Albert Herring. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. \$35/\$25(adv); \$40/\$30(at door). Also Mar 7(7:30pm), 8(7:30pm), 9(2pm).

- 2:30: OperOttawa. Gates of Heaven: Requiem for a Life of Peace. Music by W. A. Mozart. Sung in German and semi-staged with full orchestra. Mozart: Exultate jubilate; Requiem (World Premiere). Ania Hejnar; soprano; Erinne-Colleen Laurin, soprano; Morgan Strickland, soprano; OperOttawa Orchestra and Chorus; Norman E. Brown, conductor. First Baptist Church Ottawa, 140 Laurier Ave. W., Ottawa. 613-806-0512 or www.eventbrite.ca/e/world-premiere-requiem-for-alife-of-peace-tickets. \$50; \$25(st under 18); Free(under 10).
- 3:00: Royal Conservatory of Music. Piano Concerts Series: Igor Levit. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208; rcmusic.com/performance. From \$50.
- 3:00: Trio Arkel. Chamber Music Concert. Schubert: String Quintet in C D.956; Beethoven: Trio Op.9 No.3; Webern: Langsamer Satz. Marie Bérard, violin; Rémi Pelletier, viola; Winona Zelenka, cello. Guests: Leana Rutt, cello; Clare Semes, violin. Trinity-St. Paul's Centre, Jeanne Lamon Hall, 427 Bloor St. W. www.eventbrite.ca or admin@trioarkel.com or 647-229-6918. \$40.

MOOREDALECONCERTS.COM



Piazzolla & more

3:15pm Mar 10

• 3:00: Canadian Bandurist Capella. Word of Taras. Tribute Communities Recital Hall, Accolade East Building, York University, 4700 Keele St. 416-736-5888 or www.ampd.yorku.ca/boxoffice. From \$15.

• 3:15: Mooredale Concerts. Viano String Quartet. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-922-3714 x103; 647-988-2012 (eve/wknd). \$55: \$50(sr): \$30(st).

■ 7:00: Kitchener-Waterloo Chamber Music Society. Mak Grgic, Classical Guitar. Keffer Memorial Chapel, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-569-1809 or www.ticketscene.ca/kwcms. \$30; \$20(st).

- 8:00: Richmond Hill Philharmonic Orchestra. Soundtracks. Ennio Morricone: Cinema Paradiso; John Williams: Selections from Memoirs of a Geisha; Alexandre Desplat: The Imitation Game; A Tribute to Henry Mancini; Kristen Anderson-Lopez & Robert Lopez: Music from Frozen; and other works. Jessica V. Kun, conductor. Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. www.rhpo.ca or 905-787-8811 or boxoffice@rhcentre.ca. From \$29.
- 8:00: Women From Space Festival. Curated Free Improvisation Group. Anh Phung, flute & electronics; Chiquita Magic, synths; Emjay Weight, drums & objects. 918 Bathurst Centre for Culture, Arts, Media and Education, 918 Bathurst St. www.womenfromspace.com. \$20/\$15(adv).
- 9:00: Women From Space Festival/
  Toronto Dance Theatre. Val Jeanty + Nikeshia Garrick. Anh Phung, flute & electronics; Chiquita Magic, synths; Emjay Weight, drums & objects. 918 Bathurst Centre for Culture, Arts, Media and Education, 918 Bathurst St. www.womenfromspace.com. \$20/\$15(adv).
- 10:00: Women From Space Festival. Ad Hoc Free Improvised Set Assembled by Matana Roberts. Matana Roberts, Germaine Liu, and Nicole Rampersaud. 918 Bathurst Centre for Culture, Arts, Media and Education, 918 Bathurst St. www.womenfromspace.com. \$20/\$15(adv).

### Monday March 11

• 7:30: **Smoke Show BBQ & Brew**. *Tuesday Horns: Live and in Person!* Music by Blood,

Sweat & Tears, Lighthouse, Stevie Wonder, and others. Smoke Show BBQ and Brew, 744 Mount Pleasant Rd. 416-901-7469. Performing every second Tuesday.

### Tuesday March 12

• 12:10: Nine Sparrows Arts Foundation. Lunchtime Chamber Music: Rising Stars Recital. Featuring students from the University of Toronto Faculty of Music. Yorkminster Park Baptist Church, 1585 Yonge St. 416-922-1167 or www.yorkminsterpark.com. Free. Donations welcome.

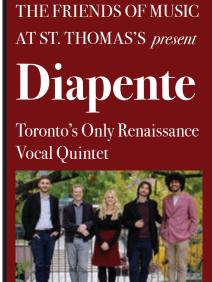
### **Thursday March 14**

- 12:00 noon: **Metropolitan United Church**. *Noon at Met*. Maeve Palmer, soprano; Helen Becqué, piano. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x226. Freewill donation.
- 8:00: Burlington Performing Arts Centre. The Celtic Tenors. Burlington Performing Arts Centre Main Theatre, 440 Locust St., Burlington. www.burlingtonpac.ca/events/the-celtic-tenors or 905-568-1600. From \$54.50.

### Friday March 15

- 12:10: Music at St. Andrew's. Noon Time Recital. Works by Jaeger, Pari, Knowles, and Jin. Jialiang Zhu, piano. St. Andrew's Presbyterian Church, 73 Simcoe St. 416-593-5600 x220. Free. Donations welcome.
- 12:30: Don Wright Faculty of Music. Percussion Ensemble Concert. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free. Also 7:30pm.
- 7:30: PaperMills Productions. The Snow Queen: A Choral Musical Act I Workshop. Written by Joanna & Kathleen Mills. Seven original songs from The Snow Queen: A Choral Musical. A workshop performance of the first act of a new, original musical (based on The Snow Queen by Hans Christian Andersen) with original music composed and arranged for SATB choir with accompaniment by a small chamber ensemble. Audience feedback will be invited, and the composer & librettist will be available for a talkback.





Friday, March 15 at 7:30 pm St. Thomas's Anglican Church 383 Huron Street, Toronto Pay what you wish (\$40 suggested)

(\$40 suggested)
Tickets: Scan code
(or pay at the door)

stthomas.on.ca/ friends-of-music



### LIVE OR ONLINE | Feb 1 to Apr 7, 2024

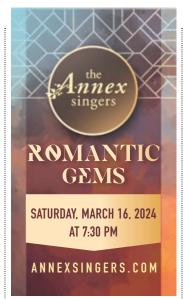
SATB Choir with Soloists; Chamber Ensemble; William Shookhoff, conductor and piano. Roncesvalles United Church, 214 Wright Ave. 647-996-4703. Donation. All proceeds will go to performers.

- ▼7:30: Friends of Music at St. Thomas's.
   Diapente. St. Thomas's Anglican Church,
   383 Huron St. www.stthomas.on.ca or
   416-483-5488. Pay What You Wish (\$40 suggested).
- 8:00: **Brampton On Stage**. Classic Albums Live - Fleetwood Mac Rumors. The Rose Brampton, 1 Theatre Lane, **Brampton**. 905-874-2800. \$45.

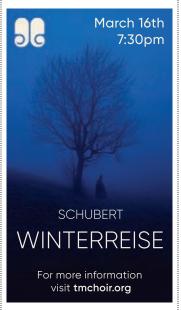
### Saturday March 16

- 10:30am: Toronto Mendelssohn Choir. Singsation: Mozart's Requiem with Jean-Sébastien Vallée. Join us for a unique exploration of the diverse versions and completions of Mozart's Requiem. Jean-Sébastien Vallée, Artistic Director. Yorkminster Park Baptist Church, 1585 Yonge St. www.tmchoir. org. \$10.
- 1:00: Royal Canadian College of Organists
  Toronto Centre. Toronto Bach Walk 2024:
  Celebrate Bach's 339th Birthday! Choral
  Recital with Choir of St. Clements & Marion
  Singers. St. Clement's Anglican, 70 St. Clements Avenue. to.rcco.enotice@gmail.com.
  Free. Donations welcome. Also 2pm(Glenview
  Presbyterian Church); 3pm(Blessed Sacrament Church). Birthday cake reception at the
  end of the day.
- 2:00: Royal Canadian College of Organists Toronto Centre. *Toronto Bach Walk 2024:*

- Celebrate Bach's 339th Birthday! Peter Merrick, organ. Glenview Presbyterian Church, 1 Glenview Ave. to.rcco.enotice@gmail.com. Free. Donations welcome. Also 1pm(St. Clement's Anglican Church); 3pm(Blessed Sacrament Church). Birthday cake reception at the end of the day.
- 3:00: Flato Markham Theatre. Celtic Tenors. 171 Town Centre Blvd., Markham. 905-305-7469; flatomarkhamtheatre.ca. \$68(regular); \$78(prime); \$15(YTX). Also 8pm.
- 3:00: Royal Canadian College of Organists Toronto Centre. Toronto Bach Walk 2024: Celebrate Bach's 339th Birthday! Paul Jenkins, organ. Blessed Sacrament Church, 24 Cheritan Ave. to.rcco.enotice@gmail.com. Free. Donations welcome. Also 1pm(St. Clement's Anglican Church), 2pm(St. Clement's Church). Birthday cake reception at the end of the day.
- 7:00: Kitchener-Waterloo Chamber Music Society. Kevin Ayesh, Piano. Beethoven: Sonata in B-flat Op.22; Robert Starer: Sonata No.1; Chopin: Sonata No.3 in b. Keffer Memorial Chapel, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-569-1809 or www.ticketscene.ca/kwcms. \$20; \$10(st).
- 7:30: The Annex Singers. Romantic Gems. Schubert: Mass in G D.167; and works by Mendelssohn, Grieg, Rachmaninoff, Fauré, and others. Stephen Boda, organ; Maria Case, artistic director. Grace Church on-the-Hill, 300 Lonsdale Rd. www.annexsingers.com. From \$15. LIVE & STREAMED.



• 7:30: FirstOntario Performing Arts Centre. Classic Albums Live: Led Zeppelin.
FirstOntario Performing Arts Centre, Partridge Hall, 250 St. Paul St., St. Catharines.
905-688-0722; boxoffice@firstontariopac.ca.
\$59; \$49(members).



- 7:30: Toronto Mendelssohn Choir. Winterreise. Schubert: Winterreise (arr. for choir, baritone & piano); and works by Fanny Hensel and Clara Schumann. Toronto Mendelssohn Singers; Brett Polegato, baritone; Phillip Chiu, piano; Jean-Sébastien Vallée, conductor. Jeanne Lamon Hall, Trinity-St. Paul's Centre, 427 Bloor St. W. www.tmchoir.org. From \$25.
- 8:00: Flato Markham Theatre. Celtic Tenors. 171 Town Centre Blvd., Markham. 905-305-7469; flatomarkhamtheatre.ca. \$68(regular); \$78(prime); \$15(YTX). Also 3pm.
- 8:00: Kindred Spirits Orchestra. Myths and Legends. Jordan Pal: On the Double; Xinghai: Piano Concerto "Yellow River"; Rimsky-Korsakov: Scheherazade Op.35. Li Wang, piano; Daniel Vnukowski, host; Kristian Alexander, conductor. Meridian Arts Centre, 5040 Yonge St., North York. 905-787-8811.

\$30-\$40; \$22.50-\$30(sr); \$15-\$20(full time student or 18 and under). 7:10pm: Prélude pre-concert recital. 7:20pm: pre-concert talk. Intermission discussion and Q&A with Li Wang and Daniel Vnukowski. Post-concert reception.

 8:00: Fallsview Casino Resort. Amanda Marshall - The Heavy Lifting Tour. OLG Stage at Fallsview Casino, 6366 Stanley Ave., Niagara Falls. ticketmaster.ca. \$75.85-\$87.15.

### **Sunday March 17**

- 2:30: The Isabel Voices. John Burges: Flight 752 Elegies. Sadaf Amini, santur; Colleen Renihan, mezzo. Isabel Bader Centre for the Performing Arts, Jennifer Velva Bernstein Performance Hall, 390 King St. W., Kingston. www.queensu.ca/theisabel/whats-on/breath-life-presented-isabel-voices. \$30; \$25(sr); \$15(st). Livestream: Pay What You Can Donation \$10/\$25/\$35/\$50/\$100/\$200. LIVE & LIVESTREAM.
- 4:00: Burlington Performing Arts Centre. Jazz at Lincoln Centre Presents Sing and Swing. Burlington Performing Arts Centre Main Theatre, 440 Locust St., Burlington. www.burlingtonpac.ca/events/jazz-at-lincoln-centre or 905-568-1600. From \$64.50. 4:00: Canadian Bandurist Capella. Word
- 4:00: Canadian Bandurist Capella. Word of Taras. Carleton Dominion-Chalmers Centre, 355 Cooper St., Ottawa. 416-845-2691 or www.banduristy.com. From \$15.

### **Tuesday March 19**

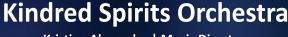
● 12:10: Nine Sparrows Arts Foundation. Lunchtime Chamber Music: Piano Recital. Jialiang Zhu, piano. Yorkminster Park Baptist Church, 1585 Yonge St. 416-922-1167 or www.yorkminsterpark.com. Free. Donations welcome

### Wednesday March 20

- 3:00: Fallsview Casino Resort. Johnny Cash The Official Concert Experience. Fallsview Casino Resort, Avalon Theatre, 6380 Fallsview Blvd., Niagara Falls. 1-877-833-3110 or www.ticketmaster.ca. . Also Mar 21(3pm & 8:30pm), 22(9pm), 23(3pm & 9pm), 24(3pm & 7pm).
- 8:00: Royal Conservatory of Music. Glenn Gould School Operas Series: GGS Spring Opera: Dialogues des Carmélites. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208; rcmusic.com/performance. From \$25. Also Mar 22.
- 8:00: TO Live. Message in a Bottle. Based on the songs of Sting with choreography by Kate Prince. Meridian Hall, 1 Front St. E. 416-366-7723 or www.tolive.com. \$51.75-\$97.

### Thursday March 21

- TIME TBA: Arraymusic. Prepared Guitar Workshop with Nilan Perera. Array Space, 155 Walnut Ave. 416-532-3019. PWYC. Four week course to April 11; Bring an electric guitar and amplifier.
- 12:00 noon: Metropolitan United Church. Noon at Met. Vanessa Yu, piano. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x226. Freewill donation.
- 3:00: Fallsview Casino Resort. Johnny Cash – The Official Concert Experience. See Mar 20. Also Mar 22(9pm), 23(3pm & 9pm), 24(3pm & 7pm).
- 7:00: **Brampton On Stage**. *Big Sugar*. The Rose Brampton, 1 Theatre Lane, **Brampton**. 905-874-2800. \$47.



Kristian Alexander | Music Director

### **MYTHS AND LEGENDS**

Saturday, March 16, 2024, 8 pm George Weston Recital Hall

JORDAN PAL, On the double overture XINGHAI, Piano concerto "Yellow River" RIMSKY-KORSAKOV, Sheherazade







Li Wang | planist

416.366.7723 5040 Yonge St. TicketMaster.ca









- 7:00: Humber Music. Latin Night! Latin Jazz Band directed by Hilario Duran, the Salsa Band Directed by Sean Bellaviti, and the Brazilian Jazz Ensemble Directed by Aline Homzy. Humber College Auditorium, 3199 Lakeshore Blvd. W. 416-675-3111 or www.mediaarts. humber.ca/programs/music-bachelor-of/concerts.html.
- 7:30: Royal Conservatory of Music. Taylor Academy Concerts Series: Taylor Academy: The Stars of Tomorrow. Baroque and classical concerti. Mazzoleni Concert Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208; rcmusic.com/performance. Free.
- 7:30: Don Wright Faculty of Music. *Jazz Ensemble Concert*. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., **London**. 519-661-3767 or www.music.uwo.ca/events. Free.
- 8:30: Fallsview Casino Resort. Johnny Cash The Official Concert Experience. See Mar 20. Also Mar 22(9pm), 23(3pm & 9pm), 24(3pm & 7pm).

### Friday March 22

- 12:10: Music at St. Andrew's. Noon Time Recital. Jazz, Bossa Nova, R&B, 20th-century popular song favourites. Jordan Klapman, piano; Carrie Chestnutt, saxophone/flute. St. Andrew's Presbyterian Church, 73 Simcoe St. 416-593-5600 x220. Free. Donations welcome.
- 12:30: Don Wright Faculty of Music. Fridays at 12:30 Concert Series. Annemarie Moorcroft, viola; Angela Park, piano. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.
- 7:00: **Brampton On Stage**. *Tegan & Sara The Not Tonight Tour with Special Guest Becca Mancari*. The Rose Brampton, 1 Theatre Lane, **Brampton**. 905-874-2800. \$79.
- 7:30: Toronto Symphony Orchestra. Prokofiev's Piano. Anna Clyne: Within Her Arms; Prokofiev: Piano Concerto No.3; Shostakovich: Symphony No.10. Isata Kanneh-Mason, piano; Ryan Bancroft, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$35. Also Mar 23(8pm) & 24(3pm).
- 8:00: Etobicoke Philharmonic Orchestra. Modest Greatness. Dvořák: Cello Concerto in b Op. 104; Brahms: Variations on a Theme by

Greatness

Antonín Dvořák

Cello Concerto

MARCH 22

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elor. Op. 56; Elizabeth Raum: Prairie Jubilee. Cameron Crozman, cello; Matthew Jones, conductor. Martingrove Collegiate Institute,
50 Winterton Dr., Etobicoke. www.eporchestra.ca/season/2324/modest-greatness. \$30;
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- 8:00: Don Wright Faculty of Music. Dance: Studies in Motion. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.
- 8:00: Royal Conservatory of Music. Glenn Gould School Operas Series: GGS Spring Opera: Dialogues des Carmélites. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208; rcmusic.com/performance. From \$25. Also Mar 20.



### **STAIRCASES**

Directed by Julia Wedman, violin Created by Alison Mackay Narrated by Jonathan Woody, singer & composer

Mar 22–24, 2024 Jeanne Lamon Hall, Trinity-St. Paul's Centre

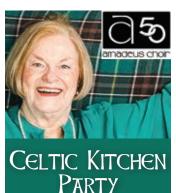
tafelmusik.org

- 8:00: Tafelmusik. Staircases. Created by Alison Mackay. Works by Lully, Purcell, Handel, Piatti, Bach, Vivaldi, and Jonathan Woody. Julia Wedman, director and violin; Jonathan Woody, singer, narrator & composer; Tafelmusik Baroque Orchestra. Jeanne Lamon Hall, Trinity-St. Paul's Centre, 427 Bloor St. W. www.tafelmusik.org/staircases or 416-964-6337. From \$53. Also Mar 23(8pm) & 24(3pm).
- 9:00: Fallsview Casino Resort. Johnny Cash – The Official Concert Experience.
   See Mar 20. Also Mar 21(3pm & 8:30pm), 22(9pm), 23(3pm & 9pm), 24(3pm & 7pm).

### Saturday March 23

- 2:00: Amadeus Choir of Greater Toronto. Celtic Kitchen Party: A Fundraiser with a Kick! Cash bar, delicious food, silent auction, raffles, games, and more. Amadeus Choir; North Atlantic Drift. Jubilee United Church, 40 Underhill Dr. www.amadeuschoir.com or www.trellis.org/am2024-celtic-kitchenparty-2pm. \$70. Also 7pm.
- 2:00: Heliconian Club. Hit the Stage! Janet Catherine Dea, soprano & Caitlin Holland, soprano. Heliconian Hall, 35 Hazelton Ave. 416-922-3618 or www.torontoheliconian-club.wildapricot.org/event-5390305. \$30; Free(under 12).
- 3:00: Fallsview Casino Resort. Johnny Cash The Official Concert Experience. See Mar 20. Also Mar 24(3pm & 7pm).

• 4:00: **Toronto Operetta Theatre**. *TOT Cabaret Series: Viva la Zarzuela*. Edward Jackman Centre, 947 Queen St. E., 2nd Floor. 416-366-7723 or 1–800-708-6754 or www.tolive. com. \$45.



Saturday, March 23 2pm & 7pm

Featuring: North Atlantic Drift

amadeuschoir.com/celtic

- 7:00: Amadeus Choir of Greater Toronto. Celtic Kitchen Party: A Fundraiser with a Kickl Cash bar, delicious food, silent auction, raffles, games, and more. Amadeus Choir; North Atlantic Drift. Jubilee United Church, 40 Underhill Dr. www.amadeuschoir.com or www.trellis.org/am2024-celtic-kitchenparty-7pm. \$70. Also 2pm.
- 7:00: **Brampton On Stage**. *Crate Clash Curated by Joseph Khargie*. The Rose Studio, 1Theatre Ln., **Brampton**. 905-874-2800. \$10.
- 7:00: Kitchener-Waterloo Chamber Music Society. Tselyakovs and Friends. Haydn: Sonata to be announced; Constantine Caravassiis: Work to be announced; Ravel: Suite from Daphnis and Chloe; Mendelssohn: Trio No.2 in c. Alexander Tselyakov, piano; Daniel Tselyakov, piano; Jerzy Kaplanek, violin; Katie Schlakjer, cello. Keffer Memorial Chapel, Wilfrid Laurier University, 75 University Ave. W.,

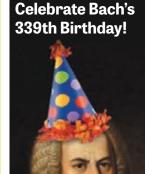
**Waterloo**. 519-569-1809 or www.tickets-cene.ca/kwcms. \$40; \$25(st).

- 7:30: Barrie Concerts Association. Quartetto Gelato. Gypsy Fantasia, Tiger Rag, Under Paris Skies, and other works. Quartetto Gelato: Kirk Starkey, cello; Tina Popovic, violin; Charles Cozens, accordion; Colin Maier, oboe. Hiway Pentecostal Church, 50 Anne St. N., Barrie. www.barrieconcerts.org. Live: \$35; \$10(st). Livestream: \$20; \$10(st). Available for up to 30 days after the concert.
- 7:30: **Brampton On Stage**. *The Rose Orchestra Rakes, Rogues & Rascals*. Works by Mozart and Verdi. The Rose Brampton, 1 Theatre Lane, **Brampton**. 905-874-2800. \$29.
- 7:30: Etobicoke Centennial Choir. Offering. Cherubini: Requiem Mass in c; Brahms: Nänie; Brahms: Liebeslieder Waltzes Op.52. The choir will be accompanied by a 26-piece orchestra for the presentation of the Cherubini Requiem Mass. Humber Valley United Church, 76 Anglesey Blvd., Etobicoke. 416-779-2258 or www.etobicokecentennialchoir. ca. \$30; Free(12 and under).



# 2024 Bach Walk





### **SATURDAY, MARCH 16**

1:00pm: St. Clement's Church 70 St Clements Ave

Choral Recital with Choir of St. Clements & Marion Singers

2:00pm: Glenview Presbyterian Church 1 Glenview Ave Organ Recital with Peter Merrick

3:00pm: Blessed Sacrament Parish 24 Cheritan Ave

Organ Recital with Paul Jenkins

Join RCCO Toronto for an afternoon of J.S. Bach with Birthday Cake reception at the end.

Free Admission (donations welcome)

to.rcco.enotice@gmail.com

thewholenote.com

Modest

### LIVE OR ONLINE | Feb 1 to Apr 7, 2024

- 7:30: Counterpoint Community Orchestra. Romantic Echoes. Beethoven: Overture to Coriolan Op.62; Heinrich Hofmann: Konzertstück für Flöte und Orchester; Beethoven: Symphony No.3 in E-flat Op.55 "Eroica". Counterpoint Community Orchestra; Tetsuya Kobayashi, flute. Eastminster United Church, 310 Danforth Ave. 416-762-9257 or www. ccorchestra.org/march-2024-concert. \$20; \$12(child).
- 7:30: Don Wright Faculty of Music. Choral Concert: Joyful, Joyful! Chorale & Western University Singers with London Gospel Collective. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo. ca/events. Free.
- 7:30: Guitar Society of Toronto. Andrea De Vitis. St. Andrew's Presbyterian Church, 73 Simcoe St. www.guitarsocietyoftoronto.com/concert-season or 416-964-8298. General: \$35(adv)/\$40(door). Seniors: \$30(adv)/\$35(door). Students: \$15(adv)/\$20(door).
- 7:30: Hamilton Philharmonic Orchestra. Barber, Raum & Copland. Barber: Adagio for Strings; Raum: Violin Concerto; Carrabré: Chase the Sun; Copland: Appalachian Spring. Erika Raum, violin; Jean-Marie Zeitouni, conductor. FirstOntario Concert Hall, 1 Summers Ln., Hamilton. 905-526-7756; boxoffice@hpo. org. \$20-\$80. 6:30pm pre-concert talk.
- 8:00: Toronto Symphony Orchestra. Prokofiev's Piano. Anna Clyne: Within Her Arms; Prokofiev: Piano Concerto No.3; Shostakovich: Symphony No.10. Isata Kanneh-Mason, piano; Ryan Bancroft, conductor. Roy

- Thomson Hall, 60 Simcoe St. 416-598-3375. From \$35. Also Mar 22(7:30pm) & 24(3pm).
- 8:00: Tafelmusik. Staircases. Created by Alison Mackay. Works by Lully, Purcell, Handel, Piatti, Bach, Vivaldi, and Jonathan Woody. Julia Wedman, director and violin; Jonathan Woody, singer, narrator & composer; Tafelmusik Baroque Orchestra. Jeanne Lamon Hall, Trinity-St. Paul's Centre, 427 Bloor St. W. www.tafelmusik.org/staircases or 416-964-6337. From \$53. Also Mar 22(8pm) & 24(3pm).
- 8:00: Nagata Shachu. From Japan to Madagascar. Al Green Theatre, 750 Spadina Ave. nagatashachu-2.eventbrite.ca. \$35-\$45; \$30-\$35(st/sr).
- 8:00: International Music Festival & Competition. Kol Nidrei. Bach: Sonata No.2 in a for solo violin BVW1003, Prelude and Fugue No.19 in A BWV864; Chopin: Preludes Op.28 1-11,22; Variations on "Là ci darem la mano" Op.2; Bruch: Kol Nidrei, Op.47 and others. Joanne Yeh, Zuming Zhang, Yi Leng, Christine Wang. Cornell Recital Hall, 3201 Bur Oak Ave., Markham. 905-604-8854. \$15.
- 9:00: Fallsview Casino Resort. Johnny Cash The Official Concert Experience. See Mar 20. Also Mar 24(3pm & 7pm).

### Sunday March 24

- 10:30am: St. Bartholomew's Anglican Church. Palm Sunday. Lotti: Missa Brevis in D; Handl: Ecce quomodo moritur justus; Croce: In monte Oliveti. 509 Dundas St. E. www. stbartstoronto.ca/music-lent-2024. Free.
- 2:00: **CAMMAC Toronto Region**. Reading for singers and instrumentalists of the Choral

Finale of Beethoven's 9th Symphony. David Arnot-Johnston, conductor. Christ Church Deer Park, 1570 Yonge St. www.cammac.ca/ toronto. \$15; \$10(members).

- 3:00: Royal Conservatory of Music. Vocal Concerts Series: Ema Nikolovska with Charles Richard-Hamelin. Works by Schubert, Schumann and Debussy. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208; rcmusic.com/performance. From \$35.
- 3:00: Fallsview Casino Resort. Johnny Cash The Official Concert Experience. See Mar 20. Also Mar 24(7pm).
- 3:00: Toronto Symphony Orchestra. Prokofiev's Piano. Anna Clyne: Within Her Arms; Prokofiev: Piano Concerto No.3; Shostakovich: Symphony No.10. Isata Kanneh-Mason, piano; Ryan Bancroft, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$35. Also Mar 22(7:30pm) & 23(8pm).
- 3:00: Tafelmusik. Staircases. Created by Alison Mackay. Works by Lully, Purcell, Handel, Piatti, Bach, Vivaldi, and Jonathan Woody. Julia Wedman, director and violin; Jonathan Woody, singer, narrator & composer; Tafelmusik Baroque Orchestra. Jeanne Lamon Hall, Trinity-St. Paul's Centre, 427 Bloor St. W. www.tafelmusik.org/staircases or 416-964-6337. From \$53. Also Mar 22(8pm) & 23(8pm).
- 4:00: **Elora Singers**. *Ešenvalds: Passion and Resurrection*. Ešenvalds: Passion. Elora Singers and String orchestra. St. Matthew's Lutheran Church, 54 Benton St., **Kitchener**. 519-846-0331 or www.elorasingers.ca/events. \$50; \$20(st); \$10(child 14 and under).
- 7:00: Fallsview Casino Resort. Johnny Cash The Official Concert Experience. See Mar 20
- 7:00: INNERchamber Inc. Exile. Music of displaced people throughout Eastern Europe and beyond including stories and songs from the Sephardic Jewish tradition tied to other stories of exile. Andrew Chung, violin; Daniel Ramjattan, guitar; Tamar Ilana, singer. Factory 163, 163 King St., Stratford. tickets@innerchamber.ca. \$45; \$30(arts workers/st). 5:30pm Pre-show dinner. A light meal is available to in-person patrons.

### Monday March 25

- 7:00: Array/ECCG Gamelan. Evergreen Club Contemporary Gamelan Monthly Meetup. Array Space, 155 Walnut Ave. 416-532-3019. Free.
- 7:30: Don Wright Faculty of Music. Early Music Studio. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.

### Tuesday March 26

• 7:30: FirstOntario Performing Arts Centre. The Peking Acrobats. FirstOntario Performing Arts Centre, Partridge Hall, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac.ca. \$55; \$45(members).

### Wednesday March 27

- 10:00am: **St. Bartholomew's Anglican Church**. *Tenebrae*. Gregorian chant and Responses by Byrd. 509 Dundas St. E. www. stbartstoronto.ca/music-lent-2024. Free.
- 7:00: Fallsview Casino Resort. Breaking Benjamin & Daughtry. OLG Stage at Fallsview Casino, 6366 Stanley Ave., Niagara Falls.

- ticketmaster.ca. \$75.85-\$186.75.
- 7:30: FirstOntario Performing Arts Centre. Big Sugar. FirstOntario Performing Arts Centre, Partridge Hall, 250 St. Paul St., St. Catharines. 905-688-0722; boxoffice@firstontariopac.ca. \$55; \$45(members).
- 7:30: Royal Conservatory of Music.
   Rebanks Family Fellowship Concert. Solo and chamber works. Mazzoleni Concert Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208; rcmusic.com/performance. Free.
- 7:30: Don Wright Faculty of Music. Choral Concert. Chorale & Les Choristes. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.
- 8:00: Toronto Symphony Orchestra. Sibelius Symphony No.2. Grieg: Suite from Peer Gynt; Detlev Glanert: Cello Concerto (North American première/TSO Co-commission); Sibelius: Symphony No.2. Johannes Moser, cello; Osmo Vänskä, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$35. Also Mar 28.
- 8:00: **TO Live**. Wild Up. Works by Eastman, Lara, Braxton, Frey. George Weston Recital Hall, Meridian Arts Centre, 5040 Yonge St. 416-366-7723 or www.tolive.com. \$45.25-\$97.

#### Thursday March 28

- 6:15: St. Bartholomew's Anglican Church. Maundy Thursday. Byrd: Mass for Four Voices; Byrd: Ave verum corpus; Robledo: Hoc corpus; De la Rue: O salutaris hostia. 509 Dundas St. E. www.stbartstoronto.ca/ music-lent-2024. Free.
- 7:30: FirstOntario Performing Arts Centre. Jazz at Lincoln Center: Sing & Swing.
  Bria Skonberg, Benny Benack III, trumpet/vocals; Jocelyn Gould, guitar; Miki Yamanaka, piano; Charles Goold, drums and others.
  FirstOntario Performing Arts Centre, Partridge Hall, 250 St. Paul St., St. Catharines.
  905-688-0722; boxoffice@firstontariopac.ca.
  \$59; \$49(members).
- 8:00: Brampton On Stage. Bluebird Brampton Curated by Johnny Rivex. The Rose Studio (The Rose Brampton), 1 Theatre Lane, Brampton. 905-874-2800. \$15.
- 8:00: Burlington Performing Arts Centre. Priyanka. Burlington Performing Arts Centre - Main Theatre, 440 Locust St., Burlington. www.burlingtonpac.ca/events/priyanka or 905-568-1600. From \$54.50.
- 8:00: Esprit Orchestra. Violinissimo II.
  Max Richter: The Four Seasons Recomposed; György Ligeti: Continuum for solo harpsichord; György Ligeti: Concerto for Violin & Orchestra. Aaron Schwebel, violin; Wesley Shen, harpsichord; Mark Fewer, violin; Alex Pauk, conductor. Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or www.espritorchestra.com or www.rcmusic.com/events-and-performances/esprit-orchestra-presents-violinissimo-ii. From \$20.
- 8:00: Music Toronto. St. Lawrence & Friends. Lili Boulanger: D'un matin de printemps; Antonio Maria Valencia: "...?" from Emociones caucanas; Mozart: Piano Quartet No.2 in E-flat K.493; Vaughan Williams: Piano Quintet in c. St. Lawrence Quartet; Nina Lecello; Lesley Robertson, viola; Owen Dalby, violin; Stephen Prutsman, piano; Joel Quarrington, double-bass. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. 416-366-7723 option 2. \$47.50-\$52; \$10(st).



# **Wild Up**

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March 28 at 8pm

### ST. LAWRENCE AND FRIENDS

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• 8:00: Toronto Symphony Orchestra. Sibelius Symphony No.2. Grieg: Suite from Peer Gynt; Detlev Glanert: Cello Concerto (North American première/TSO Co-commission); Sibelius: Symphony No.2. Johannes Moser, cello; Osmo Vänskä, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$35. Also Mar 27.

### Friday March 29

- 10:30am: **St. Bartholomew's Anglican Church**. *Good Friday*. John IV of Portugal (attr.): Crux fidelis; John Botari (arr.): Reproaches. 509 Dundas St. E. . Free.
- 4:00: Nine Sparrows Arts Foundation.

  Good Friday Concert: Music and Readings for a Most Holy Day. John Johnson, saxophone.

  Yorkminster Park Baptist Church, 1585 Yonge St. 416-922-1167 or www.yorkminsterpark. com. Free. Donations welcome.
- 7:00: The Edison Singers. Seven Last Words from the Cross. James MacMillan: Seven Last Words from the Cross. String orchestra; The Edison Singers; Noel Edison, conductor. Basilica of Our Lady Immaculate, 28 Norfolk St., Guelph. www.theedisonsingers.com/performances or 226-384-9300. \$50; \$30(st/18 and under).
- 7:00: Kitchener-Waterloo Chamber Music Society. Piano Quintets from "Team Japan". Piano Quintets by Hisato Ohzawa and Dvořák. Mayumi Seiler, violin; Eri Kosaka, violin; Rémi Pelletier, viola; Rachel Mercer, cello; Tomoko Inui, piano. Keffer Memorial Chapel, Wilfrid Laurier University, 75 University Ave. W., Waterloo. 519-569-1809 or www.ticketscene.ca/kwcms. \$40; \$25(st).
- 7:30: Confluence Concerts. Unsung. Curated by Andrew Downing. A program of music by unjustly unknown Toronto singersongwriters. Heliconian Hall, 35 Hazelton Ave. www.bemusednetwork.com/events. \$25.
   Also Mar 30.
- 7:30: Music at Met. Good Friday Choral Concert. Bach: St. Mark Passion BWV 247 (reconstructed by Koolstra). Met Baroque Orchestra & Festival Choir; Philippe Gagné, Evangelist; Clarence Frazer, Jesus; Johnathan Oldengarm, continuo & director. Metropolitan United Church, 56 Queen St. E. 416-363-0331 x226. \$35/\$15 via metunited.ca. 6:30pm pre-concert talk; 7:15pm prelude.
- 8:00: Flato Markham Theatre. Tisra: Zakir Hussain with Debopriya Chatterjee & Sabir

Khan. 171 Town Centre Blvd., Markham. 905-305-7469 www.flatomarkhamtheatre.ca. \$83(regular); \$88(prime); \$15(YTX). Also 3pm.

### Saturday March 30

- 9:30am: **St. Bartholomew's Anglican Church**. *Holy Saturday*. Gregorian Chant: Missa Lux et Origo; Palestrina: Sicut cervus. 509 Dundas St. E. www.stbartstoronto.ca/music-lent-2024. Free.
- 2:00: Toronto Symphony Orchestra. Animaniacs In Concert. Join the original voice cast members of Animaniacs for a zany, animany and totally insaney musical adventure that's fun for the whole family! Roy Thomson Hall, 60 Simcoe St. 416-598-3375 or www.tso. ca. From \$55.
- 2:00: Don Wright Faculty of Music. Western University Symphony Orchestra. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.

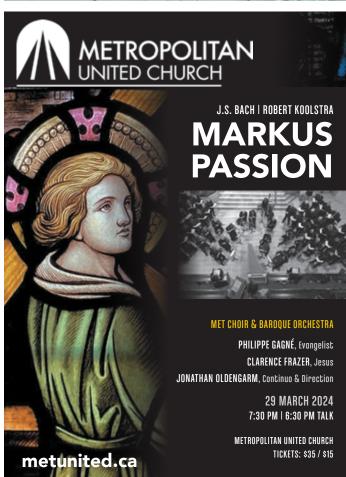
• 7:00: Confluence Concerts. Unsung. Curated by Andrew Downing. A program of music by unjustly unknown Toronto singersongwriters. Heliconian Hall, 35 Hazelton Ave. www.bemusednetwork.com/events. \$25. Also Mar 29.

• 8:00: Burlington Symphony Orches-

tra. Symphonic Pops. Melodies from bands like Coldplay, The Beatles, Led Zeppelin, and Queen. Burlington Performing Arts Centre, 440 Locust St., **Burlington**. 905-681-6000 or www.burlingtonsymphony.ca. \$15-\$50.

- 8:00: TO Live. Jazz at Lincoln Centre Presents: Sing & Swing featuring Bria Skonberg & Benny Benack III. George Weston Recital Hall, Meridian Arts Centre, 5040 Yonge St. 416-366-7723 or www.tolive.com. \$56.75-\$102.
- 8:00: **Brampton On Stage**. Up On The Roof An Evening with Former Nylon, Micah Barnes.







### LIVE OR ONLINE | Feb 1 to Apr 7, 2024

Songs by King, Bacharach, Robinson and The Drifters. Cyril Clark Theatre, 20 Loafer's Lake Lane, **Brampton**. 905-874-2800. \$29.

### **Sunday March 31**

- 11:30am: St. Bartholomew's Anglican Church. Easter Sunday. Visitatio Sepulchri (a Medieval liturgical sung drama for Easter from the Netherlands); Gabrieli: Missa Brevis in F; This Joyful Eastertide (Dutch traditional hymn); Gabrieli: Maria Magdalene; Aichinger: Regina coeli. 509 Dundas St. E. www.stbartstoronto.ca/musiclent-2024. Free.
- 3:00: Mississauga Symphony Orchestra. Masterworks: Masterwork Celebrations. Gershwin: Rhapsody in Blue (100th anniversary); Mozart: Symphony No.29 in A K.201/186a (250th anniversary); and Sibelius: Symphony No.7 in C 0p.105 (100th anniversary). Living Arts Centre, Hammerson Hall, 4141 Living Arts Dr., Mississauga. www. mississaugasymphony.ca or 905-306-6000. From \$40. A special pre-concert Easter Sunday brunch will be offered in Live Restaurant in honour of the holiday.

### **Monday April 1**

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

### Tuesday April 2

- 12:10: Nine Sparrows Arts Foundation. Lunchtime Chamber Music: Music for Clarinets. Clarinet chamber group; Peter Stoll, leader. Yorkminster Park Baptist Church, 1585 Yonge St. 416-922-1167 or www.yorkminsterpark.com. Free. Donations welcome.
- 6:00: Don Wright Faculty of Music. Electroacoustic Composers Concert. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.
- 7:30: Don Wright Faculty of Music. Western University Pop Band. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.

### Wednesday April 3

- 7:30: Don Wright Faculty of Music. Student Composers Chamber Music Concert. Von Kuster Hall, Music Building, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.
- 8:00: Toronto Symphony Orchestra. R. Strauss's Don Quixote. Ligeti: Lontano; Wagner: Prelude to Act I of Parsifal; Samy Moussa: Trombone Concerto (North American première/TSO Co-commission); R. Strauss: Don Quixote. Jörgen van Rijen, trombone; Michael Casimir, viola; Joseph Johnson, cello; Gustavo Gimeno, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375. From \$35. Also Apr 6.

### Thursday April 4

• 1:30: Music in the Afternoon. Francine Kay. Selections from Things Lived and Dreamt and works by Debussy and Chopin. Francine Kay, piano. Walter Hall, Edward Johnson Building, University of Toronto, 80 Queen's Park. 416-923-7052 X1. \$50; free(st with ID at door).



### FRANCINE KAY

416-923-7052 | wmct.on.ca

- 7:30: Burlington Performing Arts Centre. Amanda Martinez. Burlington Performing Arts Centre - Community Studio Theatre, 440 Locust St., Burlington. www.burlingtonpac.ca/events/amanda-martinez or 905-568-1600. From \$44.50.
- 7:30: **Brampton On Stage**. *RENT Presented by Brampton Music Theatre*. The Rose Brampton, 1 Theatre Lane, **Brampton**. 905-874-2800. \$34.

### Friday April 5

- 5:15: Kingston Baroque Consort. Celebrationl: Dazzling Baroque Showpieces. Bach: Orchestral Suite No.1 in C BWV 1066; Mouret: Suite of Symphonies for Brass, Strings & Timpani No.1. St. James Anglican Church (Kingston), 10 Union St, Kingston. legerek@ queensu.ca or 613-217-5099 or at Novel Idea, 156 Princess St or www.livemusickingston. ca/kingston-baroque-consort-2023/. \$25; \$10(st): Free(under 17).
- 7:30: Don Wright Faculty of Music. Western University Wind Ensemble Concert: To Amuse and Beguile. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.
- Madrigal Mania
  Apr. 5 & 6 at 8 pm

  TorontoConsort.org

- 8:00: **Toronto Consort**. *Madrigal Mania*. Artistic Direction by Paul Jenkins. Trinity-St. Paul's Centre, Jeanne Lamon Hall, 427 Bloor St. W. www.torontoconsort.org or 416-964-6337. From \$20. Also Apr 6.
- 8:00: Alliance Française de Toronto. Opera Masterpieces with Jonathan Kravtchenko. Rossini: "Largo al factotum" from The Barber of Seville: Mozart: Papageno Scene from The Magic Flute: and other works. Antonina Laskarzhevska, soprano; Sergei Stilmachenko, baritone; Jonathan Kravtchenko, piano; Anton Yeretsky, violin. Spadina Theatre, Alliance Française de Toronto, 24 Spadina Rd. www.alliance-francaise.ca. \$20; \$15(sr/st).
- 8:00: Royal Conservatory of Music. 21C
   Music Festival Series: Laurie Anderson. Koerner
   Hall, TELUS Centre, 273 Bloor St. W. 416-4080208; rcmusic.com/performance. From \$21.
- 8:00: Toronto Symphony Orchestra. Symphony Exploder. A live listening party to explore Stravinsky's The Rite of Spring, presented by Gustavo Gimeno and Hrishikesh Hirway in a stageside conversation with the full orchestra as they dissect the mesmerizing layers of Stravinsky's work accompanied by live replays of musical sections and microscopic insight into the orchestra in action culminating in a complete performance of the work. Gustavo Gimeno, conductor. Roy Thomson Hall, 60 Simcoe St. 416-598-3375 or www.tso.ca. From \$35.

### Saturday April 6

- 3:00: Don Wright Faculty of Music. Symphonic Band Concert: Emblems of Spring. Paul Davenport Theatre, Talbot College, Western University, 1151 Richmond St. N., London. 519-661-3767 or www.music.uwo.ca/events. Free.
- 4:00: Music Toronto. Celebration of Small Ensembles. Includes a short stretch and chat between sets. Refreshments will be available for purchase. Program to be announced. Aperture Room, Thornton-Smith Building, 340 Yonge St. www.musictoronto.com. \$40(single); \$20(st/arts).
- 7:30: London Symphonia. A Bohemian Life. Debussy: Prélude à l'après-midi d'un faune; Scott Good: Lasker-Schüler Songs (first performance); Dvořák: Symphony No.8 in G. Midori Marsh, soprano; London Symphonia; Tania Miller, conductor. Metropolitan United Church (London), 468 Wellington St., London. 226-270-0910 or www.londonsymphonia.ca. \$70(premium); \$52(adult); \$22(st).
- 7:30: **Don Wright Faculty of Music.** Choral Concert: Western University Singers - Part(ing) Songs. Von Kuster Hall, Music

- Building, Western University, 1151 Richmond St. N., **London**. 519-661-3767 or www.music. uwo.ca/events. Free.
- 8:00: Royal Conservatory of Music. Global Music Series: Ladysmith Black Mambazo.
  Koerner Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208; rcmusic.com/performance.
  From \$65.
- 8:00: Kindred Spirits Orchestra. Wind Symphonies. Stravinsky, Symphonies of Wind Instruments; Stravinsky: Concerto for Piano and Wind Instruments; Hindemith: Konzertmusik for Piano, Brass and Harps Op.49. Henry From, piano; Kristian Alexander, conductor. Cornell Recital Hall, 3201 Bur Oak Ave., Markham. 905-787-8811. \$30-\$40; \$22.50-\$30(sr); \$15-\$20(full time student or 18 and under).
- 8:00: **Toronto Symphony Orchestra**. *R. Strauss's Don Quixote*. See Apr 3.
- 8:00: Toronto Consort. Madrigal Mania.
   Artistic Direction by Paul Jenkins. Trinity-St.
   Paul's Centre, Jeanne Lamon Hall, 427 Bloor
   St. W. www.torontoconsort.org or 416-964-6337. From \$20. Also Apr 5.

### Sunday April 7

- 2:00: Royal Conservatory of Music. Mazzoleni Masters Series: ARC Ensemble: The Viennese in Los Angeles. Korngold: Piano Quintet in E Op.15; Kanitz: Works. Mazzoleni Concert Hall, TELUS Centre, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/performance. \$25.
- 2:30: VOICEBOX: Opera in Concert. La battaglia di Legnano. Music by Giuseppe Verdi. With English Surtitles. Julia McVicar, Scott Rumble, Sebastian Belcourt; Opera in Concert Chorus; Robert Cooper, chorus director; Helen Becqué. music director & piano. Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front St. E. www.operainconcert.com or 416-366-7723 or 1-800-708-6754. From \$45.
- 4:00: FirstOntario Performing Arts Centre. Hear! Here! with Mark Lalama Trio.
  FirstOntario Performing Arts Centre, Robertson Theatre, 250 St. Paul St., St. Catharines.
  905-688-0722; boxoffice@firstontariopac.ca.
  \$35; \$186(table of 6).
- 7:30: The Jeffery Concerts. Calidore String Quartet. St. John the Evangelist Anglican Church, 280 St. James St., London. jefferyconcerts@gmail.com or www.jefferyconcerts.com or www.Grandtheatre.com or 519-672-8800 or in person at the Grand Theatre Box Office, 471 Richmond St. \$40; Free(st).

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### **Bebop Joe's Coffee House**

### 960 Queen St W. 416-534-5298

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#### **BSMT 254**

### 254 Lansdowne Ave. 416-801-6325 bsmt254.com

A cozy music venue with an underground vibe, BSMT 254 has a wide variety of shows, from jazz to hip-hop to DJ nights.

### Burdock

### 1184 Bloor St. W. 416-546-4033 burdockto.com

A sleek music hall with exceptional sound and ambience, featuring a draft list of house-made brews.

### **Cameron House**

### 408 Queen St. W. 416-703-0811 thecameron.com

An intimate, bohemian bar with ceiling murals & nightly performances from local roots acts on 2 stages.

### Capone's Cocktail Lounge

### 1573 Bloor St. W. 416-534-7911 caponestoronto.com

A self-described perfect marriage of an intimate cocktail den and comfortable neighbourhood bar, with live music Wednesday through Sunday.

### Castro's Lounge

### 2116 Queen St. E. 416-699-8272 castroslounge.com

Featuring an ever-changing selection of specialty beers, Castro's hosts a variety of local live music acts, including bluegrass, jazz, rockabilly, and alt-country.

### C'est What

### 67 Front St. E. 416-867-9499 cestwhat.com

A haven for those who appreciate real cask ale, draught beer from local Ontario breweries, and live music.

### **Drom Taberna**

### 458 Queen St. W. 647-748-2099 dromtaberna.com

A heartfelt homage to the lands that stretch from the Baltic to the Balkans to the Black Sea, with a wide variety of music.

### **Emmet Ray, The**

### 924 College St. 416-792-4497 theemmetray.com

A whisky bar with a great food menu, an everchanging draft list, and live jazz, funk, folk and more in the back room.

### Golden Pigeon Beer Hall, The

### 424 Parliament St. 416-392-1039 goldenpigeonbar.com

A classic beer hall with sophisticated food offerings, Golden Pigeon features a weekly Tuesday jazz night, as well as other special events.

### **Grossman's Tavern**

### 379 Spadina Ave. 416-977-7000 grossmanstavern.com

One of the city's longest-running live music venues, and Toronto's self-described "Home of the Blues."

### **Hirut Cafe and Restaurant**

### 2050 Danforth Ave. 416-551-7560

A major destination for delicious and nutritious Ethiopian cuisine, with monthly jazz residencies and jam sessions.

### **Hugh's Room**

### 296 Broadview Ave. 647-960-2593 hughsroom.com

A dedicated listening room with an intimate performing space, great acoustics, and an attentive audience, Hugh's Room recently made the move to their new permanent home on Broadview Avenue.

### Jazz Bistro, The

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

In an historic location, Jazz Bistro features great food, a stellar wine list, and world-class jazz musicians in airy club environs.

### Jazz Lounge - See Old Mill, The

### Jazz Room, The

### Located in the Huether Hotel, 59 King St. N., Waterloo. 226-476-1565 kwjazzroom.com

A welcoming music venue dedicated to the best in jazz music presentations, and home to the Grand River Jazz Society, which presents regular series throughout the year.

### **Lula Lounge**

### 1585 Dundas St. W. 416-588-0307

Toronto's mecca for salsa, jazz, afro-Cuban, and world music, with Latin dance classes and excellent food and drinks.

### Manhattans Pizza Bistro & Music Club

### 951 Gordon St., Guelph 519-767-2440 manhattans.ca

An independently owned neighbourhood restaurant boasting a unique dining experience that features live music almost every night of the week.

### **Mekan Toronto**

### 817 Queen St. W. 647-901-6280 mekantoronto.com

A new Queen St. spot with an emphasis on lively music, good times, and Turkish culture, Mekan features world music, jazz, swing, and more.

### **Mezzetta Restaurant**

### 681 St. Clair Ave. W. 416-658-5687 mezzettarestaurant.com

With a cozy atmosphere and a menu of Middle-Eastern cuisine, Mezzetta hosts music on Wednesday evenings.

### **Monarch Tavern**

### 12 Clinton St. 416-531-5833 themonarchtayern.com

With a café/cocktail bar on the main floor and a pub with microbrews upstairs, Monarch Tavern regularly hosts indie, rock, and other musical genres on its stage.

### Nice Bistro, The

### 117 Brock St. N., Whitby. 905-668-8839

A French restaurant with Mediterranean flair, Nice Bistro hosts ticketed live music events once every month or so.

### Old Mill, The

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

### Jazz Lounge:

An updated space in the Old Mill's main dining room, the Jazz Lounge features an updated sound system, a new shareable menu, and listenable straightahead jazz.

### Oud and the Fuzz, The

### 21 Kensington Ave. 647-283-9136

With a focus on Armenian-inspired food and cocktails, The Oud and the Fuzz regularly presents a wide variety of musical genres, as well as poetry nights, themed Arabic events, and more.

#### Pamenar

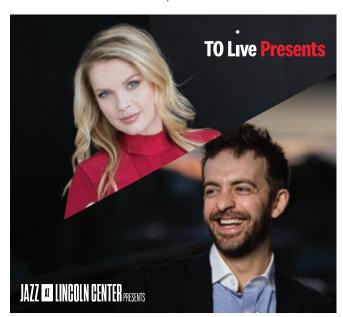
### 307 Augusta Ave. cafepamenar.com

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

#### Pilot Tavern, The

### 22 Cumberland Ave. 416-923-5716 thepilot.ca

With over 75 years around Yonge and Bloor, the Pilot is a multi-level bar that hosts live jazz on Saturday afternoons.



# **Sing & Swing**

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### **MAINLY CLUBS**

### 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 reposadobar.com

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

#### Reservoir Lounge, The

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

Toronto's self-professed original swingjazz bar and restaurant, located in a historic speakeasy near St. Lawrence Market, with live music four nights a week.

### Rev, La

### 2848 Dundas St. W. 416-766-0746 larev.ca

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

### Rex Hotel Jazz & Blues Bar, The

#### 194 Queen St. W. 416-598-2475 therex.ca

With over 60 shows per month of Canadian and international groups, The Rex is Toronto's longest-running jazz club, with full bar and kitchen menu.

### Sauce on Danforth

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

With Victorian lighting, cocktails, and an extensive tap and bottle list, Sauce on Danforth has live music Tuesday through Saturday (and sometimes Sunday).

### The Senator Winebar

### 249 Victoria St 416 364-7517 thesenator.com

An intimate, upscale French-inspired bistro with live music serving hearty, delicious comfort food alongside a curated selection of wine and cocktails.

#### Smokeshow BBO and Brew

### 744 Mt. Pleasant Rd 416-901-7469 Smokeshowbbgandbrew.com

A laid-back venue with an emphasis on

barbecue and beer, Smokeshow hosts cover artists and original music Thursday through Sunday, with Bachata lessons on Tuesdays and Karaoke on Wednesdays.

### **Tapestry**

### 224 Augusta Ave.

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

#### Tranzac

### 292 Brunswick Ave. 416-923-8137 tranzac.org

A community arts venue dedicated to supporting, presenting, and promoting creative and cultural activity in Toronto, with live shows in multiple rooms every day of the week.

### NIGHT OWLS, LEGIONS AND LIBRARIES, continued from page 33

**Libraries and Legions:** This trend is echoed in my own still-more-northern community and is not restricted to the arts world either. Albena Liebigt, who now sits as past president of Royal Canadian Legion Branch 194 in Hornepayne explains: "The Legion is the *Hub* of the community. It's the only large venue for gatherings such as dances and concerts indoors".



It also has the distinction of being the only place in town with a liquor licence. Our executive manages to spin our \$40 annual dues, bar sales and cover charges into the \$3,000 to \$5,000 fee to bring live music to the community every month or so – a community, I should add, that is willing to pay \$20 or \$30 for a ticket. But Liebigt fears for the long term viability. "It's a struggle to get volunteers and I've

Royal Canadian Legion Branch 194 in Hornepayne.

been looking into enticing the younger generation to take over, as all current volunteers are 68 years and up. My greatest fear is that we lose the Legion completely if no one steps up."

Libraries too are doing their part to keep the music alive. Our local library has amassed an entire musical instrument lending collection, and hopes to start doing more music when it eventually moves to a new location with enough space. Our small and mighty team of librarians creates a huge amount of community programming, and grants exist that could support them, but the space runs on an incredibly limited number of HR hours. *Eligibility* for funding, doesn't necessarily mean having the human resources or time to put these applications together. Maybe artists have a role to play here in the short term: stepping up to support the organizations that support *us* grant writing is a skill we collectively bring to the table!

Redefining local: The post-pandemic music scene is an opportunity to rethink how we (and arts councils) define touring. If a series of gigs take place on (mostly) consecutive nights, each in a different community within one's personal "local boundary" shouldn't it count as a tour?

Map all the Legions in Ontario, and you end up with a list of 405 branches in 356 communities; 260 of these branches already have

some kind of live music. (Legion brass or pipe and drum bands may not quite be your thing, but they tell you that music already has a home in that place.)

Add a map of Ontario libraries and you find many of these same communities, plus 219 more! Libraries that might host concerts already, or be the home to a beautiful if underutilized piano, or have a musical instrument library full of young people eager to learn.

That's 518 places where *your* music could have a first date with a community, in a venue whose name reflects a former municipality or village or town that still lives on in

KARLE ED.

Rebecca Hennesey: Feb 9 at Sellers & Newel (Toronto) and March 14 at Night Owl.

the names of local musical ensembles, the consciousness of its residents, and the presence of a *local* arts council that might provide support to get something off the ground.

All we need now is a map of all of the Ontarians with the same imagination and energy as James Dorland.  $oldsymbol{O}$ 

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

### A sample of Toronto/Sudbury Sudbury/Toronto musical commuters in February and March!

Ori Dagan - **Night Owl (NO)**: Feb 8; **Toronto (TO)**: Feb 14 El Mocambo; Feb 24 Luma Restaurant, TIFF Lightbox.

Elena Kapeleris - **NO**: Mar 7; **TO**: every Mon in Feb, Cameron House w. Friendly Rich and the Lollipop People; Oakville: Jazz Vespers w. Tim Shia Feb 4

Rebecca Hennessy - **NO**: Mar 14 - Trumpet & Voice; **TO**: Feb 9, Sellers and Newel; Feb 18 & Mar 17, Tranzac Club

Ernesto Cervini - **NO**: Mar 28; **Waterloo**: Feb 3 The Jazz Room w. Nicky Schrire Quintet; **TO**: Feb 15 Jazz Bistro w. Christopher Plock Sextet; Feb 21- 23 The Rex w. Turboprop; Feb 29 Jazz Bistro w. Tune Town

### Ongoing, On Demand & Other

### COMPETITIONS

• International Music Festival and Competition. All ages and levels. Registration deadline: March 3, 2024. Piano, Voice, Guitar, Harp, Strings, Woodwinds, Brass, Conducting, and Composition, Choose between in-person or via recorded performance. Awards, Prizes, and Scholarships, Recitals, Concerts, Workshops, Career Advancement, Marketing and Promotion. Visit www.intermusic.ca. Contact us at 905-604-8854 or office@intermusic.ca. Jurors from University of Toronto, York University, the Glenn Gould Professional School at the Royal Conservatory of Music, and musicians from the Toronto Symphony Orchestra, Canadian Opera Company Orchestra, and National Ballet of Canada Orchestra.

### LIVE REHEARSAL OPPORTUNITIES

- The Choralairs is a non-audition, adult choir that welcomes new members in September and January. Rehearsals are on Tuesday 6:45-8-45pm at Edithvale C.C. 131 Finch Ave. W, Toronto. Please contact Elaine at choralairs.delighted.720@silomails.com to RSVP. Check out our new website at www.Choralairs.com.
- Etobicoke Community Concert Band. Full rehearsals every Wednesday night at

- 7:30pm. 309 Horner Ave. Open to all who are looking for a great band to join. Text Rob Hunter at 416-878-1730.
- Harmony Singers of Etobicoke. The women of The Harmony Singers survived COVID and are regrouping for 2024! If you'd like to sing an exciting repertoire of pop, jazz, folk and light classics, the group will give you a warm welcome! Rehearsals start in January on Wednesday nights from 7:15 to 9:30 p.m. at Richview United Church in Etobicoke. Contact Conductor Harvey Patterson at: theharmonysingers@ca.com or call 416-239-5821.
- North Toronto Community Band. Openings for drums, clarinets, trumpets, trombones, French horns. Rehearsals held at Willowdale Presbyterian Church 38 Ellerslie Ave. (just north of Mel Lastman Square). Monday evenings 7:30-9:30 pm. Contact ntcband@gmail.com.
- Strings Attached Orchestra, North York. All string players (especially viola, cello, bass) are welcome. Mondays 7 to 9 p.m. from Sep to Jun. Email us first at info. stringsattached@gmail.com to receive music and other details or visit our website at www.stringsattachedorchestra.com for more information.

### **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. 416-978-2522 or Trinity College. Free. Evensong is sung every Wednesday at 5:15pm in the beautiful Trinity College chapel during
- 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.

### **ONLINE EVENTS**

- Arts@Home. A vibrant hub connecting Torontonians to arts and culture. Designed to strengthen personal and societal resilience through the arts. www.artsathome. ca.
- North Toronto Community Band. Openings for clarinet, trumpet, trombone, tuba and auxiliary percussion. Rehearsals held at Willowdale Presbyterian Church

- 38 Ellerslie Ave. (just north of Mel Lastman Square). Monday evenings 7:30 to 9:30 p.m. Contact ntcband@gmail.com.
- Recollectiv. For anyone living with cognitive challenges from Alzheimer's, dementia, traumatic brain injury, stroke or PTSD. The group meets weekly to rediscover the joy of making music. Community members and music students are welcome to this fun, rewarding and inter-generational experience. Sessions take place from 2 to 3pm (with sound checks and socializing at 1:30pm). Please contact recollectiv@gmail.com for more information.

### PERFORMANCE OPPORTUNITIES

• Open Mic at the Library: North York Library: Open Mic. (Music, Poetry & Storytelling). Musicians, poets, and storytellers are invited to come share your talents at the North York Central Library open mic! Acoustic guitar & piano provided. 7 minutes performance. For adults, seniors and teens. No registration required. Sign-up is at 5:30pm. For more information, contact the Language, Literature & Fine Arts Department at 416-395-5639. 2024 Sessions: Fri, Feb 9, 6-7:30pm; Fri, Mar 8, 6-7:30pm; Fri, Apr 12, 6-7:30pm. North York Central Library - 5120 Yonge St. Auditorium (2nd Floor).



### INTERNATIONAL MUSIC FESTIVAL AND COMPETITION

May 1 - May 19, 2024 | Markham, Ontario

All ages and levels. Registration deadline: March 3, 2024

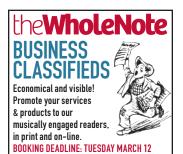
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# **Editor's Corner**

DAVID OLDS



As I write this in the early days of January it is fitting that I speak about my New Year's resolution to be a better friend to my cello this year. With this in mind I'm getting together with my friends Anne (violin) and Adam (piano) for trio sessions after a lengthy hiatus. Having previously played music by Mendelssohn and Mozart, this year we have embarked upon Beethoven's *Piano* 

Trio Op.1, No.2. It's a piece that I worked on extensively some 20 years ago and have been inspired to revisit by a new release, **Beethoven**Complete Piano Trios performed by the Weiss Kaplan Stumpf Trio
(Bridge Records 9505A/C bridgerecords.com). Yael Weiss (piano),
Mark Kaplan (violin) and Peter Stumpf (cello) all have notable solo careers and have been playing together as a trio for more than two decades. What I particularly like about this 3CD package – in addition to the fabulous performances – is that in lieu of program notes for the familiar trios, the booklet includes essays by each of the three performers about their own connections to the music. In the case of Weiss, this involves a lineage of teachers reaching all the way back to Beethoven via her mentor Leon Fleisher, a student of Schnabel, who worked with Leschetizky, a student of Liszt, who studied with Czerny, a student of the great master himself. Kaplan and Stumpf each share their personal takes on the trios, and the occasion of the recording.

Although not as frequently heard as the string quartets which span Beethoven's entire career (some of which are among the last works he would compose), the piano trios represent his early and middle periods very well, from his earliest published works, to the mammoth "Archduke" Trio Op.97 of 1811 (my own introduction to the genre some 50 years ago in a recording featuring Emil Gilels, Leonid Kogan and Mstislav Rostropovich). This current recording reminds us however that Beethoven returned to the trio form in 1824 when he published the charming "Kakadu Variations" Op.121a, here paired with the very first trio from 1795. The eight trios therefore spanning three decades of Beethoven's creativity, all in splendidly dynamic and idiomatic performances which kept me captivated for many hours over the course of the holiday season.



It seems Beethoven also provided inspiration to composer Joan Tower whose 1985 Piano Concerto – Homage to Beethoven is the title track on a new portrait CD from Gil Rose and the Boston Modern Orchestra Project (BMOP Sound 1093 bmop.org/audio-recordings). Soloist Marc-André Hamelin is in stellar form in the dramatic and often percussive work from 1985. Although there

are no obvious quotations from Beethoven, Tower says "he had a huge influence on me in terms of how to try to create and motivate a strong dramatic structure." She also says she included fragments from three Beethoven sonatas which are imbedded in the cadenzas. The most recent work is *Red Maple*, a bassoon concerto from 2013. Right from the extended solo opening, bassoonist Adrian Morejon establishes command, leading BMOP through the haunting quarter-hour virtuosic showpiece. There are two flute concertos bookending *Red Maple*, *Rising* for flute and string orchestra (2010, originally for flute and string quartet) and the 1989 *Flute Concerto*, both premiered by the outstanding Carol Wincenc who is the soloist here. This CD is a fitting

tribute to Tower, the now 85-year-old American treasure whose successful career has spanned six decades.



Joan Tower's piano concerto put me in mind of one of my first exposures to modern (at the time contemporary) concertante works, more than half a century ago. I bought an LP of Ravel's *Piano Concerto in G* featuring Lorin Hollander with the Boston Symphony Orchestra under Erich Leinsdorf that also included the premiere recording of Norman Dello Joio's 1961 *Fantasy and Variations for* 

Piano and Orchestra. I fell in love with the Ravel, especially Hollander's tender performance of the slow movement, but it was the Dello Joio that really caught my attention. Although that recording has recently been remastered, it is a piano concerto by his son Justin Dello Joio that I want to write about here. Oceans Apart: Concerto for Piano and Orchestra features Garrick Ohlsson with the Boston Symphony Orchestra under Alan Gilbert (Bridge Records 9583 bridgerecords. com). Composed in 2022, the title of the work refers, in part, to the "... the immensity, the oceanic vastness, of the polarization of our time. People seem to be moving irreparably apart. The waves of misinformation spreading relentlessly over the web, the belief that such a thing as 'alternate facts' can exist, and the swell of unharnessed power this has caused – these were in my thoughts." Captured in a live performance, the work opens with "an unresolved tritone in the low register in the piano and the highest sounds, beyond any specific pitch, whispering incomprehensively and at the edge of audibility in the strings" which extends into a 20-minute dramatic contest between piano and orchestra. Ohlsson, for whom it was written, holds his own in a brilliant performance which, to paraphrase the composer, pits him like a surfer on a 100-foot wave against the daunting force of a large symphony orchestra. As the applause dies away we are treated to Due Per Due, two movements for cello and piano (Carter Brey and Christopher O'Riley), Elegia: To an Old Musician and Moto in Perpetuo. Written in 2011, three years after his father's death, the first pays homage to Norman's Prelude: To a Young Musician which Justin learned to play at the age of six. The second is as rambunctious and flamboyant as the title implies. This fine disc is completed by Blue and Gold Music written for the tricentennial of the Trinity School, in a sparkling performance by organist Colin Fowler and the American Brass Ouintet.



My first exposure to the music of **Claude Champagne** (1891–1965) was an educational LP on the Canadian Music Enrichment label, one side of which was an uninterrupted performance of **Symphonie Gaspésienne** and on the other the same work with cues for a slideshow depicting the landscape of the Gaspé peninsula that inspired the work. Although not much attention was given to him in English Canada, where his contem-

poraries included Healy Willan and Sir Ernest MacMillan, Champagne was an important figure in the annals of classical music in Quebec, where his students included Violet Archer, Roger Matton, Pierre Mercure, Serge Garant and Gilles Tremblay among other notables. I was very pleased to see a new recording of Champagne's brilliant tone poem featuring L'Orchestre symphonique de Laval under Alain

**Trudel (ATMA ACD2 4053 atmaclassique.com/en).** Starting eerily in near silence, Trudel leads his orchestra through the gradually building portrait of the fabled peninsula with dramatic turns and climaxes along the 20-minute journey. Although the program notes mention Debussy and the Russian school as influences, I also hear echoes of Delius and Vaughan Williams in this marvelous one movement work. You can access the digital-only recording for free on the ATMA website



Chinatown (Leaf-Music LM281 leaf-music. ca) is a striking new opera featuring the words of Giller Prize laureate Madeleine Thien and music by multiple-award-winner Alice Ping Yee Ho. The project was initiated by City Opera Vancouver back in 2017 and developed over the next five years through a myriad of workshops and public consultations with Vancouver's Chinese community. During that process the importance of the

Hoisan language to the history of Vancouver's Chinatown became evident as that was the province of China where many of the original immigrants came from. Writer **Paul Yee** was engaged to translate portions of the opera into the Hoisan dialect. The result is the first opera to depict a Canadian Chinatown, and the first libretto to combine Hoisanese, Cantonese and English. The orchestration features traditional Chinese and Western classical instruments. It tells the story of two families and a chorus of ghosts, beginning with the building of the Canadian Pacific Railroad through to our own times. It deals with "violence and despair, the Head Tax, the Exclusion Act, paper sons, and paper promises." The opera was staged in 2022 under the direction of **Mary Chun** and this is the original cast recording of the groundbreaking milestone of the musical stage. The booklet includes a synopsis for each of the 12 scenes of the two-act opera, program notes and biographies in English, French and Chinese pictograms.



Edmonton-born, Juno Award-winning composer Vivian Fung first studied with Violet Archer, went on to receive her doctorate from the Juilliard School and is currently based in California. Insects & Machines – Quartets of Vivian Fung (Sono Luminus DSL-92270 sonoluminus.com) features the Jasper String Quartet – who have admired Fung since first performing

one of her quartets in 2019 – being "immediately captivated by the visceral energy and impeccable craft of her writing." The four works included span 18 years of her chamber output. Fung, whose family survived Cambodian genocide, has travelled extensively in the Far East

and drew on folk music of certain parts of Asia, including China and Indonesia, for her String Quartet No.1. It began as a short movement written on assignment at the Atlantic Center for the Arts in 2001 for performance by the American String Quartet. The success of that reading inspired her to add three more movements, also drawing on Eastern themes, to complete the quartet in 2004. To my ear is it reminiscent of the "night music" style of Béla Bartók, especially in the original pizzicato movement. (What young composer would not be influenced by Bartók's incredible contribution to the string quartet genre? And, having spoken of musical lineage earlier in this column, I will mention that Fung's teacher Archer was herself a student of that Hungarian master.) Fung states that "issues of my Asian identity underscore much of my work." String Quartet No.2 (2009), also uses a Chinese folksong for its base, and String Quartet No.3 (2013) evokes "a non-Western song [...] highly ornamented, powerful, and tuned to suggest the microtonal tendencies found in many non-Western scales." String Quartet No.4: Insects & Machines is likewise inspired by travels to the Orient, this time Cambodia, where "I was especially attuned to the persistent noises of buzzing insects that accompanied my walk through the thick jungle." The subtitle aptly describes the divisions of this one-movement work: Buzzing... whirring... glitching... ringing... thumping.... The members of the Jasper String Quartet named after Canada's Jasper National Park, although I cannot find another Canadian connection to the group - rise to the multiple challenges posed by Fung throughout these works, but especially in the unrelenting and virtuosic tour de force of this final quartet. But final is not the right word: Fung has recently completed a fifth for Victoria's Lafayette String Quartet.



Speaking of string quartets, later on in these pages you will find Terry Robbins' take on Quatuor Molinari's latest installment of the quartets of Philip Glass. The Molinari is not the only Montreal-based ensemble to have an ongoing interest in the American minimalist master, and **Angèle Dubeau & La Pietà** have just released a follow-up to their 2008 *Philip Glass: Portrait* album.

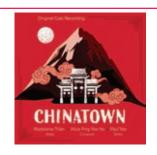
Signature: Philip Glass (Analekta AN 2 8755 outhere-music.com/en/labels/analekta) is comprised of 16 short movements drawn from a dozen "signature" works spanning most of four decades. Dubeau says that for many years she has found Glass' music "nourishing intellectually and musically" and for this, her 48th album, she chose works she finds "significant and compelling" from his vast oeuvre. Opening (appropriately) with *Opening* from 1981's *Glassworks*, the earliest work on the disc, we journey through the years with stops at such classics as *Symphony No.3*, *Koyaanisqatsi*, *The Somnambulist*, A *Brief History of Time*, *Candyman Suite* and several movements from

### What we're listening to this month:

### thewholenote.com/listening



Symphonie Gaspésienne
Orchestre Symphonique de Laval
Embark with Claude Champagne
on a symphonic portrait of the
magnificent Gaspésie region!



Chinatown
Alice Ping Ye Ho
A multilingual opera (Hoisan,
Cantonese and English) about
Chinese immigrant workers
who seek a new home in British
Columbia for a brighter future.



Piano Trio
Trio Con Brio Copenhagen
The world premiere recording of
renowned Danish composer Poul
Ruders' stunning Piano Trio written
for this celebrated chamber
ensemble in 2020.



Kaleidoscope Paul Huang Violinist Paul Huang's Naïve debut album, with pianist Helen Huang. Works by Respighi, Paganini, Saint-Saëns, and Chopin played on the 1742 "ex-Wieniawski" Guarneri del Gesù

Bent. New to me, and of particular interest, is the extended movement from the 2018 Piano Quintet and two Duos for Violin and Cello from 2010 (featuring Dubeau and Julie Trudeau). The arrangements and adaptations are by Dubeau and François Vallières and they are compelling indeed.



Around the same time that I was discovering the music of Philip Glass in the late 1970s I was also intrigued by the ambient compositions of **Brian Eno** such as *Music for Airports*. Glass had a seminal influence on Eno who, in 1971 along with David Bowie, heard Glass perform at the Royal College of Art in London. Glass would later acknowledge a reciprocal influence, composing three symphonies based on Eno and Bowie's *Berlin* 

Trilogy of albums. In 2015 Bruce Brubaker released Glass Piano and with his latest, Eno Piano (infiné iF1088 infine-music.com) the connections continue. Whereas Eno used a variety of techniques and tape loops to create the drones and sustained notes of his ambient creations, in effect making the studio his instrument, with aid of new technologies such as the EBow (an electromagnetic device used to make long notes on the strings of a guitar or piano) and the latest spatialization techniques from IRCAM, Brubaker has effectively turned the grand piano into a studio to be played in real time. It's quite a stunning achievement. The tracks on offer are the three parts of Music for Airports along with three shorter works, The Chill Air (from Ambient 2 with Harold Budd, 1980), By This River (Before and After Science, 1977) and Emerald and Stone (Small Craft on a Milk Sea, 2010).



Another contemporary take on the ambient genre, **Skjálfti** (*Quake*) by composers **Páll Ragnar Pálsson** and **Eðvarð Egilsson** (**sonoluminus-com/store/skjalf**) extrapolates a 15-part suite from their soundtrack to the 2021 Icelandic film of the same name. Written and directed by Tinna Hrafnsdóttir, the film tells the story of Saga, an author and mother who, after an epileptic seizure,

experiences memory loss at the same time as hidden memories of family secrets begin to resurface. The psychological drama the film explores is hauntingly realized in this effective expansion of the original soundtrack that comprised 40 very brief segments, developing them into a strikingly atmospheric stand-alone work.



Having begun this column with Beethoven's impressive cycle of piano trios, I will close with the world premiere recording of one of the latest contributions to that time-honoured genre. Renowned Danish composer **Poul Ruders** (b.1949) had written some two dozen orchestral works (including five symphonies), as many concertante works, and countless chamber pieces

(including four string quartets), before embarking on his first **Piano Trio** in 2020. Written for the **Trio Con Brio Copenhagen**, featured here in a performance that lives up to the group's name, the composer describes it as a Kantian "thing in itself" with no hidden agenda. As per the accompanying press release, "The outer movements zip by in a flurry of heightened virtuosity that verges on the ecstatic (or hysterical, depending on your mood)." The contemplative central movement, *Slow Motion*, provides some much-needed respite from the at times abrasive opening, and a chance to catch your breath before the whirlwind finale. This is a fine example of how older forms can serve contemporary purposes. Cudos to all involved in this exceptional project **(Our Recordings 9.70892 ourrecordings.com).** ◆

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

# STRINGS ATTACHED

TERRY ROBBINS



Violinist **Tomás Cotik** adds to his 2020 release of Bach's *Sonatas and Partitas* and 2022 release of Telemann's *12 Fantasias for Violin Solo* with another outstanding solo disc on **Bach The Six Suites**, his own transcriptions for violin of the *Six Cello Suites BWV1007-1012* (Centaur CRC4030/4031 tomascotik.com).

Cotik transposes the first five suites up a fifth to keep the relations between the violin

strings (G-D-A-E) the same as on the cello (C-G-D-A); they are also an octave higher. *Suite No.6* was written for a five-string instrument with an added high E string, so it is played here in the original key, with notes from the unavailable C string moved to a higher register. If there's a downside, it's the loss of the deep warmth of the cello's lower register.

A Baroque bow is used, with resonant synthetic strings that are slightly softer than those Cotik regularly uses. Vibrato is employed effectively "as an ornament to the sound but not a continuous addition." Cotik's customary detailed and insightful booklet essay adds to a fascinating release.



The Akoya duo of violinist Naomi Dumas and harpsichordist Caitlyn Koester makes its label debut with an album of sonatas by Christoph Graupner on Graupner Intégrale des sonates pour violon et clavecin, aided by Amanda Keesmaat on Baroque cello (ATMA Classique ACD2 4038 atmaclassique.com/en).

Dumas and Koester formed the duo when studying in the Historical Performance

program at Juilliard and specialize in the interpretation of early repertoire. An exact contemporary of J. S. Bach, Graupner (1683–1760) was virtually forgotten after his death, but recent groundbreaking work on his autograph sources at the University of Darmstadt has led to a revival of interest.

This CD marks the world premiere recording of Graupner's complete sonatas for violin and harpsichord GWV707-711; two are in G major and three in G minor. They are absolutely charming works, given beautifully articulated performances in a richly resonant recording.



Every now and then a CD of such outstanding quality comes along that it leaves you struggling for words. Such is the case with **Kaleidoscope**, a CD featuring brilliant playing by violinist **Paul Huang** and pianist (and no relation) **Helen Huang** in works by Respighi, Saint-Saëns, Paganini and Chopin (naïve V 8088 paulhuangviolin. com/recordings).

Paul Huang draws a sumptuous tone from the 1742 "Ex-Wieniawski"

Guarneri del Gesù violin, but it's the power and expressiveness of his playing that takes your breath away. Helen Huang's piano work is no less fine.

The seldom-heard Respighi *Sonata in B Minor p.110* is a real gem, with a gorgeous opening movement, and the Saint-Saëns *Sonata No.1* in *D Minor Op.75* is a dazzling work with a hair-raising *Allegro molto* fourth movement.

Paganini's *Cantabile in D Major Op.*17 – which really does sing here – comes between the two sonatas, and Chopin's *Nocturne in E-flat Major Op.*9 *No.*2, in the transcription by Sarasate ends one of the most captivating albums I've heard in a long time.



Closing Statements, the new CD from violinist Sophie Rosa and pianist Ian Buckle, is described as exploring the ways in which composers end their creative lives (Rubicon Classics RCD1119 rubiconclassics.com/artist/sophie-rosa-ian-buckle).

Schumann's *Violin Sonata No.3 WoO2* was created when he added two new movements to the *Intermezzo* and *Finale* that he had contributed to the F-A-E sonata with

Brahms and Dietrich. Clara Schumann and Joseph Joachim played through it in February 1854, just days after Schumann's attempted drowning in the Rhine, and decided to suppress it, the sonata not being published until the 1956 centenary of the composer's death.

Two *Phantasies*, while differing greatly in sound, both look back to classical models: Schoenberg's *Phantasy Op.47* and Schumann's *Fantasie in C Op.131*, written for Joachim in 1853.

Both draw particularly fine playing from the duo. The hauntingly beautiful 1991 *"Post scriptum" Sonata* by Ukrainian composer Valentyn Silvestrov (b.1937) rounds out an excellent disc.



Joseph Bologne, Chevalier de Saint-Georges: Three Sonatas for Violin & Fortepiano, Op.1b, featuring violinist Andrew McIntosh and fortepianist Steven Vanhauwaert is another COVID lockdown product (Olde Focus Recordings FCR923 newfocusrecordings.com).

In 2020 McIntosh and Vanhauwaert read through the violin sonatas of Bologne to

pick one to film and became so enamoured of them that they decided to record all three for an album. Published in 1781 at the height of Bologne's career they are charming and not insubstantial works, full of late 18th-century elegance.

Each of the sonatas – No.1 in B-flat Major, No.2 in A Major and No.3 in G Minor – has two movements, with an opening Allegro and a

gentler second movement. Dynamics and articulations in the printed edition are minimal and often inconsistent, with the duo here consequently employing ornamentation consistent with the style of the period in excellent performances.



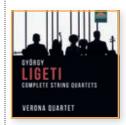
Cellist Christoph Croisé and pianist Oxana Shevchenko have been playing together since 2014, and on 1883 they celebrate a year marked by two major cello sonatas plus the publication of a significant single movement (Avie AV2632 avie-records.com).

The first version of Richard Strauss' *Cello Sonata in F Major Op.6*, *TrV 115* dates from 1881, but Strauss – still only 19 years old – revised it in 1883 by replacing the original

third movement with a completely new finale. It's a work of youthful exuberance with a profound middle *Andante*.

A profound middle movement *Andante* is also a feature of Grieg's *Cello Sonata in A Minor Op.36*, a mature work, the slow movement of which recycles material from an earlier funeral march. Fauré's *Élégie Op.24*, possibly intended as the slow movement for a projected sonata, was written in 1880 and published in 1883; it mirrors the previous slow movements in mood.

Croisé plays with a full, warm tone, and Shevchenko's playing is sensitive and unfailingly musical. The two say that they thought the three pieces would make a wonderful program. They were right.



The Verona Quartet is in superb form on György Ligeti Complete String Quartets, an album celebrating the centenary of the Hungarian avant-garde composer (Dynamic CDS8010 veronaquartet.com/discography).

Ligeti's *String Quartet No.1 Métamorphoses nocturnes*, a continuous single movement of 12 sections was written in 1953–54 during the era of Soviet censorship; it was not premiered until May 1958,

after the composer had fled Hungary for Vienna. It's a fascinating work in its range of sound and style, with Bartók's influence clearly audible.

String Quartet No.2 was written in 1968 for the LaSalle Quartet, and unlike its predecessor, immediately became part of the string quartet repertoire. The five movements differ widely in pacing, with the fifth unexpectedly fully tonal and melodic.

Ligeti wrote nothing further for string quartet, although there were advanced plans for two additional quartets commissioned by the Arditti and Kronos ensembles. However, he did release *Andante and Allegro* from 1950, an attempt at accessible music within the Socialist

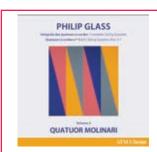
### What we're listening to this month:

### thewholenote.com/listening



Three Sonatas for Violin & Fortepiano, Op. 1b Joseph Bologne

Violinist Andrew McIntosh and fortepianist Steven Vanhauwaert perform Bologne's Op. 1b Violin Sonatas, written in 1781 at the height of his career.



Glass: Complete String Quartets -String Quartets Nos. 5-7 Quatuor Molinari

The famous Canadian quartet records the complete string quartets of Philip Glass – discover the volume 2 now!



Shades of Romani Folklore Ulysses Quartet

Ulysses Quartet's debut album, out now on Navona Records, explores the rich and vibrant tradition of Romani music!



Vivaldi: Concerti per violino XI 'Per Anna Maria' Fabio Biondi and Europa Galante The 71st album in Naïve Classiques' Vivaldi Edition.

Realism constraints; it ends a terrific CD.



The ongoing Quatuor Molinari set of Philip Glass Complete String Quartets continues with Volume 2 String Quartets Nos. 5-7, a digital-only release. Volume 3 is planned for 2024, at which point a box set will be issued (ATMA Classique ACD2 4072 atmaclassique.com/en).

The works mark a move away from Glass'searly repetitive patterns to a broader post-minimalist approach, although

minimalist influences are never far away. String Quartet No.5 exhibits a more sophisticated musical development, and String Quartet No.6 reflects the composer's pursuit of a more classical approach. String Quartet No.7, an extensive single movement, was initially presented as a choreographed dance piece. All three quartets were premiered by the Kronos Quartet, in 1992, 2013 and 2014 respectively.

Performances and recording quality are top-notch throughout.



The Sacconi Quartet, Britain's longestestablished string quartet celebrates 21 years with the original membership on an outstanding CD of quartets by Schubert and Beethoven (Orchid Classics ORC100265 sacconi.com/recordings).

Schubert's String Quartet No.14 in D Minor D810, "Death and the Maiden" from 1824, when the composer was facing his own mortality, is paired with

Beethoven's *String Quartet No.14 in C-sharp Minor Op.131* from 1826, the year before his death. The *Op.131* was the last music Schubert heard, days before he died – in 1828.

The quartet members say that they "wanted to make an album of some of the music that means the very most to us, and these two quartets were obvious choices. We have literally lived with them for most of our career." The Beethoven in particular has been performed from memory in various artistic and theatrical settings, including their "Beethoven in the Dark" immersive performance.

Their familiarity with the works is obvious in quite striking performances, the resonant recording capturing the emotional depth and sensitivity of the playing.



The premise behind **Shades of Romani Folklore** – works connected by a Romani influence – seems a bit tenuous at first glance, but spirited performances by the **Ulysses Quartet** certainly justify it (Navona NV6567 navonarecords.com/catalog/nv6567).

The finale of Beethoven's *String Quartet No.4* in *C Minor, Op.18 No.4* is described as "rip-roaring," with a distinct Romani

flavour to its rondo theme. The link continues with the world-premiere recording of Paul Frucht's *Rhapsody*, a work inspired by the *Tzigane* Ravel wrote for the Hungarian violinist Jelly d'Arányi that evoked the Romani style.

The most powerful work here is Janáček's *String Quartet No.2*, "*Intimate Letters*", reflecting his passionate but unrequited feelings for the much younger Kamila Stösslová. In one of his over 700 letters to her, revealed that in his song cycle *Diary of One Who Disappeared* he had cast her as Zefka, the Roma girl whose forbidden love affair with a young Czech man is the basis of the work. The obsessive passion and raw emotion are beautifully captured by the performers.

When violinist **Christian Tetzlaff** and his sister, cellist **Tanja Tetzlaff**, decided to record an album in memory of their long-time artistic partner pianist Lars Vogt, who died in September 2022 one particular work was "immediately the right piece" for all concerned: the *Double Concerto in A Minor Op.102* by Brahms, one of Vogt's favourite composers. A superb performance is at the heart of the resulting



CD **Brahms** | Viotti with the **Deutsche-Symphonie-Orchester Berlin** conducted by **Paavo Järvi** (Ondine ODE 1423-2 naxos. com/CatalogueDetail/?id=ODE1423-2).

All concerned found the experience incredibly moving, with Vogt foremost in their minds throughout the recording, and the emotional intensity together with the superb playing makes this a performance for the ages. Brahms wrote the concerto to

mend his broken friendship with Joseph Joachim, and the Tetzlaffs' profound understanding of how the individual movements may relate to what Brahms was trying to say and achieve clearly adds depth to their interpretation.

In the concerto Brahms quotes from Viotti's *Violin Concerto No.22* in A Minor, a work with early significance in Brahms' and Joachim's friendship, and it's the other major work on the disc. A lovely performance of Dvořák's *Silent Woods Op.68 No.5* for cello and orchestra completes an outstanding CD.



The Vivaldi Edition, the ambitious project to record all of the music in Vivaldi's personal collection of autograph manuscripts now in the Italian National Library in Turin reaches volume 71 and volume 11 of the violin series with Vivaldi Concerti per violino XI 'Per Anna Maria' with soloist Fabio Bondi leading Europa Galante (naïve OP 7368 vivaldiedition.net).

Anna Maria (1696-1782) was the most famous instrumentalist at the Ospedale della Pietà in Venice during Vivaldi's time there; her own personal repertory manuscript volume contains the solo violin line for 24 Vivaldi concertos, including five otherwise unknown, with alternative reliable sources needed for the complete parts. Of the six concertos here three – in *D Major RV207*, *D Major R229* and *E-flat Major RV261* – are preserved in Turin, and two – in *E-flat Major RV260* and *B-flat Major RV363* "Il corneto da posta" – in Dresden. The *Concerto in C Major RV179a* is reconstructed from Anna Maria's volume.

Performances are beautifully judged throughout the disc.



The idea for the CD Ennio Morricone:
Cinema Rarities for violin and string
orchestra with Marco Serino as soloist and
leader of the Orchestra di Padova e del
Veneto came about during the recording of
its predecessor Cinema Suites, when the
Morricone family sent Serino, the composer's chosen violinist several rarities they
hoped could also be recorded. These works,
along with others that Serino rediscovered

in his own archives make up the program here (Arcana A554 outheremusic.com/en).

Space restrictions preclude my listing full details of the directors, film titles and years and individual track titles, but the music ranges from Sergio Leone's 1968 Once Upon a Time in the West to Silvano Agosti's 2001 The Sleeping Wife. There are three suites named for directors – Agosti, Mauro Bolognini and the Taviani Brothers – plus Four Adagios, chosen by the composer and dedicated to Serino. Arrangements are by Morricone (the majority) or Serino.

The overall mood changes little, but it's enchanting music, quite beautifully played.



Elvira Misbakhova is the principal viola with the Orchestre Métropolitain in Montreal and a member of I Musici de Montréal. It's this latter group under Jean-François Rivest that accompanies her on Destins Tragiques, a CD featuring new versions of music from the 1930s by

Prokofiev and Shostakovich (ATMA Classique ACD2 2862 atmaclassique.com/en).

With the composer's permission, the violist Vadim Borisovsky made 13 arrangements for viola and piano from scenes in Prokofiev's ballet *Romeo and Juliet Op.64*. The Montreal violist and arranger François Vallières has taken seven of these arrangements and composed a new orchestration for strings from the piano part. It's nicely done but lacks the bite of the original Prokofiev. The viola is not always prominent – by design – and even in the several virtuosic passages tends to be absorbed into the string sound.

Much more effective is the 2006 Fantasy for Viola and Orchestra on Themes from the Opera "Lady Macbeth of Mtsensk" by Shostakovich, Op.12 by the Montreal composer Airat Ichmouratov, heard here in Ichmouratov's own reduction for string orchestra.

**Les 9 de Montréal** is an ensemble of eight cellos and a double bass founded by cellist and artistic director **Vincent Bélanger**; their third



album, **Nocturne** is a new digital release **(GFN Productions www.les9.ca)**.

The program is mostly arrangements of classical favourites, with Saint-Saëns' *The Swan*, Beethoven's *Moonlight Sonata* theme, Ravel's *Pavane pour une infante défunte*, Debussy's *Clair de lune* (particularly effective), Fauré's *Après un rêve*, Rameau's *Hymne à la nuit* and a Chopin *Nocturne*. Soprano **Lyne Fortin** joins the

group for Rachmaninoff's Vocalise and La veuve et la lune, a work by Montréal composer Christian Thomas.

As the title suggests, there's not a great deal of mood change, just a constant flow of mellow cello ensemble playing, nicely arranged, sensitively played and beautifully recorded. All in all, an excellent and appropriate choice for late-night listening. •

### **VOCAL**

Monteverdi - Vespers of 1610 The Thirteen; Children's Chorus of Washingon; Dark Horse Consort; Matthew Robertson Acis APL53837 (acisproductions.com)



P As we are reminded in the informative liner notes of this new recording of Claudio Monteverdi's sacred masterpiece, *Vespers* is an early evening prayer service,

part of the *Liturgy of the Hours*, fulfilling Jesus' command to "pray always." Replete with psalm texts, a hymn and the *Magnificat* (the canticle of the Blessed Virgin Mary) *Vespers* is designed to be contemplative and Monteverdi's setting is miraculous in its variety of textures, virtuosity and hypnotic harmonies. In addition, it marries Renaissance and Baroque musical styles with staggering beauty and uniformity, featuring a

wide array of vocal and instrumental writing.

The Thirteen was founded in 2012 in Washington, D.C. by Matthew Robertson and the group has a wide mandate, performing music from all eras, specializing in early and contemporary choral works and educational outreach. Their recording of Vespers – in collaboration with the Children's Chorus of Washington and the early winds of the Dark Horse Consort – took place in the reverberant acoustic of Washington's Franciscan Monastery.

The solo and small ensemble singing is uniformly excellent, including a radiant *Nigra Sum* sung by soprano Michele Kennedy, a sumptuous *Pulchra es* sung by sopranos Molly Quinn and Katelyn Jackson and a tour de force *Duo Seraphim* from tenors Aaron Sheehan, Stephen Soph and Oliver Mercer. The chorus and instrumental ensemble bring a suitable glory and grandeur to the performance: 90 minutes of life-affirming, provocative "new" music, written over 400 years ago.

Larry Beckwith

Alessandro Scarlatti - La Sposa Dei Cantici Meghan Lindsay; John Holiday; Jay Carter; Ryland Angel; Ars Lyrica Houston; Matthew Dirst

Acis APL53721 (acisproductions.com)



► The Scarlattis were a tremendously gifted and prolific musical family, with Domenico composing over 500 keyboard sonatas and his father

Alessandro writing over 100 operas, 600 cantatas and 30 oratorios. Even in comparison to their impressively productive contemporaries such as Bach, Handel and Telemann, their output remains staggeringly high and defined Italian musical style for decades.

This recording, performed by Ars Lyrica Houston and directed by Matthew Dirst, features Alessandro Scarlatti's *La Sposa Dei Cantici* (The Bride of Songs), which is scored for strings, continuo and four soloists: three countertenors and one soprano. As with many early works, this music's journey from composition to 21 st century

### What we're listening to this month:

### thewholenote.com/listening



### Ispiciwin Timothy Shantz

Ispiciwin is a journey in Indigenous and non-Indigeous collaboration and understanding. The album features music by composers from across Turtle Island.



### Wound Turned to Light James Rolfe

19 new songs by composer James Rolfe, with lyrics by 15 Canadian poets, featuring vocalists Andrew Samaras, Andrew Adridge, & Jeremy Dutcher



### Frank Horvat: Fractures Meredith Hall & Brahm Goldhamer

Expansive new song cycle beautifully weaves together revelatory narratives around humanity and our planet through the lens of the environmentally detrimental practice of fracking.



### Sumptuous Planet: A Secular Mass David Shapiro

Sumptuous Planet extols a science based stance on the universe and existence while using a musical form that is rooted in the Christian Mass.

performance is characteristically complex, its material existing in numerous reworkings, adaptations and even different libretti set to the same music for performance in different locations at different times of year. Long story short, this recording is essentially a snapshot of the music's state in 1710 in Naples, as indicated through manuscripts in the Stanford University Library and Paris' Bibliotheque National.

As with almost all Italian Baroque oratorios, *La Sposa Dei Cantici* consists mostly of recitatives and da-capo arias, with a brief orchestral Sinfonia and the occasional dramatic interjection. Despite this formulaic nature, Scarlatti was able to craft a large-scale work of striking beauty, using both vocal and instrumental soloists to achieve ranges of expression that are both delightful and captivating.

Built on a libretto far less dramatic and aggressive than Italian opera, Ars Lyrica brings out the best of Scarlatti's *La Sposa Dei Cantici*, keeping a sense of momentum and expression that ensures a smooth flow from recitative to aria and back again. This is a wonderful recording that deserves to be heard by all, whether familiar with the Scarlatti family or discovering them for the first time.

Matthew Whitfield

Ethel Smyth - Der Wald Soloists; BBC Singers; BBC Symphony Orchestra; John Andrews Resonus RES10324 (resonusclassics.com/ products/smyth-der-wald-the-forest)



No paragon of "proper" English womanhood, the openly bisexual, cigar-smoking feminist who composed the suffragette anthem, The March of the

Women, spent two months in jail for stoning and shattering an anti-suffrage politician's office windows. Nevertheless, Ethel Smyth (1858–1944) achieved success at a time when women composers were routinely ignored, becoming in 1922 Britain's first female composer honoured as a "Dame."

In 1902, Smyth's 66-minute, one-act opera *Der Wald* premiered in Berlin and in 1903 became the first and *only* opera by a woman produced at the Metropolitan Opera until 2016 (!). The libretto, by Smyth and Henry Brewster, originally in German, is sung here in Smyth's English translation (included).

The peasant maiden Röschen (soprano Natalya Romaniw) and her fiancé, woodcutter Heinrich (tenor Robert Murray), are beset by the malevolent Iolanthe (mezzo Claire Barnett-Jones), who lusts for Heinrich. Of the five other soloists, baritones Andrew Shore (Pedlar) and Morgan Pearse (Count Rudolf) play important parts in the unfolding of the tragic drama.

Smyth's admiration for two composers

often considered opposites – Brahms and Wagner – is manifested in the lush, warm, Brahmsian choruses of forest spirits and the Wagner-enriched arias of Röschen, Heinrich and Iolanthe. Other highlights are the Röschen-Heinrich love-duet, the ebullient peasant dance and chorus, and the stirring, defiant, dying declamations of Heinrich and Röschen.

Conductor John Andrews, the BBC Singers and BBC Symphony Orchestra energetically provide rich colours and powerful climaxes in this premiere recording of Smyth's landmark opera.

Michael Schulman

Stravinsky, Janáček, Bartók: Village Stories

Prague Philharmonic Choir; Lukáš Vasilek Supraphon SU4333-2 (supraphon.com/ album/763075-stravinsky-janacek-bartokvillage-stories)



► Village Stories brings together the worlds of ethnomusicology and nationalism in one compelling package. The featured composers were all profoundly influ-

enced by their interest in indigenous musical materials to varying degrees. Bartók roamed far and wide scientifically recording and transcribing source materials on Edison cylinders; Janáček did much the same, though more modestly, while also probing deeply into the melodies concealed in everyday human speech. Stravinsky took a more leisurely approach, shamelessly stealing his materials from pre-existing publications. (The eerie opening bassoon solo of his *Rite of Spring*, for example, is cribbed from a volume of Lithuanian folk songs.)

The apogee of Stravinsky's magpie-mania culminated in his explosive and highly influential ballet *Les Noces* (The Wedding) for chorus, four pianos and percussion ensemble, completed after many false starts in 1923.

Janáček's whimsical Říkadla (Nursery Rhymes, 1926) is a late work based on humorous doggerel culled from the funny pages of his daily newspaper. Scored for ten instruments (including a toy drum and an ocarina!) and a small choir, it is a patently absurd and highly enjoyable treasure trove of good clean fun. He considered these Czech verses as "frolicsome, witty, cheerful – that's what I like about them. They're rhymes after all!" This delightful set of 18 choral miniatures is guaranteed to put a smile on your face.

Bartók's *Three Village Scenes*, also composed in 1926, is scored for female choir and chamber orchestra. It is considered by some to be his response to Stravinsky's *Les Noces*, but with a twist. The opening movement likewise depicts a wedding scene, though the agitated, asymmetric orchestral

outbursts and minor key setting hint at a dim future; a line of the text reads, "I'm a rose, a rose, but only when I'm single. When I have a husband, Petals drop and shrivel." The subsequent *Lullaby* touchingly laments an uncertain future for a mother's child. A rollicking *Lad's Dance* concludes the work on a more positive note.

Full English translations of the Russian, Czech and Hungarian texts are included with the physical product; unusually, the Stravinsky libretto is also provided in the Cyrillic alphabet. The perfoóóórmances are uniformly excellent and the audio production first class. Not to be missed.

Daniel Foley

Dean Burry's The Highwayman Kristina Szabó; Sarah Moon; Kornel Wolak; Gisèle Dalbec-Szczesniak; Wolf Tormann; Younggun Kim; Darrell Christie Centrediscs CMCCD 32123 (cmccanada. org/product-category/recordings/ centrediscs)



► The
Highwayman – a
romantic and gory
extended poem
written in 1906 by
the English poet
Alfred Noyes – has
been given a splendidly vivid and

evocative musical setting by the Kingston-based composer Dean Burry. Burry takes as his model Arnold Schoenberg's expressionist masterpiece *Pierrot Lunaire*, writing for the same forces: flute/piccolo, clarinet/bass clarinet, violin, cello, piano and mezzo soprano. While the two works share moon imagery and certain ensemble colours, Burry's work has a bolder, more cinematic quality that complements the epic sweep of Noyes' poem in contrast to Schoenberg's spooky transparency. Indeed, it would be a treat to hear the two pieces together in concert.

A powerful instrumental prologue sets the scene for a tour-de-force performance by the celebrated Canadian mezzo Krisztina Szabó who brilliantly dramatizes the story and offers up a varied and gorgeous sound throughout her extended vocal range. Her brilliant diction and operatic sensibility coupled with Burry's clear and attractive writing keep the interest and intensity throughout the 17-movement work. The five instrumentalists contribute strong and confident playing under the sensitive direction of Darrell Christie, with violinist Gisèle Dalbec-Szczesniak being a particular standout.

The project was recorded at the Isabel Bader Theatre in Kingston with Burry producing. The sound is first-rate. There's an informative short documentary A Torrent of Darkness: The Making of Dean Burry's The Highwayman available on YouTube.

Larry Beckwith

Bramwell Tovey; John Murrell - The Inventor (an opera in two acts)
Soloists; UBC Opera Ensemble; Vancouver Symphony Orchestra; Bramwell Tovey Centrediscs CMCCD 31723 (cmccanada. org/product-category/recordings/centrediscs)



► Although the conductor and composer Bramwell Tovey was born and educated in the United Kingdom, many Canadian classical music enthusiasts asso-

ciate him principally with the Vancouver Symphony Orchestra, for whom he worked as music director from 2000 until 2018. Tovey died in 2022 but his name lives on in Vancouver, as his significant contributions to that city's musical culture and community is reflected in the renaming of the Tovey Centre for Music that now houses the VSO's School of Music. How fitting then, that the Canadian Music Centre should put out a new release of a 2012 recording of Tovey's first opera, *The Inventor* with a libretto by John Murrell, that in sound and script tells the story, heretofore unknown to me, of Alexander "Sandy" Keith.

Although the narrative and back story is indeed compelling – Keith was a scoundrel, con artist and murderer, who attempted to take down a transatlantic steamship with a bomb – knowledge of this tragic and decidedly Canadian story is not a prerequisite to enjoying this fine new release. Recorded at Vancouver's beautiful Orpheum Theatre and featuring the VSO with Tovey at the helm, *The Inventor* is a sprawling two-disc double-act modern opera that clocks in at over two hours of music. Capable of inspiring a thesaurus worth of musical descriptors (modern, dissonant, lush, romantic, cinematic, declamatory), this ambitious project both

deserves and needs to be heard to appreciate the magnitude of its creativity and breadth. Although the closest analogue to my ears is Alva Henderson's work with *Nosferatu*, I suggest that this 2023 release would be enjoyed by opera and modern classical music enthusiasts alike.

**Andrew Scott** 

### Ispiciwin Luminous Voices; Andrew Balfour Leaf Music LM267 (leaf-music.ca)



► Having had the good fortune to review both a CD (Nagamo) and a live performance of Andrew Balfour, the Toronto-based Cree composer and member of

Fisher River First Nation, I looked forward to exploring *Ispiciwin* (Journey), a project on which Balfour serves as composer and creative lead. Once again, I was tremendously impressed. Impressed by both the ambition of the conceit of the project, as well as the resulting beautiful sonic capture from either the Bella Concert Hall at Mount Royal University in Calgary, or the Chapel at the University of Alberta's Augustana Campus Camrose, both fitting venues for this haunting and engaging set of new music.

A meaningful attempt in sound to explore the concept of artistic reconciliation, *Ispiciwin* pairs Balfour's immense talent, creativity and insatiable desire to push musical borders with the vocal group Luminous Voices, Timothy Shantz artistic director, along with Jessica McMann on bass flute and Walter MacDonald White Bear on Native American courting flute. The result is an expansive set of new choral music sung in Cree that derives from, explores and celebrates various histories, backgrounds and extractions (from Sherryl Sewepagaham to

Sofia Samatar to John Dowland).

Although this recording most certainly does not prioritize a political agenda over the music, there is indeed something inherently political about the fact that, as Balfour acknowledges in the album's liner notes, such a recording would have been virtually unthinkable some 30 years ago when he was coming up as a young choir boy and lover of Renaissance vocal music. The result writes important new voices into the canon of choral music and is recommended listening indeed.

Andrew Scott

Wound Turned to Light - New Songs by James Rolfe Alex Samaris; Jeremy Dutcher; Andrew Adridge; Lara Dodds-Eden Redshift Records TK540 (redshiftmusicsociety.bandcamp.com)



▶ We ought to have been done with COVID-19, but the effects of "The Pandemic of the Century," has had a lasting, profound psychological and socio-

logical effect on humanity, even as the health of the species bounces back. Happily, we have been rescued (again) by poets, the very tribe that Plato – who disparaged them for relying on imagery at some distance from reality – would rather have nothing to do with in his Republic of Grecian times. But oh... how times have changed!

Former Poet Laureate of both the City of Toronto and the Canadian Parliament, George Elliott Clarke commissioned 15 Canadian members of this very (disparaged) tribe to lift our sinking hearts. The result is some edifying poems – including two of his own – the eloquence of which James Rolfe has turned to exquisite music. And so, our existential angst has been briefly assuaged, and Rolfe lifts our

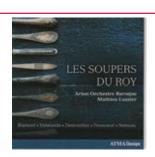
### What we're listening to this month:

### thewholenote.com/listening



### Afterword, An Opera in Two Acts George Lewis

"An opera of ideas, positionality, and testament...exploring history to reaffirm human perspectives that mark not only the AACM, but also any social formation."

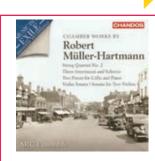


Les soupers du Roy Arion Orchestre Baroque The French spirit of the "Grand Siècle" shines through this new album created in collaboration with the Centre de musique baroque de Versailles



Louise Farrenc: Piano Trios 2 & 4, Variations concertantes, Sonata op. 37 Linos Ensemble

Rugged and independent - the chamber music of Louise Farrenc.
Recorded by the Linos Ensemble for CPO.



#### Music in Exile, Vol. 7: Chamber Works by Robert Müller-Hartmann ARC Ensemble In the seventh of its highly praised "Music in Exile" series, the ARC

In the seventh of its highly praised "Music in Exile" series, the ARC Ensemble reintroduces the chamber works of German-Jewish composer Robert Müller-Hartmann to modern listeners.

hearts with his Lieder.

Wound Turned to Light dwells not in some forgotten utopia or impending dystopia, but in nature, dreams – broken and fulfilled – and in the mysticism of life and death asking, as Schiller once asked in *Die Götter Griechenlands*: "Schöne Welt, wo bist du?" (Beautiful world, where are you?).

Alex Samaras does much of the lifting of Rolfe's music with a combination of rich and lofty vocals in his singular, delicious tenor sound (cue *Marigold*). His mature insights into the lyrics are utterly convincing, all but eclipsing the celebrated Jeremy Dutcher who shines on *Set me as a seal*. Andrew Adridge is elegant on *Bombastic*. Pianist Lara Dodds-Eden is the uber-sensitive accompanist.

Raul da Gama

### Frank Horvat - Fractures Meredith Hall; Brahm Goldhamer I Am Who I Am Records (iam-records.com)



Canadian composer and environmental activist Frank Horvat's most recent album, *Fractures*, is a cycle of 13 songs performed by soprano Meredith

Hall and pianist Brahm Goldhamer. Inspired by the 2016 anthology Fracture: Essays, Poems, and Stories on Fracking in America, this work explores the controversial practice of fracking, a method used to extract natural gas and oil from deep rock formations known as shale. With lyrics curated from several Canadian and American writers who have been directly affected by fracking, the song cycle explores various viewpoints that surround the procedure.

Horvat's song cycle speaks to the ramifications of fracking, from the resources required to the impact on both the land and surrounding communities. Each song has an independent theme and musical structure and the cycle is unified by recurring motifs of fire and water. Although Hall and Goldhamer, both seasoned performers, demonstrate great commitment to the text and the music, listening to Fractures is, at times, difficult, for it requires a certain window into the knowledge of fracking to better understand the ironies and or musical choices that accompany certain texts. To the uninitiated, a more relatable song can be found in Lullaby in Fracktown, where a mother sings to her young child against the backdrop of her husband's employment insecurity.

Notwithstanding, it is a gift when living composers take time to explain their work and thought processes, which is what Horvat does in the generous liner notes of *Fractures*. His explanations enhance our ability to reflect more deeply on fracking and our environment. Horvat's activism and dedication to

this project (and others) are reminiscent of R. Murray Schafer's soundscape work and that's a very good place to be.

Sophie Bisson

Jérôme Blais - Mouvance Suzie LeBlanc; Jérôme Blais Centrediscs CMCCD 31223 (cmccanada. org/product-category/recordings/ centrediscs)



▶ It is on notes to this disc *Mouvance* that Jérôme Blais – a Québécois – alludes to the "... sense of uprootedness despite our migrations within

the same expansive and culturally diverse country, Canada." Meanwhile, in music of uncommon beauty, Blais gives wing to the poignant lyrics by Acadian poet Gerald Leblanc. His poem, parts of which appear four times during the recording, not only makes for the theme of the album but also sets the tone for Blais' music, voiced with featherlight expressiveness by Suzie LeBlanc, a Vancouverite of Acadian descent.

Blais has also set the exquisite elegiac work of nine other poets all of whom explore bluesy emotions – of otherness and unbelonging – so deeply felt in the proverbial "mouvance" of migration. Eileen Walsh's woody, eloquently dolorous clarinets, Jeff Torbert's lonesome twangy guitars, Norman Adams' soaring cello and Doug Cameron's often rumbling hand drums and hissing and swishing percussion heighten the atmosphere and bring experience and technique to these pieces.

All this is just as well, given the varied types of text setting involved. LeBlanc is exquisite in her many contributions, her creamy soprano soaring in the four iterations of *Mouvance*, and in the finale *Tu me mouves*, deftly supported by the instrumentalists playing Blais' distinctive music.

The close, slightly resonant recording is never uncomfortable and weaves voice and instruments into a kind of damask musical fabric. Discerning lovers of song – particularly Francophonie Canadians – will enjoy investigating these charming works.

Raul da Gama

### David Shapiro - Sumptuous Planet: A Secular Mass The Crossing; Donald Nally New Focus Recordings FCR389 (newfocusrecordings.com)



Mhat is a secular Mass? What does it sound like? What is it about? These are just a few of the questions your reviewer had upon receiving

this recording, as its apparent juxtaposition of secularism with one of the most apparent expressions of religiosity is inherently counterintuitive. Indeed, the relationship between a secular Mass and the humanist movement, which places prime importance on human rather than divine matters, is the nearest analogy that came to mind and, as it turns out, was not entirely incorrect.

Philadelphia-based composer David Shapiro has composed solo, chamber, vocal and instrumental works including commissions for several prominent American choirs, among them The Crossing, a professional choir dedicated to exploring and recording new music. For Sumptuous Planet, Shapiro uses the musical form of a Christian Mass to advance a scientific, atheistic vision of the world. Drawing on texts by evolutionary biologist Richard Dawkins, physicist Richard Feynman and 17th-century Dutch microbiologist Antonie van Leeuwenhoek, Shapiro builds on the venerated tradition of the musical mass, adapting it for contemporary ideas about science and nature.

The *Introit* opens with towering harmonies setting a quote from Feynman: "Is no one inspired by the present picture of the universe?", while *Death* sets Dawkins' text of gratitude celebrating the improbability of our existence with luminous, soaring melodies. Despite his subversive premise of positing an atheist perspective within the structure of a Christian Mass, *Sumptuous Planet* largely exists in the same aesthetic space as its religious predecessors, drawing on a contemporary musical palette that is, perhaps rather ironically, quite divine.

In addition to being thought-provoking, this recording is also musically superb, with The Crossing and conductor Donald Nally providing a flawless interpretation of Shapiro's harrowing, transparent score. Any error in pitch, rhythm or intonation would be dreadfully and immediately apparent. The Crossing tackles this score's challenges in a way that approaches perfection.

Matthew Whitfield

### George Lewis - Afterword, An Opera in Two Acts International Contemporary Ensemble Tundra TUN014 (newfocusrecordings.com)



► In 1971, George Lewis joined the Association for the Advancement of Creative Musicians (AACM) as a precocious 19-year-old trombone player. Today he is cele-

brated as a performer, composer, scholar, developer of groundbreaking interactive improvising software and longtime chronicler of the AACM. In 2008 he produced a monumental history of the now-legendary collective of experimental African-American

musicians, *A Power Stronger Than Itself.* This brilliant opera came eight years later.

Afterword is based on the book. It draws on Lewis' extensive interviews, plus recordings of early meetings made by AACM co-founder Muhal Richard Abrams. The delightful scene which opens the second act comes from a poetic journal by Claudine Myers. We're given a colourful glimpse into an afternoon at the AACM's center in Chicago. The playful camaraderie among such luminaries of experimental music as Anthony Braxton, Wadada Leo Smith and Roscoe Mitchell, along with Myers and Abrams ("Man your hair is nappier than mine!") and the warm encouragement they offer one other ("Get your own thing, you don't need someone else's") are reflected with powerful immediacy in a vibrant tapestry of sound.

Transcending the constraints of straight-forward narrative, *Afterword* directly confronts the elemental connections music has with originality, freedom, identity... and life itself. Lewis adds layers of resonant nuance by having each solo voice represent a variety of characters. This allows the singers, in different guises, to reflect a sweeping range of struggles, dreams and accomplishments.

The three terrific vocalists, soprano Joelle Lamarre, contralto Gwendolyn Brown and tenor Julian Terrell Otis, bring dramatic energy to the ever-shifting perspectives. Under conductor David Fulmer, the intrepid musicians of the International Contemporary Ensemble realize Lewis' intense, unruly orchestrations with precision and passion.

This recording was made at the 2016 premiere in Chicago during celebrations for the AACM's 50th anniversary. I can't imagine a more inspiring way to celebrate.

Pamela Margles

### **CLASSICAL AND BEYOND**

Les Soupers du Roy Arion Orchestre Baroque; Mathieu Lussier ATMA ACD2 2828 (atmaclassique.com/en)



▶ It was in 1683 that the French composer Michel-Richard Delalande was appointed superintendent of music of the Chapel Royal at the court of Louis XIV. As a result, most of his

output was devoted to sacred music, but he also produced secular cantatas and a significant number of instrumental suites intended to accompany the royal dinners. Suites were a product of several French composers of the period and in light of their length (as were the gastronomic repasts themselves) excerpts from works by five composers are presented on this fine ATMA recording appropriately title *Les Soupers du Roy*, performed by the Arion Orchestre Baroque under the direction of Mathieu Lussier.

The disc opens with five movements from Delalande's Cinquieme Suite with the ensemble delivering a stylish performance, clearly demonstrating an innate feeling for the repertoire. More fanciful is Destouches' Le Carnaval et la Folie, the movements taken from the first comédie-ballet in France premiering at Fontainebleau in 1703. François Colin de Blamont was a pupil of Delalande and the three thoughtfully chosen excerpts from his ballet héroïque Fêtes grecques et romaines are performed here with a particular refinement and precision, the phrasing always carefully nuanced.

Jean-Philippe Rameau and François Francoeur are the most recent composers on the disc. The suite by Rameau was taken from his ballet héroïque Les fêtes de Polymnie from 1745, while Francoeur's Fourth Suite "with trumpet, timpani and horns" is particularly jubilant, in keeping with the occasion of a royal marriage, thus rounding out a most compelling program.

Richard Haskell

Bach – Clavier Übung III | The Pedal Settings Renée Anne Louprette Acis APL41745 (acisproductions.com)



▶ Johann Sebastian Bach's Clavier Übung III is a masterwork of the organ repertoire, consisting of diverse and complex chorale preludes bookended

by a grandiose prelude and fugue, commonly known as the "St. Anne," BWV 552. Divided into several theological categories, the chorale preludes explore a range of musical styles and textures, from dense five-and six-part counterpoint with pedal to two-part textures which resemble Bach's earlier keyboard inventions.

This recording omits the two-part preludes, including only the chorale settings that incorporate the pedals. While the smaller-scale preludes are delightful works, this decision condenses the *Clavier* Übung into a non-stop journey through some of Bach's most difficult and demanding organ music. Performed on the Craighead-Saunders Organ at Christ Church Episcopal in Rochester, New York which is modeled after a 1776 Lithuanian instrument by Adam Gottlieb Casparini, this organ is a wonderful vehicle for Bach's music, containing a superb mix of brightness, boldness and blend.

A renowned international performer, American organist Renée Anne Louprette provides a splendid rendition of these challenging, inspiring works. It is no small feat to

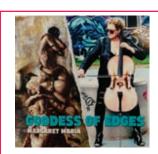
### What we're listening to this month:

### thewholenote.com/listening



Uncountable Spheres
Margaret Maria and Bill Gilliam
These atmospheric cello and
piano free improvisations are both

piano free improvisations are both a sliver and an eternity of hope; radiating through a moment in time.



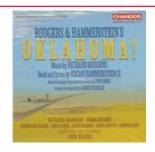
Goddess of Edges Margaret Maria

To live between things is like living in a paradox; a liminally intoxicating untethered state. This is the fate of The Goddess of Edges.



Gradient Jesse Dietschi Trio

A journey from modern jazz soundscapes to chamber music aesthetics and back again in compositions that blend these styles.



#### Oklahoma! John Wilson and Sinfonia of London

John Wilson conducts Sinfonia of London in the premiere recording of the complete original score of Rodgers & Hammerstein's Oklahoma! on Chandos

make such complex music sound apparent and simple, but Louprette rises to the task with technical facility, straightforward interpretations and a choice of registrations that emphasize form and clarity. Bach's genius is such that his music rarely benefits from over-interpretation, and Louprette's great success lies in the dedication shown to the music itself, without introducing unnecessary complexities. The *Clavier Übung III* is some of the purest and most profound instrumental music Bach wrote, and this recording provides a glimpse into the mind of the master through his music.

Matthew Whitfield

Mozart - Piano Concertos Nos.20 & 23 Charles Richard-Hamelin; Les Violons du Roy; Jonathan Cohen Analekta AN 2 9026 (outhere-music.com/en/labels/analekta)



In February 1785, Mozart's father wrote to his daughter from Vienna referring to "an excellent new piano concerto by Wolfgang, on which the copyist

was still at work when we got here, and your brother didn't even have time to play through the rondo because he had to revise the copy." The work in question was the renowned *Concerto No.20 in D Minor K466*, the first of only two concertos Mozart wrote in a minor key. Its premiere proved to be a great success and is presented together with the *Concerto in A Major K488* on this fine Analekta recording with pianist Charles Richard-Hamelin and Les Violons du Roi conducted by Jonathan Cohen.

Richard-Hamelin was silver medalist at the International Frederic Chopin Piano Competition and winner of the Krystian Zimerman Prize for best performance of a sonata, so it should come as no surprise that this recording is a joy. Richard-Hamelin delivers a polished and elegant performance, the phrasing clearly articulated, while under Cohen's skilful baton, Les Violons de Roy prove a formidable and sensitive partner. The second movement *Romance* is perhaps a little brisker than we're used to, but the exuberant third movement – with the cheeky D Major ending – is undertaken with great panache.

Compared to the dramatic mood of K466, K488 is all serenity. Completed almost a year later it was premiered at a subscription concert with Mozart as soloist. Again, the ensemble offers a spirited and well-controlled sound with the melding of soloist and orchestra truly a fortuitous one. An added bonus is the *Adagio and Fugue in C Minor K546* which brings the program to a most satisfying conclusion.

Richard Haskell

Clara Robert Johannes – Romance and Counterpoint National Arts Centre Orchestra Canada; Alexander Shelley Analekta AN 2 8884-5 (analekta.com/en)



This is the fourth and final installment in Canada's National Arts Centre Orchestra's retrospective of the deeply intimate and complicated musical connec-

tions between Clara Wieck, Robert Schumann and Johannes Brahms. Robert studied with Clara's father, Clara and Johannes studied with Robert, Robert and Clara were married and had eight children together, Clara and Johannes cared for Robert as he struggled with mental health torments, and they remained close and devoted friends and colleagues for decades after Robert's death. Through it all, the composing, performing and teaching of music was of utmost importance.

Conductor Alexander Shelley leads the NACO in thrilling performances of the fourth symphonies of Schumann and Brahms. Particularly impressive is the sweeping and warm string sound and uniformly free and elegant playing from the winds and brass. Though the symphonies were written over 40 years apart, they share a kinship in the eloquence of their Romantic musical language, poignancy and grandeur. Shelley coaxes all of this and more out of the orchestra. Kudos to producers and engineers for the gorgeous recorded sound.

Also included is a generous collection of the solo piano music of Clara Schumann and her magnificent Three Romances for Violin and Piano, Op.22 in a fine performance by NACO concertmaster Yosuke Kawasaki and pianist Angela Hewitt. The solo piano works (a collection of Romances, Preludes and Fugues) are all played with sensitivity and great imagination by Stewart Goodyear. Of special note are Clara's explorations of themes of J.S. Bach. There are well-known accounts of evenings that the Schumanns spent with Felix Mendelssohn, playing and discussing Bach's keyboard works, which Clara also used in her teaching into the 1890s. The recording concludes with Goodyear's own musical offering: an affecting improvisation on themes of Clara's.

Larry Beckwith

Louise Farrenc - Piano Trios 2 & 4; Variations concertantes; Sonata Op.37 Linos Ensemble CPO 555 538-2 (chandos.net/products/catalogue/CX%205538)



Farrenc may not seem an overly familiar one today, but during her lifetime she was a respected composer, pianist and pedagogue. Born Jeanne-Louise Dumont in

Paris in 1804, she was very much an "enfant du siècle" and a slightly older contemporary of Felix and Fanny Mendelssohn. Her first compositions – almost entirely for solo piano – were published in the 1820s, earning praise from the likes of Robert Schumann. By the 1840s, she was turning her attention to chamber works which are now regarded as among the finest in her output, four of which are presented on this attractive CPO recording performed by the German-based Linos Ensemble.

The disc opens with the Trio No.2 Op.34 from 1844. From the outset, the listener is struck by the solidly constructed score, greatly enhanced by the polished and confident performance of pianist Konstanze Eickhorst who, together with violinist Winfried Rademacher and cellist Mario Blaumer, comprise a formidable union. What a joyful sound these musicians produce! Similarly, the Trio for Piano, Flute and Cello No.4 Op.45 from 1856 shows an adept use of counterpoint among the parts, where flutist Kersten McCall shines in a commanding performance. The Variations concertantes sur une mélodie suisse for piano and cello is a charming earlier work written before 1833 while the Violin Sonata No.1 Op.37 from 1848 drew high praise from a Parisien critic. In both cases the two parts are effortlessly integrated resulting in perfect partnerships in this engaging music.

With its attractive melodies and overall fine construction, Farrenc's music has gone unnoticed for too long and only recently has it been receiving the recognition it deserves. Kudos to the Linos Ensemble for taking steps to further its appreciation.

Richard Haskell

Mahler - Symphony No.1 Czech Philharmonic Orchestra; Semyon Bychkov

Pentatone PTC 5187 043 (pentatonemusic. com/product/mahler-symphony-no-1)



➤ Roll over Beethoven – you have been supplanted! And Gustav Mahler saw it coming. He is reputed to have proclaimed that

"In 30 or 40 years Beethoven's symphonies will no longer be played in concerts. My symphonies will take their place." Well, it took a little longer than that, only really gaining steam in the 1960s, but judging from the number of Mahler cycles issued these days his time has truly come.

This new release of Mahler's first and arguably most popular symphony performed by the distinguished Czech Philharmonic represents the fourth instalment of Semyon Bychkov's traversal of these mighty works. Though he eventually abandoned any programmatic descriptions of his compositions, as late as 1893 Mahler still felt compelled to describe his first symphony as "a tone poem in the form of a symphony." More importantly, he defined the work as consisting of two over-arching sections. The first included the first three movements (the third movement was eventually dropped) while the second encompassed the final two movements. The first part most closely resembles the traditional symphonic genre, and it is here that Bychkov adopts a fairly conventional approach, straightforward, pellucid and artfully nuanced. The second section, subtitled Commedia Humana, completely baffled the audience at the Budapest premiere and was not well received. It seems that the promoters neglected to supply the audience with the guidance of program notes... (As an aside. I've often wondered how any audience could be expected to follow the convoluted plots of such works as Richard Strauss' Alpine Symphony. No wonder Mahler abandoned them.)

No matter though; the excellent liner notes by Gavin Plumley will tell you all you need to know, and more. From the opening funeral march of part two onwards, Bychkov and the orchestra gradually pull out all the stops in a masterful crescendo of emotion. The finale in particular has the uncanny effect of the whole of one's life passing before one's eyes through a near-death experience that resolves itself in a shatteringly triumphant affirmation of life. I for one found it deeply moving.

The wide-ranging sound of this elegant orchestra is superbly rendered by the expert team at Pentatone Records. A must-have recording indeed.

Daniel Foley

Sommer Nachts Konzert 2023 Elena Garanča; Wiener Philharmoniker; Yannick Nézet-Séguin Sony Classical 19658818942 (wienerphilharmoniker.at/en/shop)



Midsummer night in Vienna, classical music capital of the world, with the Vienna Philharmonic at the wonderful Baroque Gardens of Schönbrunn, summer palace of the Hapsburgs, who could ask for anything more? By now a Viennese tradition, there is a giant outdoor concert with a glittering glass-covered sound stage, huge TV screens and loudspeakers set up either side, multicoloured searchlights radiating from the palace with seating for thousands and free for everyone. It was televised here on PBS, but unfortunately I missed it. No matter. It's out on Blu-ray video and here is a CD from Sony Classical.

This year the invited artists are the worldfamous conductor from Montreal Yannick Nézet-Séguin and equally famous, the spectacular mezzo from Latvia, Elina Garanča. The program is a bit unusual for Vienna, all French masterworks from the 19th and 20th centuries. First comes Bizet with fond memories of Carmen at the Met: Nézet-Séguin conducted and Garanča mesmerized New York audiences with her revolutionary portrayal of Carmen. Here she sings Habanera and then Nézet-Séguin conducts the Carmen Suite No.1. Garanča later sings one of my favourites, the gorgeous, seductive aria Mon cœur s'ouvre à ta voix from Saint-Saëns' Samson et Delilah, her pièce de resistance just perfect for her voice.

Berlioz was a genius who as a kid came to Paris not knowing what a symphony orchestra was and a year later amazed the world with his *Symphonie Fantastique*. Here we are treated to *Le Corsair Overture* stretching the orchestra to its utmost limits, giving a real workout to the VPO.

More highlights: Ravel's opulent *Daphnis et Chloe Suite No.2* with its tremendous sunrise, *Lever du jour*, and later his *Bolero* described at its premiere as a "huge musical joke." The conductor unleashes the total forces of the orchestra controlling the gradual crescendo brilliantly.

The encore is a mandatory Strauss Waltz, *Wiener Blut* saluting Vienna and providing a suitable ending to a memorable evening.

Janos Gardonyi

Rachmaninoff - Piano Concertos & Paganini Rhapsody Yuja Wang; Los Angeles Philharmonic; Gustavo Dudamel Deutsche Grammophon 486 4759 (deutschegrammophon.com/en/artists/ yujawang)



Not long after Yuja Wang exploded on the music stage as if from the nuclear corona of the sun, one of her earliest albums (2011) with the Mahler Chamber

Orchestra conducted by Claudio Abbado (DG 477 9308) featured what many critics then considered to be one of the great performances of Rachmaninoff's *Variations on a Theme of Paganini*.

Wang makes her masterful presence felt once again, this time with the Los Angeles Philharmonic and Gustavo Dudamel, whose masterful conducting and direction is superbly attentive. Rachmaninoff: The Piano Concertos & Paganini Rhapsody takes the music into a rarefied realm.

Sentimentality has no place here. The powerful authority of Wang dominates, above all, in the sheer daring of interpretations that hang fire as if possessed by the legendary Rachmaninoff despair and then explode as if suddenly bursting into flame, especially on *Piano Concerto No.2 in C Minor*.

Piano Concerto No.1 in F sharp Minor, composed when Rachmaninoff was a mere 18-years-old comes alive in the emotional ebb and flow of the music. There's a vibrant and unpredictable edge to Wang's playing that imparts a sense of discovery in both Concertos No.3 in D Minor and No.4 in G Minor. Throughout the 24 Variations on a Theme of Paganini, Wang is responsive to the music's exuberance as well as its nostalgia, ending the sequence with a barely audible flutter of notes, as capricious as Niccolò Paganini's original.

Raul da Gama

Kodály - Háry János Suite; Summer Evening; Symphony in C Major Buffalo Philharmonic Orchestra; JoAnn Falletta

Naxos 8.574556 (naxos.com/ CatalogueDetail/?id=8.574556)



Imagine a typical village scene in 18th-century Hungary. Recruiting army officers come to the village to enlist some strong peasant lads into the army. Free

food and drinks, fun and dancing galore and the lads promptly go to sleep. But when they wake up, surprise! They find themselves soldiers in the army. The dance was the *Verbunkos*, *a* strong, rhythmic, syncopated dance that forms one of the movements of Kodaly's *Háry János Suite*. Háry János is a folk hero who likes telling tall tales like defeating Napoleon's army singlehandedly and even getting decorated by the Emperor. Kodály wrote a whole *singspiel* (music drama) and a suite around it beginning with a *giant sneeze* meaning that the whole thing is a big joke, but the music is a lot of fun.

Some highlights are the lovely glockenspiel of the *Viennese Musical Clock*, an amusing mock march when Napoleon gets defeated, a peaceful pastoral interlude of a lovely folk song with some simple variations where the cimbalom is featured and of course the famous *Verbunkos Intermezzo*, probably the best piece in the suite. The singspiel I saw performed in Budapest in the 1950s with Kodály himself present.

Kodály was composer emeritus of Hungary in the latter half of the 20th century, but he was also a tremendous educator who invented the *solfege* method of teaching with hand signals and to introduce music early to young children with the emphasis on singing together.

This new recording follows an earlier very successful issue of Kodály with JoAnn Falletta conducting (which I reviewed in *The WholeNote* April 2018). She is now much favoured by Klaus Heymann, the owner of Naxos is with a host of new recordings spreading her and her brilliant orchestra's name all over the world.

Janos Gardonyi

### De la lumiere aux étoiles Aaron Tan ATMA ACD2 2872 (atmaclassique.com/en)



There are different kinds of organ music recordings, ranging from the silly to the serious and everything in between, but it is rare to find one that

is both serious and fun at the same time. Canadian organist Aaron Tan's De la lumiere aux étoiles is just that, however, presenting serious music that is also great fun to listen to, performed at the highest level. Winner of the 2021 Canadian International Organ Competition, Tan is a multi-faceted individual, holding a PhD. in Materials Science from the University of Michigan and currently pursuing a doctorate in organ performance at the Eastman School of Music.

Consisting of French (and French-inspired) works, this disc is a wonderful exploration of the organ and its capabilities, with music by Karg-Elert, Demessieux, Canadian composer Rachel Laurin and Louis Vierne, among others. This disc begins with Fernando Germani's *Toccata*, *Op.12*, a joyfully busy piece that erupts into a final ecstatic outburst, and ends with Vierne's glorious *Final* from his fifth *Organ Symphony*, one of the composer's most joyous and thrilling final movements.

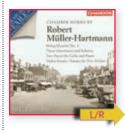
Other highlights include the endlessly quirky Sigfrid Karg-Elert's *Phantasie und Fuge, Op.39b* and Laurin's *Poème symphonique pour le temps de l'Avent*, each of which displays the organ of the Basilica of Our Lady Immaculate, located in Guelph, at its absolute best. Manufactured by the Casavant Frères firm of St. Hyacinthe, Quebec in 1919, this organ features a French Romantic design, including a French terrace console, as seen at the great organs of France.

The organ is a temperamental instrument; some need a performer to tame them, while others need a kind and nurturing hand. Either way, when the right performer and instrument are matched together,

extraordinary music can be made, such as that found on this brilliant recording.

Matthew Whitfield

Chamber Works of Robert Muller-Hartmann ARC Ensemble Chandos CHAN 20294 (chandos.net/ products/catalogue/CHAN%2020294)



Volume seven of the *Music in Exile* series spotlights German-Jewish composer Robert Müller-Hartmann (1884-1950), whose compositions, prior to being banned by the Nazis, had

been conducted by Richard Strauss and Otto Klemperer. The works on this CD, all receiving their first recordings, were composed before 1937, when Müller-Hartmann left Germany and settled in Dorking, England, where his elder daughter had previously found employment. There, he became close friends with another Dorking resident, Ralph Vaughan Williams. Briefly interned as an "enemy alien" in 1940, he was released after Vaughan Williams interceded.

No avant-garde adventurer, Müller-Hartmann looked back to Viennese late-Romanticism for inspiration. Graceful, sentimental gemütlichkeit imbues the CD's earliest work, the Violin Sonata, Op.5, which premiered in 1923. Similarly, the very Brahmsian Two Pieces for cello and piano -Meditation and Elegy - are warmly, earnestly expressive. Three Intermezzi and Scherzo, Op.22 for piano are affable and appealing, Brahms again invoked in Intermezzo I. Particularly charming is Müller-Hartmann's Sonata, Op.32 for two violins, four genial, sprightly dance-like movements. While more "serious," the String Quartet No.2, Op.38 is no less entertaining, a soulful Adagio surrounded by three movements enlivened by repeated tempo-changes and animated rhythms.

Toronto's ARC Ensemble, under artistic director Simon Wynberg, continues to honour composers suppressed or exiled by dictatorships and war. Wynberg and the ensemble's core musicians – violinists Erika Raum (in *Op.5*) and Marie Bérard, violist Steven Dann, cellist Thomas Wiebe and pianist Kevin Ahfat – surely deserved to be honoured as well.

Michael Schulman

Waves Bruce Liu Deutsche Grammophon (deutschegrammophon.com/en/artists/ bruce-liu)



➤ Warsaw – October 2021. Final round of the 18th International Chopin Competition. Finalist Bruce Liu totally relaxed, full of youthful

exuberance and joy, performs Chopin's *Piano Concerto No.1 in E Minor*. I watched this performance and was totally enchanted. It was amazing. As soon as it ended the conductor threw his arms into the air, and almost in tears embraced and kissed Liu warmly and the applause was deafening. He was a clear winner. Liu, Chinese-Canadian, from Montreal is another one of the expanding list of Canadian pianists acquiring world fame.

This is his first recording and a quite unusual one; three French composers representing three consecutive centuries. Rameau's work is for the harpsicord, so Liu had to study an instrument without dynamics that has a certain dry, bouncy, plucking sound. The Rameau program features a *Gavotte with 6 variations* of ever increasing difficulty. The pianist was having fun especially with *La Poule*, later orchestrated by Saint-Saëns and included in his *Carnival of the Animals*.

Liu explains the album title *Waves* alluding to the sea that "always changes" refers to his approach to his pianism being fluid, flexible and always open to new ideas. The sea, however, soon manifests itself with Ravel's *Une barque sur l'ocean*, a long impressionistic piece where we feel the sea in turmoil, waves splashing, throwing the little boat around. Liu is in his element here and also in *Alborada del grazioso*, his *pièce de resistance*, played with lots of charm and gaiety.

The third composer chosen by Liu is Charles-Valentin Alkan, an almost completely neglected Parisian composer/pianist who was a contemporary of Chopin and Liszt. He was a great virtuoso who could compose and play études (studies) that are 20-minutes long! As the final piece of the program Liu plays Alkan's enormously difficult 12 Etudes in All the Minor Keys, Op.39, for the 12 notes of the chromatic scale, containing 25 variations on a simple theme. An exceptional pianistic achievement.

Janos Gardonyi

### **MODERN AND CONTEMPORARY**

Linda Catlin Smith - Dark Flower Thin Edge New Music Collective Redshift Records TK543 (redshiftmusicsociety.bandcamp.com)



Toronto composer Linda Catlin Smith has enjoyed a long professional career attracting important commissions from soloists, ensembles, orchestras

and choirs. Her strongly flavoured music has attracted increased international attention in recent years.

Founded in 2011, Thin Edge New Music Collective is dedicated to commissioning concert music and presenting the work on Toronto and international concert stages.

Dark Flower, TENMC's freshman six-track CD, is a portrait album of Smith's works, impeccably produced by contemporary music industry veteran David Jaeger. Seven outstanding Toronto musicians are featured: Cheryl Duvall (piano), Anthony Thompson, (clarinet), Nathan Petitpas (percussion), Ilana Waniuk (violin), Aysel Taghi-Zada (viola) and cellists Amahl Arulanandam and Dobrochna Zubek.

In a recent interview Smith reflected on her compositional process. "I often feel that the work emerges like the development of a photograph. *Dark Flower* [for piano, violin, viola, cello] for instance: I started with the idea of rolled low register piano arpeggiations in a bed of string chords – that was the starting point, just that one image. And that's enough for me ...."

At 26 minutes, *Dark Flower* (2020) is the album's largest work. Its contained emotion, often expressed through restrained, soft melodies, harmonies, textures and silence, achieves a delicate balance between the old – I hear Renaissance and 20th-century music echoes – and our age's complexity. TENMC's dedicated ensemble playing maintains an admirable equilibrium between the various musical threads throughout this masterful work's substantial arc.

Remarkably, the entire album sustains a sensuous, intimate mood which sometimes shades into an iciness. That may seem contradictory, yet it's where Smith's music ultimately flourishes.

**Andrew Timar** 

Portrait
Cheng<sup>2</sup> Duo (cello; piano)
Centrediscs CMCCD 33223 (cmccanada.
org/product-category/recordings/
centrediscs)



► The internationally acclaimed Canadian siblings, cellist Bryan Cheng and pianist Silvie Cheng – the Cheng² Duo – having thrillingly recorded French, Spanish and

Russian repertoire, here revisit their Chinese and Canadian roots, including commissions from four composers of Asian ancestry, three of them Canadian Juno-winners and nominees.

Portrait of an Imaginary Sibling, says Dinuk Wijeratne, describes "a young person of precocious and mercurial temperament," the cello wandering aimlessly before joining the piano in driving rhythmic abandon. Vincent Ho says his music often reflects the Canadian Prairies' "gusting winds, birds, lakes, even the stillness of winter." His Horizon Images begins with Prairie Song, the cello lyrically expansive over intermittent piano splashes. In Soleil différé, the cello disturbingly evokes what Ho calls "vocal wails and sighs" over irregular piano punctuations. Windstorm's aggressive propulsion requires and receives - extreme rapid virtuosity from both musicians.

Two short pieces by Alexina Louie – *Pond Mirrors Bright Sky* and *Wild Horse Running* – feature raucous, abrupt accents, the "horse" bucking continually until finally galloping off. American Paul Wiancko's 23-minute *Cello Sonata No.1* "*Shifting Baselines*," by far the CD's longest work, somewhat outlasts its sparse, repetitive materials.

The CD includes two 20th-century Chinese standards. The Chengs' arrangement of Hua Yanjun's lament, *Moon's Reflection upon a Spring*, employs bent notes, glissandi and sonorities imitating traditional Chinese instruments, while their breathtaking arrangement of Huang Haihuai's *Racing Horses*, replete with headlong hoofbeats and screeching whinnies, should become (if not already) the fabulous duo's signature encore piece.

Michael Schulman

### Metamorphosis Saxophilia Saxophone Quartet Redshift Records TK526 (redshiftrecords. org)



Saxophilia is a Vancouver-based saxophone quartet active since 1996. *Metamorphosis* is their second album which showcases a diverse selection of works from

five Canadian composers. The title piece Metamorphosis (Fred Stride) contains four movements which demonstrate the quartet's ability to play exciting and complex lines with great clarity and intensity. Violet Archer's Divertimento, originally written for the Edmonton Saxophone Quartet in 1979, displays the influences of her studies with Bartók and Hindemith. The sonorities are modernist and bracing. Beatrice Ferreira's five-movement Nightmare Fragments offers quick and delightful trips to the world of dreams. With descriptive titles like Three Witches on My Bedsheets and The Taxidermist's Hallway, it is not surprising this piece has recently been used as a score for a short film with a burlesque dancer.

Rodney Sharman's *Homage to Robert Schumann* is a meditative piece with long tones and ghosted chord fingerings which uses the first two notes of a Schumann song as an *ideé fixe*. This piece is an elegant departure from most saxophone quartet works which highlight the players' dexterity. Finally, David Branter (who plays tenor saxophone in the quartet) wrote *Four Stories* which conjures up the history of saxophone quartet music and includes quartal harmonies, blues, bebop and microtonal sections.

**Ted Parkinson** 

Folks' Music Chamber Choir Ireland; Paul Hillier; Esposito Quartet Louth Contemporary Music Society (louthcontemporarymusicsociety. bandcamp.com/album/folks-music)



Founded in 2006, the Louth Contemporary Music Society in Dublin is a visionary Irish presenter of contemporary concert music. It's

latest album, *Folks' Music*, bookends British composer Laurence Crane's *String Quartet No. 2* with substantial new choral works by Canadian composers Cassandra Miller and Linda Catlin Smith authoritatively performed by the Chamber Choir of Ireland, conducted by Paul Hillier. Then it offers the same works in a binaural mix.

Crane's *String Quartet*, eloquently played by the Esposito Quartet, mostly eschews overt dramatic gesture. Quoting classicalera cadences, he deftly deconstructs them in various ways, not neglecting to add the occasional ironic musical twist.

In her The City, Full of People Miller uses the concluding Latin refrain from Thomas Tallis' 16th century choral setting of Lamentations ("Jerusalem, Jerusalem, turn to the Lord your God") as her sole text, illustrating it with dense sonic textures inspired by Tallis' score. With the choir positioned around the audience in six groups. the voices appear to swirl around the listener.

Smith chose numerous epigrammatic poetic fragments by Emily Dickinson, many scribbled on the backs of envelopes, for her masterful choral work *Folio*. From Dickinson's deepest feelings – recorded single-mindedly on paper scraps – Smith constructed a fragmented interior monologue with themes ranging from despair to the peaceful acceptance of the final line, "This has been a beautiful day."

Underneath the contemporary beauty and compositional complexity of Smith's choral setting of the text, her music has a forth-rightness, order and onward motion. It suits Dickinson's own complex New England character very well.

Andrew Timar

Azrieli Music Prizes - New Jewish Music Vol.4

Sharon Azrieli;Sepideh Raissadat; Naomi Sato; Zhongxi Wu; Orchestre Metropolitain; Nicolas Ellis Analekta AN 2 9264 (outhere-music.com/ en/labels/analekta)



Prize-winning compositions by 2022 Azrieli Music Prize laureates are firmly placed within the contemporary classical music realm, yet embrace an array of cultural

and musical languages. Compositional excellence and innovation are showcased abundantly here but it is a combination of the abstract and visceral elements coupled with meaningful subjects that makes these pieces stand out.

Shāhīn-nāmeh, the song cycle by Iranian/ Canadian composer Iman Habibi, opens the album in a way that is both lyrical and strong, much like its subject. Written for classical Persian soloist and Western orchestra and based on the astonishing poetry of the 14th-century Judeo-Persian poet Shah Shirazi, the composition depicts the tale of Esther and delves on the themes of love, spiritual struggle and devotion. Soloist Sepideh Raissadat's performance (voice and setar) is enchanting; her voice laments, dances, yearns, commands and pleads, bringing the heart of humanness into focus.

The winner of the Azrieli Prize for Jewish Music, Out of the depths have I cried unto Thee, O Lord by Israeli composer and conductor Aharon Harlap, is dramatic in narrative and grand in execution. This large-scale work for orchestra and soprano uses the settings of five psalms, great musical gestures and dramatic phrasing to underscore trueness, reverence and the intensity of one's faith. Soprano Sharon Azrieli delivers a powerful performance in collaboration with Orchestre Métropolitain and conductor Nicolas Ellis.

Rita Ueda's *Birds calling... from the Canada in You* delivers quite different conceptual and musical language. Here we have a primarily atmospheric and textural piece that incorporates clusters of birdsongs of 450 bird species found in Canada. In this uniquely structured concerto for shō (Naomi Sato), suona/sheng (Zhongxi Wu) and Western orchestra, Ueda utilizes contemporary techniques to create a mesmeric environment, one that is quite distinctive and, at times, surprising.

Ivana Popovic

Lutosławski – Concerto for Orchestra; Partita; Novelette Christian Tetzlaff; Finnish RSO; Nicholas Collon Ondine ODE 1444-2 (chandos.net/products/catalogue/OD%201444)



► Witold Lutosławski is a composer we tend to forget about: not a candidate for the desert island, perhaps, but unquestionably a creator of excellent

music. This disc presents three of his works for orchestra: the well-known *Concerto for Orchestra* from 1954 along with the *Partita for Violin and Orchestra* (1988) with Christian Tetzlaff as soloist, and the rarely heard *Novelette* completed in 1979.

The playing under Nicholas Collon, the first non-Finn to be named music director of the Finnish Radio Symphony, brims with energy and commitment. The sound quality is outstanding: every section of the orchestra is vividly portrayed and the overall sound is balanced and warm without losing the smallest detail. Lutosławski's mastery of drama is evident throughout, from the gripping opening of the *Concerto* to its Hitchcocklike finale and even in the lesser-known works on this disc.

The *Partita* was written first for violin and piano in 1984 and works very well for orchestra, giving Tetzlaff ample opportunity for virtuosity with many colourful moments for the orchestra. The *Novelette* is a fascinating series of miniature, highly dramatic episodes placed between brutalist bookends.

Throughout, Lutosławski shows his gift for

inventive combinations and surprising turns of phrase, portrayed in complex language without ever crossing into the incomprehensible. This is dark and serious music, beautifully performed.

Fraser Jackson

Olli Mustonen – Symphonies 2 & 3 Ian Bostridge; Turku Philharmonic; Olli Mustonen Ondine ODE 1422-2 (ondine.net)



As a pianist, Olli Mustonen performed several times with the Toronto Symphony under Jukka-Pekka Saraste, always bringing a fresh and creative

approach (I remember a particularly bracing version of Beethoven's *Emperor Concerto*). On this disc, he displays his impressive abilities as a composer and conductor. After beginning his composition studies with Einojuhani Rautavaara at the age of eight, he has developed a style that is eclectic but quite conventional and expressive: think of a blend, perhaps, of Jean Sibelius and Benjamin Britten. It's the sort of music that performers can really sink their teeth into and when his works are championed by the likes of Steven Isserlis and Ian Bostridge, one can rest assured that he knows what he is doing.

The disc opens with Symphony No.3, written in 2020 featuring the lustrous and sensitive voice of Bostridge. It portrays a legend, Taivaanvalot ("Heavenly Lights") from the epic Finnish folk tale Kalevala and is sung in English except for a brief passage in the last movement. Symphony No.2, written in 2013, is subtitled "Johannes Angelos" and is based on the 1952 novel of that name by Mika Waltari which depicts the fall of Constantinople. Both works are compact in length (about 30 minutes) and both are full of picturesque and expressive music. Orchestrations are expert, the recording quality is superb and the players of the Turku Philharmonic are clearly enjoying themselves.

Fraser Jackson

Violeta Dinescu - Solo Violin Works Irina Muresanu Metier mex 77106 (divineartrecords.com)



Nomanian composer Violeta Dinescu's works for solo violin are one of the biggest discoveries for me in terms of contemporary repertoire for this instrument.

Her music is deeply meaningful and closely connected to literary works and philosophical concepts. It is precisely how Dinescu

experiences, translates and depicts the inner musings that makes her music so captivating. The performer is seen as a storyteller and directs the flow of the pieces much like a storyteller would do – by making choices that enhance a particular phrase, action or emotion.

Violinist Irina Muresanu shares a special rapport with Dinescu's music, one that is perhaps based on the fact that they share a Romanian heritage and understand the musical language that is strongly tied to their homeland. Dinescu's music, influenced by folkloric melodies, particularly the melos of traditional Gypsy music, also includes contemporary violin techniques and an array of unorthodox sounds. The space between the notes is of particular importance to both composer and performer.

Muresanu seduces, mesmerizes and probes with her violin. Her deep, sonorous sound never lets the intensity lessen and never gives way to the technical challenges. That is particularly obvious in the opening piece *Aretusa*. In this composition, Arethusa, a nymph from Greek mythology (as described in Ovid's *Metamorphosis*) is chased by the river God Alpheus. There is an ethereal beauty to this piece, the transcendent emerging amidst the passion, which becomes a signature mark of Muresanu's performance on this album.

Ivana Popovic

Chris Fisher-Lochhead - Wake Up the Dead JACK Quartet; Quince Ensemble; Ben Roidl-Ward New Focus Recordings FRC 385 (newfocusrecordings.com)



based composer/ performer Chris Fisher-Lochhead's album *Wake Up* the Dead assembles six pieces of wide variety and instrumentation,

including two works each for string quartet and female vocal quartet, one for mixed instrumental ensemble, and one extended work for solo bassoon.

The album opens with stutter-step the concept, a commission by the Ensemble Dal Niente in 2016. This is a meaty introduction to Lochhead's style of composition, and the ensemble interprets the score with commanding familiarity. An overall multi-phonic richness leaves space for irregular string solos, false harmonics and rich lower string resonances that are distributed evenly throughout the instrumentation giving a cohesiveness that sets up the rest of the album. The track Precarity Songs is a gorgeous piece for four high vocals performed by the Quince Ensemble, who also return on track five with Four Until L8, a more humourous piece with text. Track three,

titled Funktionslust is performed by the JACK Quartet, and is a tightly wound collection of long tones, pizzicatos and expressive outbursts often layered simultaneously and at times stretched apart and then reduced again. The quartet takes the work in stride and makes the difficult score sound easy.

The fourth track in the collection, *Grandfather*, a work for solo bassoon written for contemporary specialist Ben Roidl-Ward, is a commanding piece of extended technique bringing up the phrase New Complexity. It was illuminating to find the score online; it helped to appreciate the writing, the incredible execution of the overtones, key clicks, and vocal outburst as well as the creative and detailed notation. The final track *After Bessie Smith* returns with the JACK Quartet, to close the collection with an extension of Fisher-Lochhead's signature stretching and reducing of thematic material. A very interesting album for new music and deep dissonance lovers.

Cheryl Ockrant

Watch Over Us - Works for solo violin and electronics Yvonne Lam Blue Griffin BGR647 (bluegriffin.com)



► The music on this album plays as if it is written by the cool composers on the block. Add to that a notion of electronic tapes as an equal musical partner and we get

an album that is beaming with fresh ideas, concepts and expressions that have an edge of contemporary life.

Missy Mazzoli, Katherine Balch, Nathalie Joachim, Anna Clyne, Eve Beglarian and Kate Moore bring a certain sort of energy and vigour to this album, one that is perhaps best described as creative confluence. These composers do not rely on traditional structure, preferring instead to forge their own, but certainly pay homage to masters of the past in various ways. Violinist Yvonne Lam is a thread that connects them all with the spirit of her performance. Lam is attuned to the intricacies of each compositional language and her interpretations have a mixture of sensibility and boldness that is rare. Above all, she brings forward the sonorousness that envelops and nurtures all the compositions.

From Rest These Hands (Clyne) that is beyond gorgeous in its sonority and melodies to Synaesthesia Suite (Moore), a concerto with a sci-fi edge for violin and synthesized violin, to Watch Over Us (Joachim), a piece that explores physical and symbolic aspects of water, the compositions here are innovative, edgy and immediate.

Ivana Popovic

Yotam Haber - Bloodsnow Talea Ensemble; Taylor Ward; Don-Paul Kahl; American Wild Ensemble Sideband Records 11 (sidebandrecords. com)



► The music of Yotam Haber impresses and shows that he is an innovative composer who seems to inhabit a space where notation meets, then

crosses over into, improvisation. The music of *Bloodsnow* indicates that Haber is not one to shy away from subject matter that can be rather visceral in nature, such as that which is contained in two poems – one by Tahel Frosh, the other by Dorit Weisman. That may be just as well as Haber's supple philosophical distinction between music and noise enables him to superbly articulate the sentiments and emotions of both poems that he sets to music.

Frosh's *Oh My Bank* is a polemical broadside against capitalism and Haber uses instrumentation cleverly to accentuate dramatic tensions: winds against strings with Taylor Ward's baritone top delivering the broadside. Through it all Haber harvests mint-fresh timbres to convey the sense of the anger of Frosh's fiery work.

Haber's music can also be charming in the face of tragedy as is the case with his music for. Weisman's poem, *They Say You Are My Disaster*. In describing the character's descent into the horrors of cancer he uses a wide range of sonorities to create music – both to mirror her stoicism as well as the face of raw tragedy. *Bloodsnow* – the song – is a modernist masterpiece.

And while the album suggests Haber excels in music of adversity, he also shows that he is a master of songfulness.

Raul da Gama

Beyond the Wall AkMi Duo Avie AV2641 (avie-records.com)



Beyond the Wall is exquisitely presented and performed. The CD case has a beautiful orange/pink colour scheme extending to the stylish

suits worn by Akvilè Šileikaitè (piano) and Valentine Michaud (saxophone); included is a booklet of extensive liner notes outlining the background of each composition and how it fits into the album's concept.

Beyond the Wall presents four sonatas: Paul Hindemith, Sonata Op.11 No.4 (1919); Erwin Schulhoff, Hot-Sonate (1930), Edison Denisov, Sonata for Alto Saxophone and Piano (1970) and William Albright, Sonata

for Alto Saxophone and Piano (1984). It is both an auditory and intellectual treat to get this mini-history of 20th-century saxophone music that Šileikaitè and Michaud perform sensitively and impassioned.

The liner notes do an excellent job of discussing the tonal and cultural differences amongst these composers and works but ultimately it is the brilliant performances that stand out. I found the Albright work to be a revelation: it contains throughout a gorgeous intertwining of saxophone and piano lines; Michaud's dramatic mastery of the saxophone, including the altissimo range, is an emotional highlight.

Ted Parkinson

Schoenberg on the Beach Jeff Lederer with Mary LaRose Little i Music LIM CD 111 (littleimusic.com)

Balls of Simplicity – Jeff Lederer Notated Works 1979-2021 Morningside Tone Collective Little i Music LIM CD 112 (littleimusic.com)



► In 1909 the intrepid Arnold Schoenberg brought the hammer down on the Wagnerian concept of tonality, in favour of musical expression that

abandoned tonal centres, key signatures and traditional application of harmony. He did so through a system in which all the notes of the chromatic scale were assigned equal importance. The result was music that sounded so radical to the ear that one critic went as far as describing the sound of Schoenberg's music as if "someone had smeared the score of *Tristan* whilst the ink was still wet".

In his closest approximation (in deferential homage really) of what might be Schoenbergian music - or rather how the composer might have responded to the more salubrious climate of his music today - Jeff Lederer gives us - what else? - Schoenberg on the Beach. Joined by his wife, the fearless, boundary-blurring vocalist Mary LaRose, Lederer combines the burnished sound of his clarinet and high-wire act on the flute, with LaRose's often-dissonant vocal glissandi. Together Lederer and LaRose, and other instrumentalists, have deeply interiorized these works and offer wonderfully idiomatic performances, bringing to life Lieder by Schoenberg, Webern and others. With lyrics from Goethe, Rilke, Nietzsche, et al, highlighting the musically radical Second Viennese School, all of which feed Lederer's and LaRose's equally radical artistry. While Lederer's arrangements and LaRose's interpretations respectively, are likely to have as many naysayers and refusniks as Schoenberg's Three Pieces for Piano Op. 11 had in its day, songs such as Blummengruss and Summer Evening do thrill.



Moreover, this repertoire is redolent with outstanding performances by vibraphonist Patricia Brennan, cellist Hank Roberts, bassist

Michael Formanek, drummer Matt Wilsson and the redoubtable Marty Erlich on *The Pale Flowers of Moonlight*. All of this makes this disc unmissable.

Lederer has not been well represented - or so it may seem - solely for his compositions. Balls of Simplicity - Jeff Lederer Notated Works (1979-2021) will certainly remedy that lapse. These five (extended) works for reeds, winds, strings and piano clearly trace the dominant pattern of Lederer's career, from chromatic Romanticism through atonality to serialism. Persistence of Memory (2015) and the seductive Piano Piece (1979) lay the groundwork for Bodies of Water for flute, cello and piano (2020). The darkest work, Song for the Kallyuga for piano, clarinet, violin and cello (1984) which marks the chemical disaster at the Union Carbide plant in Bhopal, India, killing almost 4,000 and maiming half a million others, is quite the artistic apogee of this album.

Raul da Gama

### **JAZZ AND IMPROVISED**

À Pas de Loup - Quiet sounds for a loud world Marianne Trudel Marianne Trudel Productions TRUD 2023-2 (mariannetrudel.com)

Dédé Java Espiritu Marianne Trudel; John Hollenbeck Marianne Trudel Productions TRUD 2023-1 (mariannetrudel.com)

Time Poem - La joie de l'éphémère Marianne Trudel; Remi-Jean Leblanc; John Hollenbeck Marianne Trudel Productions TRUD 2021-1 (mariannetrudel.com)



Marianne Trudel ascended the pinnacle of music 20 years ago, with formidable technique and breathtaking, innovative expression. Today, still atop that

do-not-touch-me pinnacle, there's an erudite quality to her pianistic approach, the lived-in character of her improvisations and phrase-making that is engaging, the fire and brimstone of youth now complemented by the well-honed values of experience. So, it is only natural to celebrate – yet again – with a set



of three recordings: solo, a duo with drummer John Hollenbeck and a trio with Hollenbeck and contrabassist Remi-Jean Leblanc.

Some discerning

listeners may be tempted to hint at the fact that Trudel's later music with small ensembles may be more adventurous given the interaction between musicians that affords improvised conversations and the possibilities of considerable development of ideas. The very act of playing solo on À pas de loup Quiet sounds for a loud world is a pensive act of musicianship best enjoyed in similar quietude. That way, what is composed and improvised, often on keyboard instruments - including the gently wheezing harmonium - and percussion (instruments, individually played and/or overdubbed) offers a taste of Trudel's sense of adventure to the solitary recesses of her brave creativity. It is in the very act of being in quiet conversation with herself, inside her own head, buzzing with ideas so to speak, that we find considerably venturesome music. Melodic beauty quickly ascends vertically with masterful harmonic development and passionate embellishments. When Trudel adds percussion - as on Chrusalide, for instance – her supple facility for ideation and articulacy reaches its muchvaunted apogee.

Music embellished by the wondrous percussion colouration of John Hollenbeck is experienced truly memorably on Dédé Java Espiritu. Trudel has said that when she first played with Hollenbeck, she knew from "the first few notes" that they played together that there would be a musical reprise. Now comes this album featuring not simply breathtaking and daring adventure, but all of it featured in beautifully crafted arrangements of beguiling variety and sensuousness. Trudel's love for - and mastery of - her instrument shines brightly. She and Hollenbeck seductively manipulate melody, harmony and rhythm in phrases that fly off the page on Coquillages. Meanwhile Trudel appears to bend notes while she and Hollenbeck masterfully sculpt the long inventions of Tension and Happiness. Clearly in the spacious arrangements and improvisations there's not a semiquaver that has not been fastidiously considered.

To complete the trilogy of recordings released to mark two decades in music, Trudel returns to the studio (and the sound-stage} with Hollenbeck. This time it's a trio on *Time Poem - Le joie de l'éphémère* and the duo is complemented by the elegant rumble of the contrabass played by the masterful Québécois veteran Leblanc. There is unlikely to be a more reliable guarantee of high-quality contemporary trio music than when these names appear on the cover. Trudel's musicians are fully attuned to the vision and



artistry of their fearless leader, whose pianism bristles with meaningful virtuosity. Hollenbeck delivers his melodious rolling thunder of drums and hiss

of cymbals while Leblanc beguiles with the spacious growl of his bass. Check out everything here.

You cannot have one of these three recordings without the other two, so, my best advice would be to indulge freely for untold moments of musical pleasure.

Raul da Gama

Uncountable Spheres Margaret Maria; Bill Gilliam Independent (marbyllia-bg.bandcamp. com/album/uncountable-spheres)

### Goddess of Edges Margaret Maria Independent (margaretmariamusic.com)



New collaborators, cellist
Margaret Maria and pianist Bill Gilliam have formed their duo Marbyllia and released the album *Uncountable Spheres*, a sonic free-explora-

tion between friends. These two well-travelled artists have collided from different worlds: Gilliam, a London-born, multiaward-winning Toronto composer, pianist and poet, is well known for his prepared piano and sonically stretched compositions and collaborations. Cellist Margaret Maria, a U of T graduate who went on to study at the Curtis Institute of Music, is becoming known as an improvisor, composer and producer after shedding her previous life as a classical cellist with the Vancouver Symphony and the National Arts Centre Orchestras, though she has been improvising, teaching and collaborating for many years. Their new experimental piano and cello duo album is described as "a journey from our earth's core gravitational forces and our troposphere where we live impacted by climate change, and further up into our distressed stratosphere." The resulting landscape is often spacey, explosive, dark and stormy, but each track reaches through the different levels of the atmosphere and eventually breaches the surface. The two improvisors push the limits of each other: Gilliam's extensive range of sounds from his piano and Maria's extended cello technique and unusual sound makers. The track Stratosphere in Distress is a solid representation of this dynamic team.

As a double-release feature, Margaret Maria's solo album *Goddess of Edges* is her



15th studio album and highlights her editing craft and production skills, as well as reminding us of her decades of experience as an orchestral cellist. Here Maria shows off her extensive

cello chops, as well as her love of rich string compositions with layers of rhythm, harmony and texture. Each track is layer upon layer of cello of every range, resulting in a full symphony of sounds of every description; from the full and rich C-string to the highest false harmonics, powerfully rhythmic chords and squeals and screams. A solid, strong disc chock-full of exciting and layered works, the compositions are driving and emotional pieces; many could be contemporary dance soundtracks. With themes of death, angels and shame, this album is edgier and more expressive than her previous offerings. Driving fragility far away; this is an exposé of Maria's conflicting representations of who we are on the inside while our exterior belies our vulnerability.

If you missed the double-release featuring both performers at Annette Studios on December 2, you can find the recorded stream on YouTube. It's well worth the visit, to hear of Margaret Maria's compositional process, her release from classical orchestral playing and readings of inspirational poetry.

Cheryl Ockrant

### Hopeful Monster Eve Egoyan; Mauricio Pauly No Hay Discos NHD 004 (nohaydiscos. bandcamp.com)



Some five years in the making, the ten tracks which constitute *Hopeful Monster* reflect the experimental musical partnership of adventurous Toronto pianist

Eve Egoyan and Vancouver-based composer/improvising musician, Mauricio Pauly.

Egoyan performs on acoustic and augmented (in many ways) piano, voice and other acoustic instruments such as the judiciously used kanun and Armenian duduk. The latter adds acoustic and cultural specificity to this often geographically though not aesthetically unmooring album. In most respects, this music lies in the experimental mainstream in the lineage of Tenney, Cage, Varese, et al.

Pauly, also a maker of hybrid electronic instruments, contributed a roomful of electronic gear such as computers, live samplers, live processing, dekeyed Chromaharp, and "drum bundle," but also the inscrutably named instruments: O-Coast follower,

FAWslicer and MtkAsmC25. Don't let the profusion of odd gear throw you however. Being created through exploratory improvisation based on fearless artistic attitude and close listening by both musicians, this music attains a kind of biological fluidity.

"There's a dark edge to [Pauly's] sound-world that's kind of like stone," observed Egoyan in an interview, "... a real earthiness to his electronics, something very organic about his sounds. I [too] have a connection to an organic instrument and ... to organic samples, but then I can go digital with them and make it very supernatural."

Hopeful Monster explores a boundaried acoustic ecology through ranks of electronically mediated filters. The resulting collaboration reveals an audacious, supranatural sonic world stranger and at times more wonderous than the one outside this album.

Andrew Timar

### Businessless Sick Boss Drip Audio DA12188 (sickboss.bandcamp. com)



▶ I've made no secret that I'm a huge fan of the Vancouver improv scene, and this album from Sick Boss will become one of my favourites for this year. With

leadership and compositions from guitarist Cole Schmidt, this album leaps beyond the band's first album released in 2017, the self-titled *Sick Boss*.

Right out of the gate in Businessless, their subsequent release, we are blasted into outer space with a more aggressive direction and further explorations of explosive guitar and effects. What's not to love here! The second track When the Buzzards Leave the Bone sounds exactly as titled; it's a fantastical craziness featuring a long exposé of improvisation between the brilliant cellist Peggy Lee and the equally brilliant Jesse Zubot on violin, expressing just how well these two players know each other. The relentlessness of Useless Genius sits heavy on the solid rhythmic creativity of another phenomenal artist, drummer Dan Gaucher, who drives much of the edge of the album, along with Schmidt's gorgeous wildness on the guitar. Both of the longer tracks on the album, Doctor Dawn and the melodic CJ Blues, express the most cohesive display of how tightly this band channels their collective creative energy. All this craziness is glued together by bass and synth player James Meger and blown apart by the stratospheric melodies of JP Carter's trumpet.

A condensed album at under 40 minutes, every track of *Businessless* is outstanding, but *Useless Genius*, featuring the holy hell of violin that is Jesse Zubot, is killer.

Cheryl Ockrant

### Bells... Then and Now Don Thompson; Rob Piltch Modica Music (modicamusic.bandcamp. com/album/bells-now-and-then)



► Having grown up in Toronto and being interested in jazz music from a young age, the opportunities to hear Don Thompson on bass, piano and, less

frequently, vibraphone were plentiful indeed. In fact, he was such a near-constant presence on this city's live music scene that for me, the playing, compositions, and more generally, the sound of Thompson's various projects and performances were the very essence of Toronto jazz from that time. As such, when I listened to *Bells... Now and Then*, a re-release of Thompson and guitarist Rob Piltch's great 1982 recording *Bells*, bookended here with two terrific and newly recorded additional tracks, I was instantly transported to a familiar and welcome place of musical memory.

Originally released on Umbrella Records, Bells, paired Thompson with then-24-year-old guitarist, Rob Piltch. The result is an intimate duo performance that demonstrates the ways in which Thompson was so good when working with guitarists, while situating Piltch in a long line of accomplished guitar players who worked as creative foils for Thompson (Sonny Greenwich, Ed Bickert, Lenny Breau, John Abercrombie, Jim Hall, Emily Remler, Reg Schwager). Whether it is the Sonny Rollins-esque vibe of Mike Malone's Caribe, or the immediately recognizable vibe that the initial chord change inculcates at the beginning of Thompson's truly beautiful composition September, listeners who are old enough to remember Toronto's aforementioned jazz history will be served a happy auditory reminder of days gone by, while new listeners now have the exciting prospect of wonderful music to explore. Thanks to Roberto Occhipinti and Modica Music for both re-releasing this fine recording, and for adding two new tracks of Thompson and Piltch's important contributions to the Canadian jazz discography and canon.

Andrew Scott

### Mike Herriott - Tales of Tricksters and Vagabonds Mike Herriott; H&H Studio Big Band H&H Records (mikeherriott.com)



➤ Get ready to be transported into a mystical world of fairytales and mysterious characters, where the border between reality and fable begins to fade.

Renowned Canadian trumpeter and multiinstrumentalist Mike Herriott's latest release takes the listener on a captivating foray into the magical realm of fantasy through lyrical melodies and riveting riffs. The album showcases Herriott's compositional talents as well as his instrumental skills, as he plays most of the instruments, with the exception of cello and drums, heard in the recording. This makes for a truly enchanting musical journey and should be an addition to the collection of any jazz-lover that's looking for something unique and truly engaging.

What makes this album stand out is the concept behind it, "[a] big band... album of six original compositions that depict a collection of some of the «sketchier" characters from great works of fiction," as Herriott describes it. A modern six-part jazz suite if you will. Each tune is chock full of personality, truly reflecting what the idiosyncrasies of each "villain's" persona. Take Puss, in Boots for example; a classic, snazzy big band sound with a driving beat and sultry horns immediately call to forth images of the "puss" in question, slinking around in the shadows, possibly up to no good. Herriott has done a fantastic job of merging the domains of fantasia and reality within his compositions, merging and blending genres; creating an imaginative, detailed world in the mind's eye.

Kati Kiilaspea

### Carnaval Carl Mayotte Independent (carlmayotte.com)



Multi-faceted,
 bustling, exuberant
 and emotive,
 Quebecois bassist/
 composer/leader
 Carl Mayotte's new
 album makes for
 quite the engaging
 listen. Mayotte

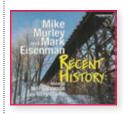
consistently showcases the entire range of his instrument, using the upper register to add colour and warmth to interludes in tracks like *Cascade*. His use of natural harmonics and arpeggiations encompassing the fingerboard in the intro of *Coeur d'enfant* unlocks the electric bass as a sole creator of sound-scape, which allows for a tranquil meditation before the blazing inferno that follows. Each

composition in this sense feels like a living organism, never content with occupying a single space for too long, with woodwind quintet Choros often providing near breath-like reprieve from all of the endless celebratory rhythms. In terms of the instrumentation and arrangements, Mayotte draws from a consistently exhilarating palate of electronics, heavy percussion sections and acoustics, creating a synthesis of influences that are never tedious.

The tracks that make up the *Carnaval* suite flow seamlessly into each other but contain enough twists within them that the overarching statement itself feels more holistic than the form normally allows. This album is a very ambitious undertaking, but it never allows this vision to obscure its sense of adventure, tunefulness or grace. Central to this point is *L'éveil*, one of the more discreet moments to be found on the tracklist, albeit maybe its most rewarding on repeat listens. As we listen closer and closer, Mayotte leaves us with more and more wonders to discover.

Yoshi Maclear Wall

### Recent History Mike Murley; Mark Eisenman; Neil Swainson; Terry Clarke Cornerstone Records CRST CD 166 (cornerstonerecordsinc.com)



Craving the perfect musical accompaniment to those cozy winter nights spent at the fireside, a warm drink in hand? Stellar duo Mike Murley and Mark

Eisenman's newest release is just the sound-track you're looking for. Mellow sax melodies and catchy piano riffs make for a warm, inviting record that conjures images of a snug living room and music floating softly in the background, watching the snow fall softly. Featuring all-stars Neil Swainson on bass and Terry Clarke on drums, Murley/Eisenman's compositions soar to new heights via these fabulous backing musicians.

The album harkens back to the classic jazz sound, featuring standards by greats such as Monk, Schwartz and Strayhorn. Yet just the right amount of modernity is brought into the mix, with Murley and crew adding a pleasing contemporary twist to the pieces to swiftly bring them into a current musical setting, as is heard in the time-honoured Monk's Dream. Murley/Eisenman mention that the album "[reflects their] shared interest in writing new melodies on standard chord progressions," otherwise known as contrafacts. What also adds a unique spark to the record is the several pieces that showcase Murley/Eisenman's shared, intertwining solos that soar lyrically overtop of Clarke's constant, energy-laden beat and Swainson's rhythmic bass riffs. For those jazz aficionados

looking for a foray into the past while also remaining present in the current day, this is a great album to add to the collection.

Kati Kiilaspea

### Gradient Jesse Dietschi Trio Independent JDM-2023-01 (jessedietschi.com)



▶ With so much so-called 21st-century music to listen to it is refreshing when a disc turns up that harks back to the elements that made jazzy, improvisa-

tional music so attractive in the first place: melody and swing. In this case it is the album *Gradient* by the contrabassist Jesse Dietschi and his trio. This ensemble is fortified by pianist Ewen Farncombe, a wunderkind who combines technical prowess with intelligence and good taste, and the swinging time-keeper with a gift for melodicism, itinerant journeyman and drummer Ethan Ardelli, now well on his way to becoming something of a proverbial elder statesman.

The trio operates as a partnership of equals, not as bassist and accompaniment. Each participant is given ample room to stretch; to pick up threads, develop ideas and to embellish Dietschi's compositions with a range of ear-worm riffs, dancing melodies, insistent rhythms and harmonies with the added elements of colour and texture.

A relative newcomer, Dietschi emerges as an eloquent musical contrabassist producing some tasty arco work (cue *Loose Plug* and *Canmore*), and agile pizzicato everywhere else. As a composer he is clearly more gifted than he would get credit for being. This is likely because he splits his time between chamber orchestras and contemporary ensembles. The music of *Gradient*, however, suggests a questing mind with a borderless, erudite aesthetic. This is quite a rare combination under any circumstance.

Raul da Gama

**Concert notes:** Jesse Dietshi performs at Drom Taberna, 458 Queen St. West on February 17 and at Hirut Cafe, 2050 Danforth Ave. on March 23.

Sonic Bouquet Jocelyn Gould Independent JGCD0523 (jocelyngould.com)



► The aptly titled Sonic Bouquet is the third album as leader from guitarist-composer Jocelyn Gould, and is a snapshot of an

artist who has refined their craft immensely. The melodies are lean, memorable and feature just the right amount of subversive turns. Across nine tracks, there is nary a single minute of excess, with only pinpoint solo sequencing and an enduring sense of restrained dynamism to be found. It is no coincidence that every track is directly in that five-to-six-minute sweet spot, the whole affair is an absolute breeze by design.

The tracks distinguish themselves from each other through their beautiful subtleties and small details. *Spring Regardless*' head is a clever one, making use of syncopated shots almost exclusively to relay its information, but these hits are metronomic enough to feel purposeful rather than a barrage of material. Coming out of the melody, Rodney Whitaker's deep-pocket bass solo contrasts nicely with the driving nature of previous proceedings, reining in the band with the logic-defyingly easygoing time feel of his lines.

Alongside other standard selections on this album, *My Foolish Heart* takes a ubiquitous ballad and turns it into a stirringly yearnful dialogue between two guitars in the midst of mourning. Gould and former teacher Randy Napoleon's creative synergy forms the nucleus of what makes this album feel like a documentation of profound musical connection. In the first minute of *My Foolish Heart*, this effect finds its pinnacle.

Yoshi Maclear Wall

### We've Got Nothing Peripheral Vision Independent step3-009 (peripheralvisionmusic.com)



Innovative
Toronto-based jazz
quartet Peripheral
Vision has released
their long-awaited
second live album,
their sixth fulllength release. From
the first track, the

listener is pulled into a musical realm where genre-defining boundaries don't exist and the imagination can be let loose. The group was formed years ago by long-time collaborators guitarist Don Scott and bassist Michael Herring, with saxophonist Trevor Hogg and drummer Nick Fraser brought along for the 15-year (and counting) ride. The album was conceived during pandemic times and was a much-needed creative outlet for these musicians, as it was for many.

The record stands out for its ability to make the contemporary and experimental accessible and captivating to listeners. This is achieved through two main components: a non-stop groove that gets the body moving and grooving, and through meandering between and constantly mixing genres to create an intriguing set of tunes. Each piece has its clear personality and moods that the listener is transported through. One

of the influences for the record that Scott/ Herring mention is "influential bassist Dave Holland's thoughts on achieving balance in life," which highlights the perfect word to describe this set of pieces: balance. Balance is reflected through the way each musician has a definite role to play within each song, how there is an equilibrium in regards to movement and mellowness and how we are left with a sense of symmetry and stability as the last notes fade.

Kati Kiilaspea

# Migrations Allison Au; Migrations Ensemble Independent AA-23 (allisonau.com)



► Allison Au's Migrations is a vibrant sonic landscape with ebbs and flows inspired by transitions through physical landscape. Described in the liner notes as

a long-due creative articulation of personal history and identity, this undertaking succeeds in a profound, inspiring, thought-provoking way. Central to this triumph is the depth, versatility and range of the ensemble itself.

Au's own jazz combo is accompanied by string quartet, Michael Davidson on vibraphone and the expressive vocals of Laila Biali. This instrumentation unlocks a spectrum of prismatic mood and texture, with the brightness of the strings crackling over an undercurrent of spellbinding harmonies. Biali not only faithfully conveys the weight of her words during the expertly paced spoken word sections, but she shines as a primary melodic instrument in tandem with Au's saxophone, particularly on pieces like *Them*.

As a suite, Migrations' sense of interconnectedness does not feel contrived. Rather than flowing into each other directly with manufactured studio transitions, there are brief pauses between movements. This allows each scene ample time to remark on the previous, while organically creating forward momentum that complements the album's central text and themes. Racing Across the Land feels like a direct continuation of where Aves Raras ended up in terms of its pace, but from the utterance of "long after you are gone..." the throughline grows beyond what is outwardly stated, allowing for a retrospective plunge into the metanarrative properties of sound.

Yoshi Maclear Wall

Quinsin Nachoff - Stars and Constellations Quinsin Nachoff; Mark Helias; Dan Weiss; Bergamot Quartet; The Rhythm Method Adyhaopa Records AR00040 (quinsin.com)



Noted saxophonist/composer Quinsin Nachoff has just released a new offering, pinioned on the synthesis of a free, non-chordal jazz trio and string quartets. The result

is a challenging and bold three-part jazz suite. Nachoff is the composer of all of the material here, and the project itself features Nachoff on tenor as well as the superb players, bassist Mark Helias and drummer Dan Weiss – both frequent collaborators of Nachoff's. The trio is joined by NYC's string ensembles, the Bergamot Quartet and The Rhythm Method. The synthesis of these ensembles is breathtaking, as is the compositional and improvisational freedom lying therein.

Mankind has always looked upward to receive insight and inspiration from the sky - and in acknowledgement of those ancient engrams, the three movements of the suite are entitled Scorpio, Pendulum and Sagittarius. Scorpio explores the white luminosity of individual stars - mere points of light - morphing into constellations. Pizzicato strings instigate the chaos, as they form and are greeted by lengthening string lines, while blazing percussion indicates the heartbeat of the galaxy. The strings both support and antagonize the subtle spots of light, while the bass and cello lines support the very firmament itself. Nachoff's potent tenor jumps into the fray with a deeply soulful recitative followed by a searing cry against oblivion, and hence into the very eye of creation itself. Fine percussive work from Weiss, as well a gymnastic and soul-searing bass solo from Helias summon the Paleolithic magic.

The 14-minute *Pendulum* is a study in extremes – invoking frenetic conversation between the string quartets, and *Sagittarius* celebrates the almost Vedic universal law common throughout the known and unknown universe – the eternal law of destruction and re-creation. This is a major work of luminosity and brilliance, which will inform the higher consciousness of each listener.

Lesley Mitchell-Clarke

### Play! Lucas Niggli Sound of Serendipity Tentet Intakt CD 406 (intaktrec.ch)



More than a game piece that creates musical situations suggested by the shuffling of playing cards into three-fold suits, Swiss percus-

sionist Lucas Niggli's refined this eight-track program so that tentet members negate any breach between composition and improvisation. Although different conductors, soloists and backing players are listed for each piece, foreground and background roles aren't static.

Niggli, whose experience encompasses solo sets, a punk-jazz trio and African percussion experiments, only lightly sprinkles rhythmic strokes and slaps among the tunes from his kit and drummer Peter Conradin Zumthor's. Instead the tracks' contours are decided by soloist juxtaposition, as extended technique alters expected sounds. Movement 2 for instance evolves from Marina Tantanozi's electronically doubled flute puffs and shrills to near opaque vibrating textures from organist Dominik Blum and accordionist Tizia Zimmermann, then reinstates flute peeps mated with squeeze box jerks. The most natural transition between dissonance and delicacy occurs with Movement 4 and Movement 5. Joana Maria Aderi's voltagealtered vocals paired with percussion clangs cushioned by Marc Unternährer's tuba ostinato subsequently turns into a brief pastoral flute feature.

While space is also made for aggressive altissimo asides by tenor saxophonist Silke Strah and stentorian slaps from bassist Christian Webber, as well as widely separated rock-like or marching-band-like interludes, the suite's basic structure remains constant and linear.

Not only does the group *Play* exceptionally, but it also demonstrates how to play using varied sound elements while preserving a coherent musical perception.

Ken Waxman

### Der zweite Streich Meinrad Kneer Quintet Jazzwerkstatt JW 234 (jazzwerkstatt.eu)



Palanced perfectly between inspiration and interpretation, German bassist Meinrad Kneer's compositions on *Der zweite Streich* (the

second trick) epitomize modern creative music. Still the implied trick is that the eight tunes depend on sonic integration from this Berlin-based ensemble of fellow Teutons, trombonist Gerhard Gschlößl and trumpeter Sebastian Piskorz, Canadian alto saxophonist Peter Van Huffel and Austrian drummer Andreas Pichler.

While each player gets considerable solo space for individual theme elaborations, tracks heavily feature collective harmonies. That means interlaced horn vamps can propel undulating swing; or the other horns riff while one explores individual timbral motifs. Gschlößl's cross-blown slippery sobs, Piskorz's dedicated soaring triplets and Van Huffel's measured bites and finger vibrations enliven the pieces, sometimes projecting tones every which way or expressing round robin soloing until connecting. Pichler's machine-gun-like accents also play a crucial role, as do Kneer's carefully positioned string stops.

Still the determination of the bassist's ideas are expressed most clearly on extended tracks like the contrasting *Sad Thing* and *Rhapsodie à la Bédouin*. Sophisticatedly musical motifs coalesce into story telling even as asides such as contrapuntal reed flutters and operatic brass squeals puncture linear movement on the former; and pivot to vaguely Arabic lilts from trumpet and trombone to preserve delicacy in spite of the theme's intensity on the latter.

Overall the only trick demonstrated on this quintet's second CD is how efficiently profound musical ideas are expressed with such diversity in nationality and playing styles.

Ken Waxman

### **POT POURRI**

### Okantomi Okan Lula World Records LWR036A (okanmusica.com)



➤ The luminous duo of Canadian-Cuban musician/composers Elizabeth Rodriguez (vocalist and violinist) and Magdelys Savigne (vocalist and

percussionist) are more widely known as Okan, and have already established themselves as the international co-ruling *reinas* of Afro-Cuban Music. With their latest release, not only have they composed nearly all of the material here, but they have incorporated the propulsive talents of their core ensemble into the CD (bassist Roberto Riveron, drummer Frank Martinez, keyboardist Jeremy Ledbetter and synthesizerist Miguel de Armas). Additionally, they have invited a staggering number of talented guests into their masterful recording. The compositions are all creatively connected to Mother Earth and are universal in their appeal. The deep emotional and

musical verity of Okan challenges us to think and feel beyond boundaries.

The opening salvo is the incendiary *Eshu Nigüe* (*Elegua*), which thrusts us into the rich culture of West Africa, rife with magic and power and the fascinating fusion of Latin modalities with the rhythms of the ancestors. Quick on its heels is the stunning vocal duet, *La Reina Del Norte* featuring the relentless percussion of Reimundo Sosa and Emadio Dedue, as well as ridiculous violin work from Rodriguez. The title tune takes a sultry, contemporary twist with superb contributions from guitarist Elmer Ferrer.

Other stunners include the sumptuous, *No Volvi*, and the gorgeous, classically infused *Preludio y Changui* composed by Fritz Kreisler with stunning performances by Katherine Knowles on cello, Lara St. John and Rodriguez on violin, Matthew Giorlami on double bass and Sarah Di Niverville on viola. This irresistible recording is an invigorating, pure and potent project, as well as a triumph of Afro-Cuban fusion.

Lesley Mitchell-Clarke

### Eras Randy Raine-Reusch; Michael Red HMR3 Productions (isla.bandcamp.com/ album/eras)



Veteran
Vancouver-based
multi-instrumentalist, composer
and world music
pioneer Randy
Raine-Reusch and
electronic musician, composer and

DJ Michael Red join forces in six deep sonic meditations on *Eras*.

The project has a fascinating backstory: back to 2014 when Red met Raine-Reusch in the latter's home- world instrument-museum. Raine-Reusch is not only a noted instrument collector but has also spent his career studying and playing them. He specializes in performing and composing experimental music for instruments from around the world, particularly those from Asia.

During their 2014 recording session, Raine-Reusch chose various acoustic instruments from his vast collection including Asian flutes and various string zithers, African harps, and gongs. Adopting an intuitive interactive process, the duo recorded their finely-grained and honed improvisations, Red electronically processing them. The album was completed over the course of several days, but rather than immediately releasing it, they chose to leave it "to mature and distil." The duo decided to finalize *Eras* this year, being "careful to preserve the direct and intuitive process that permeates the recording."

Evocative track titles such as Five Names of Peace, Shifting Silence, Inner World and Winter Water capture the meditative, slowly flowing focus of the music. Between Is Six,

the opening track, sets the tone with Raine-Reusch's sensitive breath-centred sounds made on a low flute, sensitively modulated over the stereo sound stage by Red. And the last album sound is the most exquisitely languid fadeout I've heard all year.

How to sum up the music on *Eras*? Rather than New Age, descriptors such as shadow worlds, sonic incantations and dreamtime may make more sense.

Andrew Timar

### Kabeera The Thinker Vandana Vishwas Independent VV004 (vandanavishwas. com)



➤ After a couple of albums in which Vandana Vishwas bent like a reed in the wind, allowing her Indian cultural topography to collide with her experience of

Western contemporary music, the luminousvoiced singer looks inward, to the ancient Indian roots that sustain her artistry.

The album, *Kabeera – The Thinker...* takes the poetry of the 15th-century Northern Indian mystic, Kabir but sets it to music with a wholly modern sensibility.

Vishwas' lofty vocals seem to create a stratospheric atmosphere in keeping with the mysticism of the lyricist and central character of these songs – that is Kabir whose philosophical minstrelsy (at the height of his powers) is purported to have dramatically altered religious thought not simply within Hinduism, but also among Sikhism. Remarkably, so deeply mystical were Kabir's verses that he was also embraced by the Muslim Sufi, who shared a similar mystical relationship with God.

Much of Kabir's poetic output was originally written in Bhojpuri, a Northern Indian dialect in the region where Kabir was born and raised. It is a testament to the preservation of Indian culture that Bhojpuri is still in use in that linguistic heartland, where wandering minstrels still write lyrics to their devotional songs.

The music of *Kabeera – The Thinker...* may have a more focussed appeal as Vishwas sings all the lyrics in Hindi. But her lustrous voice is seductive, beckoning listeners to dig deeper into the world of this legendary Indian mystic.

Raul da Gama

### Oklahoma!

Nathaniel Hackmann; Sierry Boggess; Sinfonia of London; John Wilson Chandos CHSA 5322(2) (chandos.net/ products/catalogue/CHSA%205322)

Oklahoma Audrey Silver Messy House Records MH 0105 (audreysilver.com)



➤ Since the original Broadway production opened on March 31, 1943 and ran for an unprecedented 2,212 performances, with its pithy lyrics and dialogue, sump-

tuous melodies, dramatic plot points, fully developed characters as well as a contemporary ballet sequence, Rogers and Hammerstein's Oklahoma! has enjoyed endless revivals on Broadway, international productions translated into a plethora of languages and a film version that remains, in my opinion, one of the finest pieces of American cinema ever created. Recently, two fine recordings at either end of the musical spectrum have been released... a vocal jazz exploration of ten of the show's most memorable tunes featuring the prodigious talents of NYC-based jazz vocalist Audrey Silver, and a full theatrical production conducted by John Wilson with the Sinfonia of London. These two diverse presentations are a fine representation of the near immortality of a good piece of theatre - one traditional and one exploratory - and both superb and timeless.

For her fifth CD as leader (which she also produced), Silver has put together a phenomenal ensemble, featuring the gifted Bruce Barth on piano (Barth also serves as arranger here), Peter Bernstein on guitar, Adam Kolker on alto flute and bass clarinet, Khalil Kwame Bell on percussion and a wellappointed string section. The original book for Oklahoma! was adapted from Lynn Riggs' 1931 novel, Green Grow the Lilacs. Interestingly, the novel contained a strong Native American plotline and presence which was effectively deleted for the Broadway show. In the opening title track, Silver restores that glaring omission by performing deftly on Native American Flute to parenthesize the song. The stunning arrangement by Barth is full of surprises as Silver's warm, mellifluous voice weaves in and out of the familiar melody - making it her own.

Other treats include a swinging take on *Many a New Day*, which features a lovely, Charlie Christian-esque guitar solo from Bernstein; a moving interpretation of *Oh*, *What a Beautiful Mornin'* on which Silver, Barth and the sinuous string lines access the very soul of the hearty, natural world-loving settlers of the Western U.S. (or anywhere,



really). Of special mention is a masterful and lilting treatment of the rarely performed, Out of My Dreams. The delicious and languid nature of

Silver's warm and wistful vocals here are reminiscent of the great Irene Kral, and Barth also renders a stunner of a solo, enhanced by luminous string lines.

And now for something altogether different. Chandos has just released a truly magnificent double-disc recording of *Oklahoma!*. The release of the recording

itself, has coincided with the 8oth anniversary of the venerable musical's first performance while an expert, talented and compelling cast delivers performances that thrill to the bone. Heading up the fine cast are Nathaniel Hackmann as Curly; Sierra Boggess as Laurey; Rodney Earl Clarke as Jud; Jamie Parker as Will Parker; Sandra Marvin as Aunt Eller and Louise Dearman as Ado Annie. It was Wilson's inspiration that resulted (ten years on) in this golden age musical that had previously never been recorded in its original form. Robert Russell Bennett's orchestrations have been beautifully and perfectly restored as well as being re-engraved by Bruce Pomahac at the Rogers & Hammerstein Organization

resulting in – to quote Wilson, "To my ears, this great masterpiece in its original instrumental clothing, sounds as fresh as the day it was written".

The quality of the recording is so vibrant, vigorous and visceral, that one imagines that they are actually in the first row of the orchestra section. There is also much additional, fascinating interstitial music here, which was necessary in live theatre at the time, in order to facilitate scene/costume changes, etc. The sheer excellence of the arrangements, interpretation, orchestra, direction and the stupendous cast make this a totally satisfying listening experience – theatre buff, or not.

Lesley Mitchell-Clarke

# Something in the Air

# Newly Discovered Historical Percussion Sessions Amplify Creative Music's History

KEN WAXMAN

uch of what we define as jazz and improvised music has been driven by rhythmic changes established by innovative percussionists. Yet very little that transpired was the result of single Eureka moments propelled by one individual. Each contemporary advance strengthened the next ones, with some percussionists operating far apart creating important advances not acknowledged until later. Proof of their creative skills and later acceptance is demonstrated on these mostly recently discovered sessions.



Arguably the most crucial disc here is **Stop Time (NoBusiness Records NBCD 163 nobusinessrecords.com)**, a 1978 New York
City live date by three sound architects who
never recorded together before or afterwards. Key to the disc is the sympathetic,
sophisticated yet strong accents of drummer **Barry Altschul** (b.1943), who by that time
had perfected the melding of hard bop

power with free jazz multiple tempos that he used with everyone from Paul Bley to Anthony Braxton. His associates were **David Izenson** (1932-1979), famous as a member of Ornette Coleman's trio and clarinetist **Perry Robinson** (1938-2018), whose style encompassed elements of folk, Klezmer, abstract and notated music. Robins on, who was in groups headed by leaders as diverse as Dave Brubeck and William Parker, unites the four untitled improvisations with melodic trills and flutters, interjected squeaks and circular squeals and miniature reed bites. Izenson's arco variations are often tinged with melancholy and confidently work up the scale, while his pizzicato work expands with triple stopping patterns. Yet his turns to walking or positioned thumps preserve linear motion along with Altschul's

backbeat. Conventional enough to trade fours with the clarinetist during *Untitled I*, the drummer turns on percussion razzle dazzle with paradiddles, flashy strokes and fanciful patterning on the last track. But his backbeat aids in connecting the clarinetist's strained tonguing, clarion twitters and intense flattement away from sharp yelps into responsive swing by the finale. Probably the most telling sequence that confirms the trio's sound evolution along takes place during the last section of *Untitled III*. Suddenly Robinson's reconfigured tongue stops and slurs become a blues line, accompanied by string strums and drum shuffles. Rhythm blends with reconstitution as reed split tones and doits are interspaced among long-lined flutters and Izenson's jagged arco swipes that alternate with rhythmic double and triple stopping.



Skip forward two and a half years to hear how a contemporary European percussionist advanced textural beats. Borne on a Whim Duets, 1981 (Corbett vs Dempsey CvsDCD100 corbettvsdempsey.com), is a series of duets between British drummer Paul Lytton (b.1947), who also uses live electronics, and German Erhard Hirt (b.1951), playing electric guitar and dobro. Lytton,

known for his work with Evan Parker, and Hirt, who often plays in larger configurations, had by this point perfected the ability to strip down music to its core without affecting its essence and flow. The definition of lower-case improv, Lytton's often segregated and positioned clanks, near-silent brush wipes and rim and cymbal rustles outline the sonic landscape alongside Hirt's single-string stops, taunt frails and rapid twangs, with intermittent voltage oscillations filling the remaining spaces. Tracks are built with jagged guitar stabs and explorations up to the tuning pegs balanced by positioned ruffs and brief mylar resonations. Sometimes vibrations occur in tandem, other times they evolve separately, adhering and fragmenting like amoebas. At 27 minutes, nearly double in length than any other track, The Sensitive Stickler, is the CD's tour-de-force. Gradually increasing in volume, drum expression moves from subtle metallic shakes and brief electronic warbles to broad wood pops, bell pings and cymbal clangs as the guitarist does the same, torquing single-note strains to continuous string shuffles and dial-twisting squeaks. With nuance, the exposition shifts again during the final sequence as the tune is brought to a convivial finale with delicate drumstick shakes and shuffles first set off rugged guitar flanges and string buzzes so that Hirt's subsequent disconnected dobro licks meet appropriate slaps and paradiddles from Lytton.

Another duo that expresses percussion ambidextrousness and the adaptation of another country's drum tradition to creative music is featured on **Triangle**, **Live at OHM 1987 (NoBusiness Records NBCD** 



160 nobusinessrecords.com). Recorded in Tokyo, the selection details how Sabu Toyozumi (b.1943), a first generation Japanese free jazzer, who has worked with numerous local, European and American creators during his 60-year career, intersected with German tenor saxophonist/tárogató player Peter Brötzmann (1941-2023), whose take-no-prisoners approach is

musically fiercer than the bellicose activities of either of these players' countries prior to and during World War II. Reflecting, but not copying the power and theatricalism of Taiko drumming, Toyozumi confirms that style's birth from jazz drumming and quickly marshals clip clops and clatters into a pseudo military pace that easily matches Brötzmann's Teutonic altissimo runs and snarling overblowing. The saxophonist not only advances broken octave textures in all saxophone pitches, but at times, such as during Triangle and Valentine Chocolate, switches to woody tárogató whose gentling reed trills are ably met by the drummer's carefully positioned palms-on-drum-top slaps and temple-bell-like plinks. Although the emotionalism implicit in Brötzmann's solos sometimes causes him to momentarily turn away from the mics, there's no stopping his molten flow of inspiration. The session is completed during Peter & Sabu's Points as Toyozumi sounds out a contrapuntal collection of paradiddles and smacks to meet the unbridled thrust of spectrofluctuation and multisectional screams from Brötzmann's horn. Note though that throughout the extended Depth of Focus as irregular split tones and jagged bites issue from the saxophonist, the drummer emulates both western and eastern percussion with metallic cross pops interrupted at points with miniature gong resonations.



While the other percussionists here express their mature styles, **The Milwaukee Tapes**, **Vol.2 (Corbett vs Dempsey CvsDCD101 corbettvsdempsey.com)** from 1980 is noteworthy since it's an early example of the accomplishments of Hamid Drake (b.1955), one of this century's pre-eminent percussionists. Then known as Hank, Drake's dextrous playing is a key element of this

live date, headlined by AACM tenor master Fred Anderson (1929-2010) and featuring both men's long-time associate trumpeter Billy Brimfield (1938-2012) and the little-known bassist Larry Hayrod. Overall, the program usually involves the two horns harmonizing on the theme, then opening it up for freeform solos as a powerful bass line and percussion resonations respond to each challenge. The rhythm section on Our Theme for instance rumbles and rambles as Brimfield's emphatic half-valve exploration abuts Anderson's harsh widening reed slurs. Drake's smacks, bangs and rebounds gradually speed up the tempo, acknowledging Anderson's distinctive accelerations. Each player follows the narrative's descending arc before wrapping up with a comforting sound cluster. Bernice follows a similar linear association as the trumpeter's portamento storytelling brings out Drake's rim shots that solidify the overall swinging beat. Later, the bassist's vibrating shakes provide a solid foundation for the others' timbral explorations. Wedded firmly to Free Jazz as the Stop Time trio mentioned above, the Midwestern ensemble's output is tougher, bluesier and unaffected by European influences. Still Drake's quick responses to Brimfield's sometime unexpected brass triplets and Anderson's idiosyncratic Woody Woodpecker-like yelps and eviscerating split-tone bites with hard thumps, press rolls and Latin inferences augur his future percussion sophistication in any situation.

Although Catch The Groove: Live At The Penthouse (1963–1967) (Jazz Detective DDJD-012 cal-tjader.bandcamp.com/album/catch-the-groove-live-at-the-penthouse-1963–1967) dates from a mere decade before the other discs, the two-CD set could be from another musical planet. That's because the quintets led by vibraphone player Cal Tjader are firmly implanted in the commercial music business that the other sessions transcended. However, the 27 tracks recorded



during several dates at a Seattle night club are just as crucial to percussion evolution. Tjader (1925–1982) was the most prominent non-Hispanic musician with impecable jazz credentials – early on he was Dave Brubeck's drummer – to confirm the adaptability of Latin rhythms to creative music. Although fewer than half the tracks have obvious Latin titles, all include some aspects

of the montuno style. That means the group's kit drummer also plays timbales and on five of the six dates another percussionist, Armando Peraza, is added playing bongos and congas. While the quintet's nightclub repertoire included ballads like Shadow of Your Smile, interpretations with faultless swing of everything from Bags' Groove to Along Comes Mary, Tjadar's individuality is best expressed on the Latin tunes. Throughout, he and his exceptional associates – which at points include pianist Clare Fischer and bassist Monk Montgomery help solidify a sound that's midway between a Cuban conjunto and a modern jazz combo. Responsive piano tinkling, mostly played by Lonnie Hewitt, confirms the blues and rhythm underpinning of most tunes; the piano-vibe interface is jazzy and improvised connections are constantly speedier and stretch past Latin conventions even if the base comes from expected riffs as on Maramoor Mombo or the standard Cuban Fantasy. Mambo Inn even includes a quote from Salt Peanuts. At the same time the bassists' constant use of the expected tumbao patterns and tick-tock rhythmic breaks during expositions imbue even the most languid ballad with an Afro-Cuban tinge.

Some percussion implement was likely primitive human's first musical instrument. Its evolution has been in lockstep with humanity itself. Theses previously unreleased sounds provide more exact examples as how the beat goes on. •

# Jazz from the Archives

STUART BROOMER

here are few instances of jazz musicians who achieve both musical greatness and some degree of genuine popularity. The rare cases are signalled by one syllable recognition (Duke, Bird, Monk, Miles, Trane) at most two (Satchmo, Dizzy). The most prominent current activity in jazz recording revolves around archival releases, whether reissues or newly uncovered discoveries. Each of these sets presents musicians who had a certain dance with significant popularity.



If there's a singular jazz event embedded in Toronto history, it's one that occurred in 1953. Hot House: The Complete Jazz at Massey Hall Recordings (Craft Recordings CRoo683 craftrecordings.com/search?typ e=product&q=Hot+house) has often been marketed as *The Greatest Jazz Concert Ever*, a wild claim by any standard, but it is drenched in greatness. With saxo-

phonist Charlie Parker, trumpeter Dizzy Gillespie, pianist Bud Powell, bassist Charles Mingus and drummer Max Roach, every musician in the quintet represented one of the greatest figures ever to play jazz (or anything else) on his instrument of choice. They had all played together extensively, and in 1953 were at or near their peak abilities.

When it was originally released on Mingus' Debut label, the bassist, unhappy with the original recording levels, overdubbed his bass parts.

The present reissue offers optimal restoration of the original recordings on Disc One of the two-CD package, both the quintet set and a trio set by Powell, Mingus and Roach. A live recording at the dawn of the LP era, it offers longer takes than earlier formats had accommodated, so there's plenty of brilliant blowing on bop anthems like *Salt Peanuts* and *A Night in Tunisia*, performances now embedded in jazz history. Powell, with perhaps the talent closest to Parker's but with a life even more troubled (by police beatings, addiction, mental illness and electroshock therapy), performs brilliantly, especially in the trio set. Mingus' remodelling of the quintet recordings is on Disc Two. His overdubs are at a tasteful volume level and are models of bebop bass line construction. The foldout liner includes a fine 2009 account of the 1953 event written by an attendee, longtime *Coda* and *The WholeNote* contributor Don Brown.



Pianist Ahmad Jamal, whose approach emphasized design over emotional impulse, has always been admired by audiences and musicians, though sometimes derided by critics. The third and last of a series of two-CD sets, his Emerald City Nights: Live at the Penthouse 1966-68 (Jazz Detective DDJD-006 deepdigsmusic.com) has the trio completed by bassist Jamil Nasser and

drummer Frank Gant. It's very much in the mould of the previous sets, though with more emphasis on current pop material. It has the fine structural detailing of Jamal's arrangements, the hand-in-glove accompaniment of talented and regular sidemen and the regal elegance of Jamal's keyboard command, here applied to a repertoire that stretches from traditional standards like *Autumn Leaves* to the then-current jazz of John Handy's *Dance to the Lady*. There are also several contemporary film and television themes, like *Naked City* 

Theme and Alfie, a sign of the times that Jamal and his partners treat as vehicles for extrapolation. Among the extended improvisations, Henry Mancini's Mr. Lucky and Antonio Carlos Jobim's Corcovado stand out, while Jamal also provides a gem-like, unaccompanied solo rendering of Johnny Mandel's Emily.



Another master stylist, **Wes Montgomery**, was definitely the most admired jazz guitarist of the 1960s, whether for his lyricism, rhythmic drive or the solos that often developed through choruses of single notes, then octaves, then chords. While the later recordings in his short career often featured pop ballads with light-pop orchestrations and minimal improvisation, his

live performances generally stuck to the mainstream modern jazz that first brought him fame, like those heard with the Wynton Kelly Trio on Maximum Swing: The Unissued 1965 Half Note Recordings (Resonance HCD-2067 resonancerecords.org), recorded on Sundays between September and November 1965. Some of Montgomery's greatest recordings were done with Kelly, who shared the guitarist's own qualities, including strong roots in blues and swing and a crisp, engaging sense of purpose.

The Kelly trio was literally Miles Davis' former rhythm section with drummer Jimmy Cobb and bassist Paul Chambers. Here, Chambers is present for only the first three tracks, giving way to a succession of other distinguished bassists – Ron Carter, Major Holley and Larry Ridley – all of whom perform admirably. The recording quality isn't good, but the spirited music usually rises above it, from high energy versions of *Impressions*, *Cherokee* and *Four on Six* to extended treatments of *Star Eyes* and *The Song Is You*, works crafted for Montgomery and Kelly's combination of tuneful improvisations and joyous bounce. •

### What we're listening to this month:

### thewholenote.com/listening

- **54** Symphonie Gaspésienne Orchestre Symphonique de Laval
- **55** Chinatown Alice Ping Ye Ho
- **56** Piano Trio Trio Con Brio Copenhagen
- **56** Kaleidoscope Paul Huang
- **57** Three Sonatas for Violin & Fortepiano, Op. 1b Joseph Bologne

- 58 Glass: Complete String Quartets - String Quartets Nos. 5-7 Quatuor Molinari
- 58 Shades of Romani Folklore Ulysses Quartet
- 58 Vivaldi: Concerti per violino XI 'Per Anna Maria' Fabio Biondi and Europa Galante
- 61 Ispiciwin
  Timothy Shantz
- **61** Wound Turned to Light James Rolfe

- 62 Frank Horvat: Fractures Meredith Hall & Brahm Goldhamer
- 62 Sumptuous Planet: A Secular Mass David Shapiro
- 62 Afterword, An Opera in Two Acts George Lewis
- 63 Les soupers du Roy Arion Orchestre Baroque
- 64 Louise Farrenc: Piano Trios 2 & 4, Variations concertantes, Sonata op. 37 Linos Ensemble

- 66 Music in Exile, Vol. 7: Chamber Works by Robert Müller-Hartmann ARC Ensemble
- 71 Uncountable Spheres Margaret Maria and Bill Gilliam
- 71 Goddess of Edges Margaret Maria
- 73 Gradient Jesse Dietschi Trio
- 75 Oklahoma! John Wilson and Sinfonia of London

# **Breve: the backstory**

As mentioned in FOR OPENERS on page 8, in musical parlance a breve is a note held for the duration of two whole notes (aka semibreves). It can be represented on a score in a couple of ways.



**This illustration** wasn't the first version of breve notation I learned, but it's a good place to start this little yarn, because it looks to me like a whole note with air quotes around it – that thing people do with their fingers to signify that the word or phrase between the quotation marks, doesn't mean exactly what it says.

Volume 1 of Season 1 of our magazine (then called *Pulse*) had, splashed across the middle of the front cover, a banner which read "Toronto's only comprehensive live classical & new music information source". Flushed with success, we not only moved the brag to the top of the page for our next two issues, but changed the word "comprehensive" to "complete"!

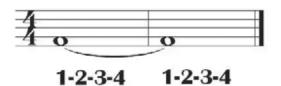
And then, a week or so later, the doorbell rang.

The person at the door – he would not want me to name him – had a copy of Vol No.1, No.3 in one hand. You can't call them "complete," was the first thing he said, doing the air quote thing around the word "complete" – and proving his point by producing a fistful of handwritten notes, cuttings, flyers, and pages torn out of other magazines – probably a couple of dozen concerts we had missed.

Appropriately chastened, we sheepishly changed "complete listings" back to "comprehensive" and kept it that way for the rest of the season, defiant in the face of the growing piles of rubberbanded scrawls and clippings, every month, providing evidence that even "comprehensive" would remain aspirational – an everreceding event horizon, as we expanded our coverage areas: geographically, musical genres, and an ever- growing-and-changing array of non-traditional performance venues.

### "Entire"?

There was, for me, an echo of that 1995 "doorbell" moment more than 20 years later. It was a heady moment for us – awarded the Toronto Arts Foundation's Roy Thomson Hall Award of Merit: "for services rendered to the entire music community," the citation read. Then, while out walking in the Market a few months later, a friend active in Kensington community arts called me over to introduce me to an associate of theirs – also a performance artist – who, I was informed, had been on the Toronto Arts Foundation jury that had chosen us for the award. I stood, smug, waiting for the plaudits. "I wasn't one of the ones who thought you should have gotten it," they said. And then by way of clarification (air quotes included) "Entire community?"



This is the breve notation I am more familiar with: two whole notes, tied across a bar line. It symbolizes to me a reality that was, over the years, *The WholeNote*'s greatest strength and eventually became the thing that threatened to sink us. Effectively our small for-profit magazine has for decades been funding a listings-gathering initiative on a scale that one would not usually find outside of the not-for-profit sector. Activity on both sides of the bar line has suffered as a result in recent years. In funding listings out of display advertising revenues, the magazine has starved itself of resources needed to grow as a home for journalism. Equally, with only trickle-down funding from the magazine to rely on, the listings side of the line has also had to struggle along just to keep up, let alone reach out more widely to communities we do not yet serve.

We were poised to take the plunge and separate the twinned semibreves, right before the pandemic. Lucky we didn't! It has taken this long since live musical activity resumed in the spring of 2022 to deal with the skyrocketing costs and supply chain unpredictability of the so-called recovery – a post-pandemic unpredictability that has had tens of thousands of small businesses like ours scrambling to pay back loans incurred during COVID.

I can now inform you that an application is being filed to register an autonomous not-for-profit organization capable of inheriting and building on the foundational listings-gathering work WholeNote has been doing for nearly 30 years - not with the aim of becoming a one-stop listings megamall, but as one part of a complex listings ecology with a united purpose - increasing community engagement with live music, and live music's engagement with community - to the betterment of both. Making the listings we gather available to individuals and groups of people who share this united purpose free of charge will be a foundational first principle of this new organization, in the same way *The* WholeNote's listings, free to readers and music makers alike, was the core commitment from which it grew. Now, The WholeNote, as one beneficiary among many of this freely shared information, rather than its sole benefactor, gets to just go magazining again whatever that turns out to be.

Thank you for reading this all the way through. I'll be back in this spot with an update in the April/May issue.

David Perlman can be reached at publisher@thewholenote.com



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