

the WholeNote™

VOLUME 31 NO 4
MARCH & APRIL 2026

THE PILOT
WHERE
ALL
HAPPENS
PEACE & LOVE
Archie Alleyro
2006

STORIES

profiles, previews
and interviews

EVENT LISTINGS

Music, live & livestreamed

DISCOVERIES

Record reviews & listening room



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Directed by Ivars Taurins

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The Winds of Change

Directed by Shunske Sato

MAY 29–31, 2026

Koerner Hall, TELUS Centre for Performance and Learning

"Tafelmusik has always collaborated with legends in the world of historical performance. This season brought back Tafelmusik favourites Rachel Podger and Lina Tur Bonet, and I'm completely stoked to welcome the amazing **Shunske Sato** to our stage in May for *Beethoven Eroica & Bologne: The Winds of Change!*" —**Brandon Chui, Artistic Co-Director**

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MARCH & APRIL 2026

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Volume 31 No 4 | March & April 2026

ON OUR COVER



PHOTO: Black and white photo of Archie Alleyne, signed 'to the Pilot', COURTESY OF STEVEN CONOVER

In her thesis project, *Listening to Photographs in the Archie Alleyne Archive: Black Musicians in Segregated Toronto, 1940-1960*, PhD candidate Keisha Bell-Kovacs studies the social context within which jazz evolved in Toronto. Archie Alleyne (1933-2015) was the Canadian jazz drummer, band leader, advocate and activist for Black jazz musicians in Canada who donated his collection to York University. Many of the photos were taken at the Universal Negro Improvement Association (UNIA) location at 355 College St. (see page 12)

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 ROY THOMSON HALL

ITZHAK PERLMAN, violin

Rohan De Silva, piano

MON APR 20, 2026 • 8PM



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HAYATO SUMINO, piano

SAT MAY 2, 2026 • 8PM



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FRI MAY 22, 2026 • 8PM



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VOLUME 31 NO 4
MARCH & APRIL 2026

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DEADLINES

Weekly Online Listings Updates

6pm every Thursday for the following Thursday

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MUSIC'S HEALING WAYS

Up until 1751, the thing we now call New Year's Day (in the Britannic tradition which still ordains when we are entitled get plastered and when we pay our taxes) wasn't. Instead the new year was celebrated right around this time of year. It made sense in lots of ways with spring busting out all over. A more convincing marker of renewal than a few more minutes of daily daylight usually accompanied by an intensification of winter cold.

And speaking of "busting out all over" this is also the toughest time of year to set editorial priorities. There's a significant uptick in the number of regular season performances. There's a steady buildup of information about upcoming summer musical activity (educational and festival-wise). And the same presenters and venues that are flooding us with press releases and newsletters about March/April events are also clamoring for coverage of their newly announced 2026/27 seasons.

So instead, I am just going to mention a couple of things that particularly caught my eye, while wading knee-deep through the springtime data floodwaters. I chose them because they both, one way or another, speak to a very hopeful trend: for artists, presenters and venues to see what they do not just as a showcase for excellence, but as conduits to music as a vital, *participatory* community art.

The first is an announcement from the Music Gallery's latest newsletter (which is, by the way, chock-a-block with other participatory opportunities). With support from the Ontario Trillium Fund, they are embarking on a one-year project "to purchase special adaptive equipment, conduct training and consultations, and deliver programming in partnership with Deaf and Hard of Hearing artists in partnership with VibraFusionLab, and Phoenix the Fire, among others.

Phoenix the Fire, a Deaf-led company, "will help design and facilitate a workshop process for Deaf artists, to "integrate and test haptic devices including vibrotactile belts, pillows, and floors" into the process, allowing the Deaf artist to experience sonic information converted into vibrations. "The ability to collaborate in real time, to develop works, and also play in an improvisatory manner is central to our process" the announcement says.

First up will be an open call "inviting Deaf artists in any creative discipline to participate in a special residency program in September 2026. Five participants will be selected and paired into a collaboration with a music/sound artist to experiment with haptic technologies and workshop their creative ideas through a multi-day residency."

For my second example, also arising from a newsletter that caught my eye, you'll have to make your way, eventually, to the back story in this issue (if you are reading this in print or at kiosk.thewholenote.com). If you have to search for it digitally, it's titled *Watching the excitement unfold: A conversation with Carol Olympus*.

A happy old-style new year to you all. 🐼

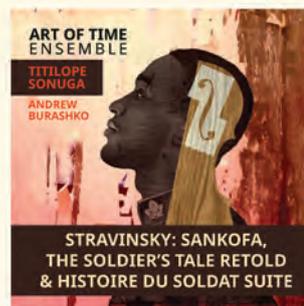
David Perlman can be reached at publisher@thewholenote.com.

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.

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Moving with ease between musical worlds

A tribute to Robert W. Stevenson (1954-2026)

WENDALYN BARTLEY

Shortly after moving back to Toronto following my graduate studies in composition at McGill University in the late 1980s, I attended a concert by Hemispheres in the Great Hall at the Music Gallery, then located at Queen and Dovercourt. Bob Stevenson was one of the performers, playing clarinet. I was intrigued by the ensemble's sound—a large group bringing classical and jazz musicians together.

After the concert, I approached Nic Gotham, Hemispheres' artistic director, and offered to write a piece for them. Months later, my piece *Matrix* was performed. Listening back, I felt unsure about what I had written. It sounded messy to my ears. With no experience writing for jazz musicians, I felt I'd taken an embarrassing leap into the dark.

That evening, Bob came up to me. I had met him years earlier when he performed a student work of mine and often heard him play in various concerts around the city. He told me simply that *Matrix* was a good composition. His generous remarks helped calm my doubts.

Fast forward seven years: Bob – now artistic director and conductor of Hemispheres – proposed recording my piece for the ensemble's 1998 CD *Chaser*. What I heard was transformative. Under his direction, the music had become something utterly different from that first performance, shaped with a musical coherence I hadn't known was there.

This is who Bob was: someone who could hear into the cracks and breathe musicality into what were, as he liked to say, just a bunch of dots on the page.

He was a consummate artist, moving easily between roles as composer, clarinetist and bass clarinetist, conductor, artistic director, copyist, philosopher, and creative thinker. Yet it wasn't only his breadth that distinguished him. It was the way he refused to be boxed in. As his partner Moira Clark told me, this resistance to classification was fundamental to who he was. "He hated classifications such as jazz or classical or rock," she said, "and loved Miles Davis, who felt the same way and said it was 'just all music'."

Bob's recent passing came as a shock to many in Toronto's music community. His musical influence spanned five decades and an astonishing range of genres including new music, jazz, classical, opera, klezmer, gamelan, dance, music theatre, and improvisation. His life moved through all these worlds as someone who genuinely belonged in each one. And again and again, he helped build communities where that kind of artistic crossing was possible.



SONNY BALOGNES

▶ "Everybody Loves My Baby" at the Emmet Ray, April 2025

Early Toronto Experimentation

In the late 1970s and early 1980s, Toronto's experimental scene was thriving, though often far from the spotlight. Much of this work took place in artist-run centres and out-of-the-way spaces, within a non-commercial underground culture of risk-taking and invention whose contributions have too often faded from public memory. It was, nevertheless, a period of intense artistic experimentation that mattered deeply to Bob.

During those years, Bob formed a strong artistic bond with Andrew Timar, and after completing his studies in the late 1970s at The University of Western Ontario (as Western University in London, Ontario was then called), was invited by Timar to join the New Music Co-op, an ensemble that had its beginnings in the Music Department at York University. Bob joined once the group became independent, and was active as both a performer and composer.

Out of this collaboration, Bob and Andrew, together with dancer Terrill Maguire, formed the MusicDance Orchestra, active from 1979–1984. Conceived as a performance ensemble that placed musicians and dancers on equal footing, it became part of Toronto's avant-garde ecology.

In MusicDance orchestra, the relationship between movement and sound was fluid and immediate: musicians interpreted their scores

**New Music Cooperative in 1979 at The Music Gallery, Toronto:
(L-R) Andrew Timar, Miguel Frascioni, Bob Stevenson,
Nick Kilbourn, Tina Pearson, Paul Hodge.**



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Evergreen Club Gamelan on tour to the Sound Symposium 1986, St John's. (L-R) 2 local hosts, Andrew Timar, Bob Stevenson, Jon Siddall, Erika Runstrom and dancer Danielle Belec.

by following, responding to, or anticipating the dancers' gestures. Bob's piece *Go ahead Wes* was described in one review as dense and full of clashing sonorities "that were reflected in the dancers who pulled, pushed, dragged and dangled each other, reacting viscerally to the blaring extremes of musical colors." Another piece he wrote for the ensemble was *Cheap Sunglasses* (1981) with choreographer Holly Small.

Bob's boundless curiosity also led him into the world of Indonesian music, as a founding member of the Evergreen Club Contemporary Gamelan – the first performing ensemble of gamelan instruments in Canada – where once again, he reunited with Timar, performing some traditional Indonesian repertoire but primarily contemporary compositions. Bob's own piece *Tombeau d'Alsace* was featured in the ensemble's first concert in 1983. (Evergreen may also have been one of the few ensembles in which Bob did not play his primary instrument.)

Arraymusic

If Bob had a central musical home in Toronto, it was Arraymusic, a pioneering ensemble that has been a leading force in Canadian contemporary music since 1972. His first performance with the group took place in March 1982, appearing in Louis Andriessen's *Workers Union*, and in a premiere work jointly composed by Alexina Louie and



ARRAYMUSIC

(L-R) Roberto Occhipinti, Douglas Perry, Beverley Johnston, Bob Stevenson and Henry Kucharzyk

Marjan Mozetich. He went on to become a permanent member of the Array ensemble, and in 2005 stepped into the role of Artistic Director, a position he held until 2010.

During the 1980s, many of Arraymusic's concerts included dance collaborations, and Bob continued working closely with choreographers. One such work was *No Face is Obscured* (1984), created once again with Holly Small. I also remember a magical evening in March 1989 at the Great Hall when he performed Steve Reich's *New York Counterpoint*, for solo clarinet with multiple pre-recorded clarinet lines unfolding through Reich's distinctive process of shifting rhythmic patterns. A work that demands both disciplined focus and stamina, it became part of Arraymusic's touring repertoire and was later recorded for the ensemble's 1991 album *Chroma*.

After John Cage's death in 1992, and while working on his piece *Journey* for Arraymusic, Bob told me he had a dream visitation from Cage, with the result that the work drew on Cage's aleatoric techniques, relying on chance in determining how to ask the performers to move from station to station across the stage. Another significant work he wrote for Arraymusic was *Nostalgia*, a more personal opera with a libretto based on letters his father wrote to his mother while in combat during the Second World War.

In the early 1990s, Bob added conducting to his range of creative activities. His good friend and colleague Shannon Peet told me how active he was as a composer, performer and conductor in her production of the New Music Across America Festival. Both this festival and the 1990 Montreal version involved collaborations with Arraymusic, 5th Species and Hemispheres.

5th Species woodwind quintet commissioned Bob to write *Ephemeron*, later broadcast on CBC's *Two New Hours*. At the festival, he conducted this work as well as one by Denys Bouliane. From this productive and dynamic period emerged Critical Band, an ensemble devoted to microtonal repertoire, of which Bob was also a member.

But if Bob's life in new music during this period revealed his rigour and curiosity, his involvement with klezmer revealed something equally essential: joy. During the 1990s and into the 2000s, Bob was a member of the Flying Bulgar Klezmer Band, known for mixing traditional klezmer repertoire with jazz and improvisation. His involvement led to countless gigs at Jewish weddings and bar mitzvahs, where his playing brought both passion and sophistication to the dance floor.

Later Years: Around 2010, Bob made a conscious decision to focus on playing with jazz and improvising musicians in smaller club venues such as The Painted Lady and Communist's Daughter. Performing with the improvisational group Rambunctious, which explored different ideas of "dance music," led him to Corry Ouellette, leader of the Sonny Balcones—a jazz ensemble that blends 1930s and 40s swing with French and New Orleans styles, as well as torch songs. Bob played with the group for nine years.

In my conversation with Corry, she shared Bob's answers to a questionnaire she had given to the band members to use for writing bios. His responses offer a window into his musical personality. His first instrument was "cast aluminum pot lids," and he began playing clarinet at ten years old. His musical influences were "all the musicians I've ever heard," and his preferred performance setting was "anywhere that I'm in the physical presence of listeners."

Alongside this openness was a fierce commitment to craft. When asked what he found most challenging about being a musician, he answered candidly: "many people think that playing music is an *idiot savant* sort of thing. That it just comes to me, that there's no discipline or investigation of the material I'm working with. That I'm just feeling my way. No, I'm not. Truly. True creativity is based on precision and discipline."

Musical breadth: As this tribute suggests, the breadth of Bob's musical life was extraordinary. When asked what he most wished others knew about him, he answered: "I work in a lot of different musical styles and disciplines. Most people I work with in one approach are unaware of the other aspects of my career."

Conducting, he added, was one thing he wanted to do more of.



The Sonny Balcones perform at a Gatsby 1920's party.
(L-R) Bob Stevenson, Corry Ouellette, Jared Higgins and Rachel Melas.



Closing time: summer on the Drom Taberna patio. Cheers, Bob.

Bob continued composing into his later years. In 2016 he wrote *Two Fancies* for New Music Concerts as a celebration of Robert Aitken's 75th birthday. His interest in flute music also led him to write *Symphony of Charms* (2019) for the flute ensemble Charm of Finches. Unfortunately, its premiere was cancelled due to the pandemic, and the group later disbanded. Over the past few years, Bob had been working on pieces that combined composition and improvisation for a small ensemble, with his most recent work titled *Coil* (2025). And in 2024 he joined up with Andrew Timar to play again with Evergreen Club for their 40th anniversary, this time on clarinet.

I knew Bob as a sensitive, intelligent, and soulful person, passionate about musical ideas and social justice. He listened with rare intensity and brought that same depth of listening into everything he touched: the concert hall, the club, the rehearsal studio, the dance floor, and his personal friendships. May you continue to find your way in sonic ecstasy, my friend.

There will be a celebration of Bob's life in April. 🎧

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

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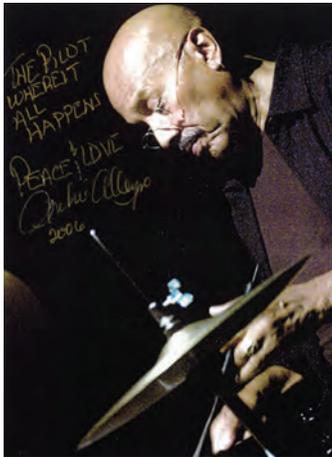


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Black History at the Pilot Tavern

GLORIA BLIZZARD

I didn't want this to be the story, but it is the story. Jazz, segregation, the Musicians' Union and why jazz and Black musicians at the Pilot (and other venues) is still a big deal. **To begin**, let's be joyful. From January 31 until the end of February, the Pilot Tavern hosted an event each Saturday, featuring Black musicians in Toronto. This series is the brain-child of Trevor Bazilio, long-time attendee at the venue, who queried the paucity of Black jazz musicians being featured. Four years ago he proposed a Black History Month (BHM) celebration that would feature Black band leaders and musicians during February, and was invited to book it.



COURTESY STEVE GONOVER

Archie Alleyne 1933-2015: drummer, bandleader, advocate and activist

In her thesis project, *Listening to Photographs in the Archie Alleyne Archive: Black Musicians in Segregated Toronto, 1940-1960*, PhD candidate Keisha Bell-Kovacs studies the social context within which jazz evolved in Toronto. Archie Alleyne (1933-2015) was the Canadian jazz drummer, band leader, advocate and activist for Black jazz musicians in Canada who donated his collection to York University.

Many of the photos were taken at the Universal Negro Improvement Association (UNIA) location at 355 College St. "These jam sessions started in 1951 and they were integrated. It's great you see this room full of Black and white people in these photographs. It was one directional integration," says Bell-Kovacs. When those local Black players walked out of the frame of the photograph, and onto the streets, they did not have access to many other venues or even, the Musicians Union.

"The history of jazz in the city is also connected with prohibition," she says. "The first cocktail bar, the Silver Rail, opened in 1947, and with it came a desire to bring a sophisticated element to

drinking alcohol. Prior to that, you had to go to pubs to drink. With this different environment, there was a sudden surge of interest in having jazz musicians from the United States come to the city to play in them."

"Count Basie came regularly to the city. Duke Ellington came," continues Bell-Kovacs. "He had the cultural capital of being Duke Ellington, and he could play the venues, but still, he and the other Black musicians couldn't stay in the hotels. They were billeted with Black families. Black Canadian musicians were just not booked to play."

The musicians developed elegant ways to ensure that, at times, their Canadian colleagues could join them on stage. A ticket would be left at the door (along with a few dollars – payment ahead of time) for said musician. The American musician would suddenly notice the Canadian player in the audience and encourage the audience to encourage this great Canadian musician to sit in.

Pubs and taverns to cocktail bars and dance clubs

"I worked with Archie Alleyne for a long time, I was his sort of writer-for-hire," says Toronto writer Edward Brown. "Archie told of sneaking into such venues 'breaking the colour barrier'. He'd always reminded me that he was the second Black musician to join the union. The Musicians' Union was adamantly adamant against having Black members. They didn't even hide their racism. They said it outright. Archie did a photo exhibit and I wrote the accompanying booklet about vocalist and pianist, Valeire Abbott Hunt. I think she gets overlooked because she is female. She was actually the first Black musician to become a member of the union."

In the 1940s the Palais Royale on Lakeshore Boulevard, was a dance hall where the American big bands would play. It became a site of protests led by musician and later surgeon, Douglas Salmon (1923 – 2005) and the Race Discrimination Committee. Black people also wanted to listen and dance to the Duke but were excluded.

The first Black Canadian to be booked into a club was pianist and bandleader, Cy McLean (1916 – 1986). He played the Colonial Tavern in 1947.

"I always wondered, why Cy McLean? What did he have that the other musicians didn't? And I found an interesting story. He had a friend and booking agent, a white guy, Douglas Widdess (1905-1986). Widdess was a sax player turned agent. who at that time, worked for Norman Harris Artists Agency Ltd. He'd advocate for Cy McLean to get work and he'd be shut out. Widdess eventually said that if his friend couldn't play the venue, neither would anyone else on his roster. So, Cy kind of had the silent backing of this promoter agent. The steps at overcoming injustice are not ever done alone. We need to work together."

Archie Alleyne soon brought his own band to Toronto venues following in McLean's footsteps.

Aviation and Jazz

I thought this would be an article about some deep connections between aviation and jazz. That's not the article that's emerging obviously. Those connections are more in my personal experience and associations ... a pilot father who played jazz recordings constantly at home (along with Calypso and other genres).

The early iteration of Pilot Pub on its Yonge Street location, was a music-less venue. There was a name change to Tavern, when cocktails

became popular, and women were allowed on the second floor. By the 1960s, due to its location between several art galleries, it became a hub for visual artists. “It became a meeting place, where after the sale of a painting at an opening, an artist could wander over to the Pilot to cash their cheque and buy drinks for their friends,” laughs Steve Conover. Musician Gordon Lightfoot, writer Austin Clarke are amongst a couple of notable artists who like to hang out there as well.

Conover is one of the trio of friends from Jarvis Collegiate who bought the business in 1988 after the land under it was expropriated. He tells of regulars helping carry the original wooden bar on foot, up Yonge Street, across Bloor to its current location in a former car garage on Cumberland Street. Here, the trio extended the pilot/aviation theme, with black and white photos from the Royal Air Force archives and aluminum stairs that mimic the airstairs from a plane to the tarmac. Without a formal architect, they found ways to convey a feeling and reinforce the name.

Conover is a musician and jazz enthusiast who recalls going to the Colonial Tavern as a teen, “It had two storeys – a restaurant (not licensed) and a bar (licensed). Young people could see Cannonball Adderley for tea and some rice pudding – along with Dizzy, Roland Kirk and many others.” He went on to study bass at the York University jazz program. In the 1990s as part owner of the Pilot, he floated the idea of booking jazz once a week.

As the booker of this new jazz venue, he was able to book Archie Alleyne and his band Kollage regularly, every two months or so, for about six years.

Perhaps Alleyne’s dedication to his regular gigs at this venue were part of the impulse to take up space. With a living memory of when there was absolutely no space for such ensembles, it would have been important to maintain a Black presence on the jazz scene after the American circuit died. “Archie missed one gig for his father’s funeral,” says Conover. “It was Trevor Bazilio’s idea to do Black History Month programming. It builds on this legacy. The events are successful, and grow every year,” says Conover.

Words and deeds

There were many others at work on changing the jazz landscape. Howard Matthews and Salome Bey owned the 1st Floor Club. The Underground Railroad Restaurant and many other venues ensured environments where Black audiences, with an embodied knowledge, even if not explicit teachings of the history of segregation, could feel at ease.

The mechanisms of omission or oversight, however, have not been shaken. This intersection of gaps and absences in both bookings and opportunities for Black Canadian vocalists and instrumentalists is explored more fully in the article *I Stand On Their Shoulders: My Love Letter To Toronto’s Black Jazz Musicians* by musician Shakura S’Aida.

Five nights of Black jazz musicians programmed to play at the Pilot Tavern, a jazz venue, calls attention to an absence on the musical landscape. The absence of Black women musicians in the programming, however, is perplexing. Both scenarios indicate some of the cultural patterns that persist in the jazz scene in Toronto.

“Our words speak and our deeds speak,” says Edward Brown. “What you see on the stage represents the truth in that sense. What we see on the stage is representative of what our culture thinks.”

I’m part of the culture, and I’m thinking, so here’s my pitch for next year: Shakura S’Aida sings Nina Simone or Lena Horne or whomever



(new) The Pilot, at 22 Cumberland St., in Toronto's Yorkville district.



(old) The Pilot Tavern, at 800 Yonge St, just north of Bloor.

PHOTOS: FACEBOOK

she wants; Keisha Bell-Kovacs, pianist, plays Hazel Scott; Joy Lapps-Lewis, composer and pianist, plays tribute to Othello Molineaux and Rudy “Two Lefts” Smith; Faith Amour, vocalist/flautist and Sheba Thibideau, bassoonist bring their own ensembles.

Change is a constant. The Pilot Tavern has changed hands once again and is now owned by Daimin Bodnar’s One Duck Hospitality. This comes with an updated sound system on the second floor that can seat a larger audience. For the BHM celebration this year, Bazilio expanded the programming to include ska, funk, poetry by Stedmond Pardy and a presentation on Oscar Peterson by Edward Brown and George Elliot Clarke, opening up the celebration to a wider range of listeners. →

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Vesnivka Choir at 60

LESLIE FERENC

Sixty years ago, Vesnivka Choir stepped onto the Toronto music scene – young girls whose voices were uncertain but full of promise. Their conductor Halyna Kvitka Kondracki wasn't much older but had clarity of vision and purpose – to share her passion for Ukrainian choral music and culture.

A content creator and influencer long before the Internet and TikTok, Kondracki's acuity, stewardship and commitment to musical excellence was aspirational. Little did she know then that Vesnivka would blossom into an internationally acclaimed women's choir and cultural tour de force, connecting the Ukrainian diaspora to its roots. Nor could she have imagined that she would empower generations of women, giving them a voice, and creating a family bound by song. I was fortunate to be part of that sisterhood for almost 40 years and despite the passage of time, the sense of belonging has endured far beyond being on the Vesnivka stage.

Then, in 2016, I took a walk down memory lane, attending a rehearsal in the basement of St. Nicholas Ukrainian School where Vesnivka's and my musical journey had begun, and sharing my homecoming in *The WholeNote*. Fast forward ten years, and I'm excited to hear about Vesnivka's 60th season, which was launched at the annual Christmas concert. The choir has never sounded better.

Afterwards, I spoke with Kondracki, curious as to what has sustained the choir's success and longevity when other arts and culture groups have been shuttered or are struggling to survive. "Vesnivka members are extremely loyal," says Kondracki. "Many have been in the choir for more than 30 years. I've been very lucky: supportive women sharing the music we love with the world; a great team of volunteers from the choir; and a board of directors taking care of everything behind the scenes."

Discipline is key. "You can't be a successful choir without it." Kondracki runs weekly rehearsals with precision. It's no coffee klatch. Programs and schedules are set a year in advance "and we roll up our sleeves." Rehearsals are purposeful, focused and members are expected to be prepared. Vocal workshops are ongoing and Kondracki's door is always open to help members who don't have formal musical training or can't read the music. Ukrainian lyrics are transliterated as needed.

Commissioning

But it's not all work and no play. Throughout every season the choir finds ways to celebrate its successes, of which there have been many



Maurice Gordon's Skafire Roots

Poetry at the Pilot?

At the Saturday February 21 BHM matinee, Maurice Gordon's Skafire Roots had the audience hopping, dancing in a long line, winding between the tables of a full house – an unusual scene in what has been for many years, a jazz venue. Gordon and the band (Don Laws – trombone, Michael Kennedy – bass, Austin Rowe Jr. – drums, Rickie McIntosh – keyboards) led the audience through a retrospective of ska hits. "It's pronounced skya" said Gordon, and had the audience practise how to say it correctly. They played tributes to Jamaican musical legend Jimmy Cliff, with songs from many famous bands including the Skatelites, ska versions of pop songs like *My Girl Lollipop*, Bob Marley of course, and some original tunes.

After the first set, poet Stedmond Pardy took to the stage. Pardy told me afterwards that he was nervous performing for a crowd who came out to hear music. He holds, however, to the words of Amiri Baraka: "You should be able to read your poems to construction workers and if they don't smack you over the head with their helmets, you know it's pretty good." The Pilot audience responded with laughs at the right places, finger-snapping and enthusiastic applause.

Pardy's unique presentation includes powerful images and percussive vocals. He spoke amongst other things, of the landscape just outside the doors of the venue in his poem about Yonge Street: "What did you do to the Big Slice and the Colonial Tavern and HMV? Why are you dolling yourself up like a cut rate Times Square?"

With parents from St. Kitts and Newfoundland, he is drawn to musicians, like Lenny Kravitz and Phil Lynott, with similar mixed backgrounds. He also lists Jimmy Hendrix and Iggy Pop and the Stooges as inspirations, and saw the latter perform at Massey Hall in Toronto. "They really knocked me out, in that they were in their 60s, still breaking the 4th wall, and when you left it, it was like a power surge out there." Jazz is also a big influence. He lists Thelonious Monk, Duke Ellington, and Coltrane, recently performed one of his poems with Canadian jazz musician D.D. Jackson, and has a limited edition book-cd coming out soon.

"It's been a great honour to be amongst first poets to grace the Pilot stage during Black History Month", says Pardy. Let's hope there will be many more. ●

Stedmond Pardy and Gloria Blizzard



Gloria Blizzard writes on music, dance, culture and is the author of *Black Cake, Turtle Soup, and Other Dilemmas*.



Vesnivka Girls' Choir in 1968, at St. Nicholas Ukrainian Catholic Church, Toronto. Front row, centre, wearing a brown vest, is conductor Halyna Kvitka Kondracki. Vesnivka's longest standing current member, Olenka Wasley, is in the back row on the far left.

during the last decade alone. For the 50th anniversary, for example, Vesnivka commissioned a new liturgy by Canadian composer Roman Hurko. It was sung at St. Nicholas Ukrainian Catholic Church where Vesnivka had performed its first mass five decades previously. "It had a great impact on all of us," says Kondracki. "His liturgy was very moving and spiritual."

In 2017, Vesnivka joined the Orpheus Choir of Toronto and artistic director Robert Cooper commissioning a new work *Golden Harvest* by another Canadian composer Larysa Kuzmenko to mark the 125th anniversary of Ukrainian immigration to Canada. The program included John Estacio's *The Houses Stand Not Far Apart*. "It was a magnificent concert and a wonderful experience for Vesnivka. Collaborations with other choirs, conductors and composers inspire us to do better."

A second tour of Ukraine in 2019, before the pandemic and Russia's invasion, was as emotional as the choir's first. "Concert halls were filled with people who were so happy that we, as Canadians, were preserving the Ukrainian language, customs and traditions."

COVID and beyond

Never one to rest on laurels, Kondracki continues to propel the choir forward, through thick and thin. Even a worldwide pandemic couldn't silence Vesnivka. "COVID was our biggest hurdle and we didn't know how long it would last," she says. The solution was

simple. Vesnivka members brought their own chairs to rehearsals which were held in Kondracki's back yard and in the parking lot of a community centre. When inclement weather forced members indoors, they joined online via ZOOM, keeping the choir connected and singing. After restrictions eased, members wore masks and followed distancing rules.

Then, when war did break out in Feb. 2022, Vesnivka was front and centre at events across the GTA to raise awareness about the Russian invasion and suffering. Members were deeply moved after performing *A Prayer for Ukraine*, the country's spiritual anthem in Dundas Square. Prayer for Ukraine Concert - Dundas Square

Vesnivka continues to support the war effort, raising funds to help Ukrainian children affected by the war and to purchase medical supplies for soldiers injured on the frontlines. Kondracki couldn't believe the line outside St. Michael's Cathedral Basilica as concertgoers waited for the doors to open for a sold-out Christmas concert in 2023, dedicated to Ukrainians who arrived

in Canada after Russia invaded their homeland. Featured guests included the St. Michael's Choir School and the Ukrainian Bandurist Chorus, as well as the Toronto Ukrainian Male Chamber Choir. "The audience wound all the way around the church. It was amazing to see such support."

Vesnivka survived and continues to flourish, staying true to its cause as it renews itself, fostering new talent, expanding repertoire and

Prayer for Ukraine: Vesnivka at Yonge-Dundas Square in April of 2022



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VESNIVKA / NYKOLA PARZEI

Vesnivka and Toronto Ukrainian Male Chamber Choir, Christmas Concert, January 2025

attracting new audiences. It's a strategy that is tried and true. Each year, Kondracki scours archives for new music and often commissions Canadian and Ukrainian composers to create works that engage and challenge the choir.

Old favourites and new songs will be featured during Vesnivka's Diamond Jubilee concert March 29. The world premiere of an epic work by Ukrainian composer Maksym Kuchmet will be presented by Vesnivka and the Canadian Bandurist Capella with the Canadian Children's Opera Company April 26 at a memorial concert marking the 40th anniversary of the Chernobyl nuclear disaster (link to vesnivka.com for details).

"New music excites me. It moves and uplifts," she says. "You can't keep repeating the same repertoire. The choir would get bored."

Old and new

Vesnivka's reputation continues to attract new voices, most recently from Ukraine. Among them is Liliia Yaremchuk. She and her husband immigrated a few years ago and settled in Niagara Falls. A friend who sings in the choir suggested she attend a concert. "The music was so beautiful," she recalls adding some of the songs in Vesnivka's repertoire are those her grandmother sang to her. It brought her to tears. "Ukrainian music touches the soul."

After a busy day Yaremchuk often plays the piano to relax. "It helps me disconnect and be in the moment." Singing has the same effect, but getting to rehearsals isn't easy. Every second Tuesday she hops on the GO train from Niagara and heads into the city. After practice a choir friend drives her to Burlington where Yaremchuk's husband picks her up for the last leg of the journey home. On alternate Tuesdays she joins rehearsals online. The effort is well worth it.

Another new face is Nazar Lozynskyy. He only knew two people when the family arrived in Canada. One of them was Kondracki who welcomed them with open arms and helped them settle. He was no stranger having performed with Vesnivka while on tour with the Ukrainian National Boy's and Men's choir Dudaryk in 2018. Lozynskyy was immediately impressed with the high level of professionalism, His own portfolio is impressive – as a gifted soloist and Dudaryk's long-time head choirmaster.

Since arriving in Canada, he was named assistant conductor and is a soloist with the Toronto Ukrainian Male Chamber Choir, established by Kondracki in 2001. On Sunday's he is a cantor at Toronto's Holy Protection Mother of God Ukrainian Church and assistant conductor of the church choir at St. Nicholas. For the last three seasons he has been a member of the Canadian Opera Company Chorus. His wealth of experience made him the ideal candidate to serve as Vesnivka's first assistant director. He understands the music and the spirit of Vesnivka, and is a natural in the line of succession, says Kondracki.

"I thought I would retire last year but my kids asked 'why?'" she says



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with a laugh. “I suppose if I couldn’t think or hear or raise my hands and arms to conduct then I would. I’m not there yet.” And for her there is no greater satisfaction than seeing choir members enjoying themselves and singing well during a rehearsal and performance.

“We’re doing it better and better, but there’s still more to learn and to be done.” There’s unfinished business too, namely the reconstruction of Vesnivka’s e-library. Once it’s back up and running the collection will make Vesnivka’s vast repertoire accessible to music lovers worldwide, free of charge.

The first phase focuses on the early music, most of it unpublished and only available on the choir’s e-library, says Lesia Komorowsky who manages the project. The music was originally written for boy’s and men’s voices. Kondracki rearranged it for Vesnivka. “If not for e-library, it will be lost forever.”

Like many members, Komorowsky took a break from the choir to raise her children. “My heart tugged every Tuesday,” she says, so she returned a few years later. Travelling with the choir was always a highlight but it was the music and “poetry of the language” that captured her heart. “Vesnivka is also the only connection I still have with Ukrainian language and culture – to my roots.”

Olenka Wasley is the longest standing member of Vesnivka and hasn’t missed a single season. “For 60 extraordinary years, I can truthfully say that this has been one of the most delightful joys and proudest achievements of my life,” she tells me. “It has always been a genuine pleasure, season after season, to unite with other choir members in harmony and spirit.” For her, each season has been a celebration of community “and enduring delight in singing together. The success of this great choir has been built in no small measure upon the willingness, the cooperation of all members but especially the drive, resilience and creativity of the founder and conductor Kvitka Kondracki. Congratulations to the sparkle that leads us ahead in the Diamond Jubilee year.”

The 60th season is just beginning, and Kondracki is already planning for what’s next.

“I got this drive from my parents,” she says, adding she too has found her voice, thanks to Vesnivka. “I’m not afraid of speaking out to right a wrong and I will fight for my choir. I do.

And I defend my culture because I believe multiculturalism is very important – it built this country. Our parents and all those who came before built this country. Like them I can be a good Canadian and a good Ukrainian too.”



Kondracki receiving the Markian Ochrymowych Humanitarian Award (Ukrainian Canadian Social Services Toronto, March 2025).

She’s doing it one song at a time. 

Leslie Ferenc is a former member of Vesnivka Choir and continues to champion its musical and cultural mission.



The Garifuna Collective with Special Guest Mis Blandine

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Presented in association with Batuki Music Society



Lisa Batiashvili with Giorgi Gigashvili

SUNDAY, APRIL 26, 3PM KOERNER HALL

One of the most accomplished violinists of her generation, Lisa Batiashvili performs works by Beethoven, Bartók, Franck, and fellow Georgian Ioseb Bardanashvili, with her compatriot, pianist Giorgi Gigashvili.

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Jane Archibald, soprano, with Liz Upchurch, piano

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JENNIFER PARR



Deborah Hay as Édith Piaf, Terra C. MacLeod as Marlene Dietrich

The musical *Piaf/Dietrich* is about to open in a new production at the Grand Theatre in London (Ontario). It was a hit in Europe in 2013 when it was first produced (performed in German). The original book by Daniel Große Boymann and Thomas Kahry was subsequently adapted in 2018 for Montreal's Segal Centre by decorated Canadian playwright Erin Shields whose new play *You, Always* is currently wowing audiences at Canadian Stage.

Shields is known for her feminist reworking of classics such as *Paradise Lost* and the recent *Ransacking Troy* and here, as director Rachel Peake says in her press release, "demonstrates yet again her ability to reach into the heart of a story to show us something we didn't understand until now. We see how the real friendship of these two incredible women (Édith Piaf the 'French sparrow' and the glamorous Hollywood star Marlene Dietrich) helps them survive under the heat of the spotlight in a post WWII world."

Filled with iconic songs, this production of *Piaf/Dietrich* is also a wonderful chance to see Deborah Hay, who thrilled audiences last summer with her versatility as singer and musician as well as actor in the world premiere of *After the Rain*, take on the role of Piaf which demands the skills of a powerful singer/actor.

Feb 17-March 7.
www.grandtheatre.com

Erin Shields



DAHLIA KATZ



MARTIN JULIEN

Martin Julien: Shifting Ground Collective's *Man in the Chair*.

Drowsy Chaperone

Also in March, one of the most successful Canadian musicals in recent history will be remounted by young powerhouse company Shifting Ground Collective. Although only founded in 2022 this young company, dedicated to showcasing emerging Canadian musical theatre talent, is already a success story. Their 2023 production, Sondheim's *Merrily We Roll Along*, was extraordinary for its professional polish, impressive staging and exciting young cast and last season they won three Dora awards for their production of *The 25th Annual Putnam Spelling Bee*.

This spring they will present a new production of *The Drowsy Chaperone* by Bob Martin & Don McKellar (book) and Lisa Lambert & Greg Morrison (music & lyrics) which famously began its life in 1998 as a wedding gift for Bob Martin and his bride Janet van de Graaf. An expanded version then played a sold out run at the Toronto Fringe in 1999 before moving successfully a few months later to Theatre Passe Muraille (TPM). By 2006 this wonderfully funny pastiche of 1920s musicals took Broadway by storm winning three Tony awards including best book and best score. Now *Drowsy* returns to TPM directed by Shifting Ground Collective co-founder Joshua Kilimnik with a young company of emerging artists and Martin Julien as "Man in Chair."

March 7-21. <https://shiftinggroundcollective.com/>

Coincidentally, Theatre Sheridan will also be presenting a student production of *Drowsy Chaperone* in their spring season March 30 - April 11. <https://www.sheridancollege.ca/theatre/whats-on/drowsy-chaperone>

Drowsy Chaperone: Comedian Bob Martin originated the role of the reclusive Man in the Chair - who invites the audience along to enjoy his favourite 1928 musical - and stayed with the show: from the Toronto Fringe, through Broadway, London, and North American touring productions.



MARTIN JULIEN



DARLINA KATZ

The cast of *In Real Life* at the Canadian Festival of New Musicals, May 24-26 2024.

In Real Life

In late March/early April a new musical that I have been following in development over the past seven years will be presented for the first time in full. *In Real Life*, a musical created by composer Kevin Wong (*UnCovered*) and playwright Nick Green (*Casey and Diana*) grabbed me immediately with its premise and setting — students caught in a claustrophobically dystopian future yet with a window opening on hope if they have the courage to take a leap of faith. I have seen the first act of it at least three times, most recently at a public workshop at Canadian Stage last spring. So, when I saw that Theatre Sheridan (one of the country’s top university musical theatre programs) was going to be presenting the world premiere of the complete show in association with the Musical Stage Company, I reached out to composer Kevin Wong for some more details of both the inspiration behind the show and the development process to date:



SAM GAETZ

Kevin Wong

WN: Where did the original idea come from?

KW: Nick Green and I were introduced to one another at the 2017 Dora Awards! Soon after, we talked about collaborating on a project. Nick brought me a number of ideas, one of which was a dystopian story about a world of people in physical isolation, able to connect to others only via digital screens (note that this was 2017, three years before it happened to us all in real life!).

With Recommender Grant support from Musical Stage that allowed us to generate an initial song prototype, we brought the idea to Michael Rubinoff who was then the Artistic Producer of the Canadian Music Theatre Project (CMTP) at Sheridan College. At CMTP, we wrote and developed a first draft of the first act and presented it in the fall of 2018. A Musical Stage Company commission followed soon after.

Am I right in thinking that the upcoming production at Sheridan will be the first public showing of the second half?

You are correct! This is the first time Act II will be publicly presented/staged. The first act has been workshopped and rewritten quite a bit over the last seven or so years. “Realer Life,” Max’s Act I solo, is the fifth song I’ve written for that spot in the show. Act II was

partially staged (without a public showcase) in Sudbury in an October 2022 workshop that was jointly supported by MSC and Sudbury’s Yes Theatre.

Where would you say you are in the journey to a full professional production of *In Real Life*? Will you have further workshops after witnessing the reception by audiences of the complete story?

Ah, the age old adage: “Musicals don’t get written, they get rewritten.” Even with all the workshops we’ve been generously supported with (particularly through the pandemic period, with thanks to MSC, Sheridan, fu-GEN, and Yes Theatre), we’re continuing to make small tweaks, cuts, and rewrites through this process (particularly with Act II).

We’ll be paying very close attention to how the audience receives Act II, and how the piece’s ending comes across, and that information will be invaluable for future adjustments. That said, after this student production, I do think *In Real Life* will be ready for a developmental professional production.

The student cast of *In Real Life* will be working with a professional creative team: director Gregory Prest, music director Chris Barillaro, and choreographer Barbara Johnston. The world premiere plays March 31- April 11. <https://www.sheridancollege.ca/theatre/whats-on/in-real-life>



DAHLIA KATZ

Ahmed Moneka and Jesse LaVercombe in a workshop for *It's a Good Life If You Don't Weaken*

It's a Good Life If You Don't Weaken

At Theatre Aquarius (in association with Thousand Island Playhouse) another new Canadian musical is taking the step from workshop to main stage production in late April.

Inspired by an idea from prolific producer Michael Rubinoff, *It's a Good Life If You Don't Weaken* takes its name from a popular song by one of the most beloved Canadian bands: The Tragically Hip — and not only its name: the score will be made up of an as yet undisclosed mix of Hip songs written by late frontman Gord Downie and fellow band members guitarists Paul Langlois and Rob Baker, bassist Gord Sinclair and drummer Johnny Fay.

This world premiere will be directed by Theatre Aquarius Artistic Director Mary Francis Moore who is known for developing new work, including Canadian musicals *Bitter Girl* and *Maggie*, and will have orchestrations and music supervision by well-known music director Bob Foster. The book is being written by Ahmed Moneka and Jesse LaVercombe, best known, perhaps, for their creation (with Seth Bockley) of (and performance in) the Dora award-winning exciting “theatre-music production” *King Gilgamesh & the Man of the Wild* – in which a contemporary story of the unlikely friendship between two men of wildly different backgrounds is woven together with the ancient Mesopotamian epic of Gilgamesh, underpinned by a live score performed by Moneka Arabic Jazz.

Set in 2002, their book for *It's a Good Life If You Don't Weaken* tells the story of Waleed – an exiled journalist – who finds himself stranded in small-town Canada, where he unexpectedly falls for Kate, the owner of a local music store. When he's called back to Baghdad, Iraq, their love is tested across continents. Together, they discover what it truly means to belong – and what it means to call someplace home.

It's a Good Life If You Don't Weaken promises another powerfully original story, with the timeless hits of the Tragically Hip as its emotional glue. Alive with raw energy, heartfelt lyrics, and unmistakable spirit, the music that shaped a nation becomes the soundtrack to a deeply human journey of love, identity, and home.

April 22 - May 16. <https://theatreaquarius.org/events/its-a-good-life-if-you-dont-weaken/> 

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

MUSIC & HEALTH



WHEN MUSIC MEETS MINDFULNESS

LAWRENCE CHERNEY, Artistic Director of SOUNDSTREAMS

VANIA LIZBETH CHAN



Vania Chan

A fixture in the Toronto music scene for half a century, Lawrence Cherney is the Artistic Director of Soundstreams. Often referred to as Canada's “Ambassador of New Music”, he founded Soundstreams back in 1982, and

has continually worked with the company to produce an eclectic annual series, featuring new music in ground-breaking concerts, music theatre and opera.

Musicians who have worked with him and with Soundstreams have been exposed to an assortment of diverse repertoire, challenging our musical skills and encouraging us to expand our artistic perspectives. From when I first performed years ago in the company's staged production of *Airline Icarus* (Current/Piatigorsky) to the present season, I've been able to chat with Lawrence every once in a while. I've always enjoyed hearing about his unique musical experiences and his thoughts on artistic culture and on music's relevance and role in today's society.

Lawrence generously offered his time for another conversation, this time as a guest on “When Music Meets Mindfulness”. We structured our conversation around the core concepts of mindfulness, highlighted in this series: **Calming the Mind**, **Organizing Thoughts**, and **Flow**.

Our discussion of ways to “Calm the Mind” began on a light-hearted note, with Lawrence offering a lovely example through his connection with his dog Jonah:



we absorb information in our daily lives. There's a lot of grief and fear and emotions that are difficult to deal with. With great music – we can't save the world, but what we can do is give expression to those emotions. It isn't a cure, but sometimes the arts help us to come to terms with grief. In coming to terms with those things, sometimes it enables us to take action. It empowers us to do something positive.

“Flow”: As a solo oboist of international distinction, Lawrence was no stranger to the phenomenon of “the flow state” when the performer’s mind-body connection is fine-tuned to the point that the resulting performance seems effortless. In our conversation, he recounted a more recent flow experience from the perspective of an audience member – pianist Louise Bessette’s performance of Messiaen’s *Catalogue d’Oiseaux* in this season’s opening concert:
In watching and listening to Louise play, I have this sense of total calm. At the same time she’s playing a million notes, all correctly, all in the right place. No matter how frenetic or how calm the music actually is, there’s a sense of serenity to what she’s doing. The last thing you ever want an audience to think is – boy is that ever hard! What one wants and hopes for is that it seems impossibly easy. That’s a deceptive term, because what does it mean to be easy? It means there’s this sense of calmness and serenity being transmitted by the performer to the audience. I think it’s that kind of serenity that allows the audience to absorb it (the music and its meaning) to the maximum.



Lawrence Cherney and Jonah

I have the most wonderful eight year old collie. When I go out with my dog on walks ... I enter into his world. It's not that his world is so simple compared to mine, but it's really different. He's very much in the moment. Whether it's enjoying a trail out in a forest or even in a city park, either way, I relax and connect with people and things and the environment around us in a way that's really different from my ordinary life. Even in the bitter, bitter cold of winter, late in the evening when it's time for a dog walk ... maybe I'm not sure I want to go out ... but, 30 seconds

into the walk, I'm so glad I did. Maybe that's my favourite way of changing my connection to the world. Jonah is quite famous! Pretty much around the city, everybody knows Jonah. I'm the guy with the dog. I'm the guy with the beautiful collie.

Organizing Thoughts: Last November, Soundstreams opened its 43rd season at Trinity St. Paul’s with a program titled “Mass for the Endangered”. The title work was an oratorio for chamber ensemble and choir, written by American composer Sarah Kirkland Snider with poetry by American artist Nathaniel Bellows. According to the composer, the work “embodies a prayer for endangered animals and the imperilled environments in which they live.” The program was rounded out by works in keeping with the theme of environmental crisis and raising awareness, including Olivier Messiaen’s *Catalogue d’Oiseaux* (The Catalogue of Birds), featuring 13 pieces for solo piano. Soundstreams partnered with FLAP Canada, an organization dedicated to protecting birds from harm in the built environment (human-made/modified physical surroundings). The alignment of this program’s creative goals with environmental concerns is an example of organized thinking. Lawrence shared his thoughts on how the arts and artists can creatively respond to a world encumbered by chaotic thoughts and emotions:

What we can do in the arts is speak about the unspeakable. Whether it's climate justice, or some of the terrible things that do go on in our world, we need to find a way to come to terms with those things that is different from watching it on the news, or in the way

We discussed Canadian composer Claude Vivier, who Lawrence claims, “defies being categorized.” Known for drawing creative inspiration from living dangerously, Vivier had his life cut short, murdered at the age of 34 by a serial killer. His compositional themes revolving around the search for eternity, death, love and connection with others, continue to resonate. His work *Love Songs* composed for seven voices is being remounted this season by Soundstreams, as part of their upcoming April 9 program called “I Want to Tell You Everything.” The show’s title is the name of a newly commissioned work by composer Thierry Tidrow, who was tasked to write a companion piece to Vivier’s work. Following the program’s April 9 debut in Toronto, at the Jane Mallett Theatre, the Soundstreams ensemble then goes on tour, bringing the program to Dublin, Ireland and to Chicoutimi, Quebec.

Lawrence made a strong case for remounting and “coming back to works”: music is transient, reflecting the flow of time; music changes with people, and there are endless possibilities for creativity and growth with each interpretation; when a work is performed multiple times at different points in time, it connects everyone involved, and contributes to a sense of unity, a wholeness that is much bigger than all of us:

What is most rewarding is to come back to works. It's true of all good music. There's no time when one feels that somehow this is the definitive interpretation. All good music, whether it's old or new, no matter what period it's written in, every time it's performed it's literally being born again. That's why touring is important ... with more performances an interpretation never stays the same. Two years later, the performers may be the same, but they're not the same as they were two years ago. It's going to be a different audience. Every time a piece is done, somehow it's building on and connecting to the hundreds of performances that might have already been done of that piece. It's never an isolated thing. It's an organism that lives every time in relation to what was before, in the present and even into the future. That's what I find really exciting about good music that's well-played.

This featured artist interview is available in its entirety (along with previous artists interviews), on my YouTube channel – Vania Chan Music.

And coming next, in May/June, Lynn Holding, American voice teacher/vocologist. 🎤

Author and creator of this series, Vania Chan is a lyric coloratura soprano, artist researcher, and educator. Visit her website: www.vaniachan.com to learn more about upcoming projects.



▶ **The Golem, hunting down the Squire:** at 59:23, the Apprentice has been trying to get his crush Maryam to come out of her room, and the horrible truth dawns on him that she's not coming outside because the Squire is with her. I have scored this moment with a triangle hit that leads to repeated relentless percussion patterns ... the choir joins... long and tense crescendo ... By 1:03:02 the Apprentice has manipulated Golem into tossing the Squire off a high tower (as the full ensemble roars). — *Charles Demuyneck*

Silent no longer

Bach Elgar Choir and Charles Demuyneck bring *Der Golem* (1920) to musical life

April 11 at Melrose United Church in Hamilton, the *Bach Elgar Choir* is presenting the 1920 silent film *Der Golem* with a BEC-commissioned newly composed concert-length film score by Oakville-resident composer and conductor Charles Demuyneck on April 11 at Melrose United Church in Hamilton, scored for choir, TorQ percussion quartet and soprano soloist.

It is the choir's third foray into film: the other two were Fritz Lang's 1927 *Metropolis*, and *Space Journey*, a BEC-commissioned film project directed by local filmmaker and cinematographer Mark Boschler, featuring vivid cosmic imagery and a live score comprising works by Vaughan Williams, Vierne, Tomlinson, Balfour, and others.)

Der Golem is, according to the BEC's artistic director, Alex Cann, their most ambitious to date. "The project has been many years in the making and we are really proud of it: we think this is a fantastic work which takes the art in a new direction."

Cann's enthusiasm for the film itself matches his praise of Demuyneck's score, which he calls "fantastic and otherworldly, matching the fervid and charged atmosphere of the film [and] *Der Golem* deserves attention in its own right — it shares with a small number of films the distinction of a 100% rating on Rotten Tomatoes! We hope it will gain the attention of other groups and be a hit for Demuyneck and BEC, and appeal to choral societies looking to engage with audiences in new ways."

March 21 (7:30pm), Yorkminster Park United Church: the combined 100+ voices of the **Orpheus Choir** and Durham's **RESOUND** choir, with an orchestra, will perform works by composers from the United Kingdom: Karl Jenkins' *Requiem* Gustav Holst's *Psalm 148*, as well as the Canadian premiere of Imogen Holst's orchestration of *Rejoice in the Lamb* by Benjamin Britten. The concert will be repeated on **March 22 (3pm)**, at Oshawa's **Regent Theatre** (this one didn't make it into our print listings!).

March 29 (4pm), St. Matthew's Centre (Kitchener): The **Elora Singers** perform *Mass for the Endangered*. Sarah Kirkland Snider's reimagining of the Latin Mass is a contemporary choral work that reimagines the structure of the Mass as a prayer to the natural world



Sarah Kirkland Snider

rather than to a deity. "We wanted this Mass to be a plea for mercy and intervention, not to Jesus or God, but to Mother Nature," Snider said, in Wende Bartley's article last November. Traditional texts are intertwined with poetry by Nathaniel Bellows, in a work where choral beauty meets urgent environmental reflection: an elegy and a plea for the planet and its threatened creatures. Joined by an instrumental chamber ensemble, The Elora Singers will also perform works by Andrew Balfour, Alberto Grau, Christopher Tin, Caleb Burhans, and others that grapple with belonging, loss, and renewal.

May 2 (7:30pm) Eglinton St. George's United Church: *When Music Sounds - VOCA Chorus of Toronto* is joined by acoustic guitarist and singer/songwriter Jason Fowler, and string quartet members Alex Cheung and Jean-Paul Desaulniers, violin/fiddle, Laurence Schaufele, viola, mandolin and Sybil Shanahan. Works by Norway's Ola Gjeilo, and Canadian composers Sarah Quartel, Mark Sirett, Stephanie Martin, Sherryl Sewepagaham and Katharine Petkovski.

May 9 (7:30pm), The Playground: Amadeus Choir premieres Andrew Balfour's *Wanuskewin: Seeking Peace of Mind*. The choir is joined by Indigenous artists and an instrumental ensemble, and the concert will include a new arrangement of *Mass for Nipiy: A Prayer for Water* by acclaimed cellist and composer Cris Derksen, who is one of the choir's guests for the evening.

Cris Derksen



ROUNDUP: NEW MUSIC



Eve Egoyan

Eve Egoyan

Self Portrait in Stone

March 12 at 12:10pm at Walter Hall, Jackman Humanities Institute: Artist in Residence, **Eve Egoyan** performs the world premiere of *In Stone, a New Composition for Augmented Acoustic Piano*, reflecting on the Armenian Genocide in response to the Institute's overarching theme during her residency: Dystopia and Trust,

As she explains it in her notes for the performance: "the augmented acoustic piano uses an optical sensor that tracks the movement of piano keys, [so] I am able to reveal sounds I have recorded as well as manipulate a flexible software simulation of an acoustic piano. In this way, I can augment and extend the sound range of the piano while maintaining the physical relationship that exists between piano and pianist."

And in this case that physical relationship is vital. "I consider the instrument I perform on a self-portrait. It holds my ancestral past (recordings of Armenian folkloric instruments), present (a recent field recording and voices of close friends) and an unknown future (explorative use of AI to 'speak' the unspeakable by inverting my voice into piano)."

That the Armenian Genocide is still interpreted differently by its perpetrators and successor states is an agonizing reality. "Armenians around the world hold within themselves resonances from this violent past [and] living with a distorted past raises the haunting question, who then is entrusted with the truth? It is excruciatingly painful for Armenians to have to defend the truth of the Armenian genocide and, in our own lifetime, of ethnic cleansing of Armenians in Arstakh, the Nagorno-Karabakh region now occupied by Azerbaijan."

The key question for her: "How as an artist do I express this un-speakable past in this equally distressing present moment?"

In Stone is one answer. "On Armenian ancestral lands there remain hand-carved stones including Khachkar, our crosses, and remnants of our stone churches amongst other stone remains ..." she explains. "My ancestors live deeply in my soul. *In Stone* is an attempt to sing their song amidst the plethora of human songs that need to be heard in our time ... attempting to situate nature as a witness to human atrocity... stones on ancient land holding resonances of the past, the past both human and non-human."

And in the same way it engages fully with the question inherent in the annual theme of her Jackman artist residency: who and how to trust in dystopian times.

"I trust in nature as witness and guardian of the truth" she writes.



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ROUNDUP: NEW MUSIC



MICHAEL SLOBODIAN

Quatuor Bozzini

Also on the New Music radar:

Love in 100 languages

March 26 (7pm), Nancy and Ed Jackman Performance Centre: New Music Concerts/Tapestry Opera. Ana Sokolović's *Love Songs* in a theatrical adaptation by Michael Hidetoshi Mori, featuring Xin Wang, soprano. Love has no single language. This libretto weaves together poetry sung in English, French, Serbian, Irish, and Latin and the score includes declarations of love spoken in 100 different tongues – a soundscape that could be as universal as it is personal.

Edge of Your Seat II

March 26 (8pm), and April 23 (8pm), both at Koerner Hall, Esprit Orchestra presents the final two concerts in their second annual Edge of Your Seat International Festival.

March 26, "Heat Efficiency" features several world/North American/Canadian premieres in a programme that includes Nicholas Ma: *Memory of a Breath*; Claude Vivier: *Orion*; Dieter Ammann: *No templates* (Nils Mönkemeyer, viola); and two works by Aziza Sadikova: *Angelo di fuoco* and, right at the centre of the program, the concert's title work, *Heat Efficiency*, commissioned for a climate project, and evoking mechanical sounds, pipes, and waves of heat.

April 23, with The Elmer Iseler Singers and Concreamus Chamber Choir as guests, the orchestra will perform Ben Nobuto's *Hallelujah Sim*. As its title suggests, this work is structured like a game: a choir of 72 singers, with simple rules for progressing through levels of play that create "a dreamlike scenario where old traditions and symbols—hallelujahs, choirs, the Royal Albert Hall – gain strange new intensity" – looping, shifting, starting and stopping as if the music were writing itself in real time. The program also includes Chris Paul Harman's *Coyote Soul* and Poul Ruders' *Tundra*.

May 21 (7:30), Jane Mallet Theatre: Quatuor Bozzini: With Strings Attached, presented by **Soundstreams**. Works by Taylor Brook, Zosha Di Castri, and Cassandra Miller; also the Toronto premieres of six short, compelling new works by participants in Soundstreams' Bridges Emerging Composers Program. The Bridges Program is an annual week-long tuition-free program that brings together celebrated mentors (in this case DiCastri and Miller), a professional resident ensemble (Quatuor Bozzini), and six emerging composers from around the world who each develop and premiere a new work, presented as part of Soundstreams' main stage concert series. This year's composers are Alexander Bridger, Ana Maria Oancea, Ho-Chi So, Justine Leichtling, Liam Gibson, and Lily Koslow.

ROUNDUP: EARLY MUSIC AND OPERA/MUSIC THEATRE

This is the point in the ROUNDUP at which instead of cherry-picking a handful of events that caught our eye, we do our readers a service by pointing out that you can do the same for yourselves, by using **JUST ASK** on our website to call up listings in particular areas that interest you. There's a handy QR code on page 41 to get you there.

And for those of you who prefer to let your fingers do the walking, what follows is a summary, in alphabetical order, of the listings you will find, in the next 18 pages, in two areas of music: early music and opera/music theatre.



Daniel Taylor

The Daniel Taylor Touch

On March 20, Schola Cantorum from the U of T's historical music division, and choristers from the Theatre of Early Music, make the short stroll to Trinity-St. Paul's, for an inn-concert performance of Handel's opera *Theodora*, joined by musicians from Tafelmusik (who along with Toronto Consort have had TSP as home base for decades).

Then the following night, it's Toronto Consort's turn to take their show on the road to Knox's cosy confines for a premiere concert presentation of composer Mychael Danna's score (and the other music) comprising the soundtrack for director Atom Egoyan's 1997 film "*The Sweet Hereafter*" – with Janelle Lucyk, soprano, Ziya Tabassian, percussion and the newly reassembled Toronto Consort, following the departure of several of its long-time core members.

The cross fertilization taking place in the back-to-back events is an early sign of what Daniel Taylor, newly appointed artistic director of Toronto Consort, brings to the mix in his new role. He remains a key player in Historical Music at U of T and remains at the helm of his own Theatre of Early Music.

Nicest touch in all this: *The Sweet Hereafter* tells the story of a small town school bus accident that robs the town of 14 of its children and is replete with references to the Pied Piper of Hamelin, manifesting itself in medieval references in Danna's score and instrumentation. And it was the Toronto Consort – 1997-style – hired to record the score.

EARLY MUSIC

Mar 09 7:30: **Confluence Concerts.** *Ahlam* أحلام – *Dreams*.

Mar 20 7:30: **Friends of Music at St. Thomas's.** *The Eybler Quartet: Live in Concert.*

Mar 22 3:00: **Gallery Players of Niagara.** *Playful Partners: Oboe & Violin.*

Apr 19 7:00: **Heliconian Hall.** *Bach to Bop: A Journey into Jazz.*

Apr 03 7:30: **Metropolitan United Church.** *Bach: St. John Passion BWV 245.*

Mar 20 7:30: **North Wind Concerts.** *A Playlist for Louis*

Mar 01 4:00: **Rezonance Baroque Ensemble.** *Folk of the Baroque 2: "Composers Gone Wild".*

May 03 4:00: **Rezonance Baroque Ensemble.** *Pallade e Marte.*

Mar 15 2:00: **Royal Conservatory of Music.** *An Afternoon of Bach.*

Mar 18 8:00: **Small World Music/Constantinople.** *DIALOGOS: The Sultan and the Bird.*

Mar 08 4:00: **Spiritus Ensemble.** *Bach Vespers in Lent.*

Apr 03 4:00: **St. Paul's Anglican Church (Uxbridge).** *Good Friday Concert Meditation.*

Mar 12 7:30: **Tafelmusik Baroque Orchestra.** *A Bach Celebration.* Also Mar 13(8pm), 14(8pm) & 15(3pm).

Apr 09 7:30: **Tafelmusik Baroque Orchestra.** *Influencers: The Bachs, Mozart & Haydn.* Also Apr 10(8pm), 11(8pm) & 12(3pm).

Apr 30 7:30: **Tafelmusik Baroque Orchestra.** *Hearing Her Voice.* Also May 1(8pm), 2(8pm) & 3(3pm).

Mar 07 7:30: **Tallis Choir of Toronto.** *Songs of Sorrow.*

Mar 28 7:30: **Toronto Chamber Choir.** *Responde Mihi!*

Mar 08 1:30: **Toronto Early Music Players Organization (TEMPO).** *Lully: Bourgeois gentilhomme.*

Mar 01 4:00: **Trinity Bach Project**. *Bach & Triumph*. Also Feb 26(12 noon): Knox Presbyterian Church; Mar 4(8pm): St Matthew's Riverdale Anglican Church; Mar 7(8pm): St. Martin-in-the-Fields Anglican Church.

May 07 1:00: **Trinity Bach Project**. *Bach & Wings*. Also May 13(7:30pm): St. John's York Mills & 2 other locations to be determined.

Mar 16 7:30: **University of Toronto - Trinity College Chapel**. *Spem in Alium - The Yesterday and Today of Thomas Tallis*.

Mar 20 7:30: **University of Toronto Faculty of Music**. *Historical Performance: Essential Music for the Soul - Handel's Theodora*.

Mar 21 8:00: **Voices Chamber Choir**. *Bach at 341*.

OPERA/MUSIC THEATRE

Apr 10 8:00: **Against the Grain Theatre**. *Canuck Cantatas*. Also Apr 11(8pm) & 12(3pm).

Mar 14 7:30: **Arcady Ensemble**. *Arcady Opera Showcase*.

Mar 06 7:30: **Canadian Children's Opera Company**. *Alice in Wonderland*. Also Mar 7(3pm & 7:30pm), 8(4pm).

Mar 18 12:00 noon: **Canadian Opera Company**. *Vocal Series: 25th Anniversary Performance of Dean Burry's The Brothers Grimm*.

Mar 06 7:00: **Fonitika Vocal Ensemble**. *City by the Lake (world premiere)*.

Apr 28 7:30: **Grand Theatre**. *Come From Away*. Various times from Apr 28 to May 24.

Mar 01 7:00: **INNERchamber Inc**. *In the Steps of O'Carolan*.

Apr 12 7:00: **INNERchamber Inc**. *Reverence*.

Mar 01 3:00: **Mississauga Symphony Youth Orchestra**. *The Opera Experience*.

Apr 04 8:00: **Nagata Shachu**. *Rhythms in Flight*.

Mar 26 7:00: **New Music Concerts/Tapestry Opera**. *Ana Sokolovic's Love Songs*. Also Mar 27(7pm), 28(4pm), 29(2pm).

Mar 06 7:30: **North Toronto Players**. *Starship Pinafore, or, The Lass that Loved a Trekkie*. Also Mar 7(7:30pm); 8(2pm); 13(7:30pm); 14(2pm & 7:30pm); 15(2pm).

Apr 15 7:30: **Opera Atelier**. *Pelléas et Mélisande*. Also Apr 16(7:30pm), 18(7:30pm) & 19(2:30pm).

Mar 14 7:00: **Opera Q/Tapestry Opera**. *La Maupin premiere*.

Apr 10 7:30: **Piano Lunaire**. *Room of Keys: A New Monodrama by David James Brock*. Also Apr 11(7:30pm), 12(2pm & 7:30pm).

Apr 17 8:00: **Roy Thomson Hall**. *A Whole New World of Alan Menken Stories and Songs by the Oscar-Winning Composer*.

Mar 18 7:30: **Royal Conservatory of Music**. *Glenn Gould School Spring Opera: Il cambiale di matrimonio & Gianni Schicchi*. Also Mar 20(7:30pm).

Mar 07 7:30: **Shifting Ground Collective**. *The Drowsy Chaperone*. Until Mar 21.

Apr 24 8:00: **Show One Productions**. *The Tragedy of Hamlet, Prince of Denmark*. Also Apr 25(8pm) & 26 (2pm).

Mar 06 7:30: **Sound the Alarm Music/Theatre**. *Music of the Night: The Concert Tour*. Also Mar 7, 10, 11, 13(7:30pm); Mar 14 & 15(2pm); Mar 18, 19, 20, 21(7:30pm); Mar 22(2pm); Mar 24, 25, 27, 28(7:30pm);

Mar 07 4:00: **Toronto Operetta Theatre**. *TOT Cabaret Series: Strauss - The Waltz King*.

Apr 17 7:30: **Toronto Operetta Theatre**. *A Night in Venice*. Also Apr 18(3pm) & 19(3pm).

Mar 03 7:30: **Toronto Sketch Comedy Festival**. *Amish Famous: The Musical*. Also Mar 5 & 14.

Apr 19 1:30: **Toronto Symphony Orchestra**. *She Holds Up the Stars*. Also 4pm.

Mar 12 7:30: **University of Toronto Faculty of Music**. *U of T Opera: The Rape of Lucretia*. Also Mar 13(7:30pm), 14(7:30pm), 15(2:30pm);

Mar 27 5:00: **University of Toronto Faculty of Music**. *U of T Opera: The First Viennese School*.

Apr 01 7:30: **University of Toronto Faculty of Music**. *Vocalis II: Cycles on Stage*.

Mar 21 3:00: **VOICEBOX: Opera in Concert**. *Lost in the Stars*.



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Sunday March 1

- Mar 01 2:00: **National Ballet of Canada.** *Flight Pattern / Suite en Blanc.* Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.national.ballet.ca/productions/2526/flight-pattern/. From \$56. Also Feb 27(7:30pm); 28(2pm & 7:30pm); Mar 4(7:30pm); 5(2pm & 7:30pm); 6(7:30pm).
- Mar 01 2:30: **Live!@WestPlains.** *Joelle Crigger - Celtic Celebration.* West Plains United Church (Burlington), 549 Plains Rd. W., **Burlington.** 905-320-4989 or westplainsconcerts@gmail.com or www.westplains.ca/events. \$30/\$25(adv); \$20(ages 16 & under); \$20(Livestream video). Ticket includes access to concert video for 14 days following the concert.
- Mar 01 3:00: **Amici Chamber Ensemble.** *From Mozart to Mamma Mia.* Trinity St. Paul's United Church and Centre for Faith, Justice and the Arts, 427 Bloor St. W. \$50; \$30(under 30); \$100(donor ticket with a \$50 tax receipt).
- Mar 01 3:00: **Mississauga Symphony Youth Orchestra.** *The Opera Experience.* Famous opera overtures and arias. Daniela Carreon Herrera, soprano; Nicholas Kluffinger, tenor; Tyler Prince, baritone. Living Arts Centre, 4141 Living Arts Dr., Mississauga. www.mississaugasymphony.ca or www.ticketmaster.ca/event/100062BB4D12523F. From \$30.
- Mar 01 3:00: **Orchestra Toronto.** *Exploration of the Soul: Tchaikovsky & Adler.* Meridian Arts Centre - George Weston Recital Hall, 5040 Yonge St. 416-366-7723 or 1-800-708-6754 or boxoffice@tolive.com. From \$15. Pre-concert chat at 2:15pm.
- Mar 01 3:00: **Royal Conservatory of Music.** *Chanticleer.* Royal Conservatory of Music - TELUS Centre - Koerner Hall, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/performance. From \$50.
- Mar 01 4:00: **COSA Canada/Kiever Shul.** *Ester: A Purim Oratorio.* Kiever Shul, 25 Bellevue Ave. 416593-9702 or www.eventbrite.ca/ester-1774-a-purim-oratorio-tickets. \$40.

- Mar 01 4:00: **Rezonance Baroque Ensemble.** *Folk of the Baroque 2: "Composers Gone Wild".* St. David's Anglican Church (Toronto), 49 Donlands Ave. www.eventbrite.ca/e/rezonance-folk-of-the-baroque-2-composers-gone-wild-tickets-1595746032339. \$38.95.
- Mar 01 4:00: **Trinity Bach Project.** *Bach & Triumph.* St. Clement's Anglican (Toronto), 70 St. Clements Avenue. 306-250-4256. \$30; \$20(budget); \$10(st). Also Feb 26(12 noon); Knox Presbyterian Church; Mar 4(8pm); St Matthew's Riverdale Anglican Church; Mar 7(8pm); St. Martin-in-the-Fields Anglican Church.
- Mar 01 7:00: **INNERchamber Inc.** *In the Steps of O'Carolan.* Factory 163, 163 King St., **Stratford.** www.innerchamber.ca. \$55; \$37(st/arts worker). A light dinner is served from 5:45pm.
- Mar 01 7:30: **Cuckoo's Nest Folk Club.** *Portage: Canadian Fiddle Show.* Chaucer's Pub, 122 Carling St., **London.** 519-319-5847 or folk@iandavies.com. Tickets available at Marlenbad Restaurant, Chaucer's Pub, Grooves (Wortley Village), Long & McQuade North. \$30/\$25(adv).

Monday March 2

- Mar 02 7:00: **Kitchener-Waterloo Chamber Music Society.** *Sydney Bulman-Fleming Tribute.* Keffer Memorial Chapel, Wilfrid Laurier University, 75 University Ave. W., **Waterloo.** www.ticketscene.ca/kwcmcs. Ticket prices to be confirmed.
- Mar 02 7:30: **Array Space.** *Ensemble Contrechamps with Daniel Zea and Nicole Lizée.* Daniel Zea: Autorretrato Extendido; Nicole Lizée: Crxssfaaz. 155 Walnut Ave. www.tickettailor.com/events/array-music1/2077791. Live: \$25 or Pay What You Want.
- Mar 02 7:30: **University of Toronto Faculty of Music.** *Jazz: Symmetry Ensemble.* Walter Hall (University of Toronto), 80 Queen's Park. www.music.utoronto.ca. Free.

Tuesday March 3

- Mar 03 12:00 noon: **Canadian Opera Company.** *Vocal Series: Midday Mélodies - Canada Meets France.* Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.coc.ca/freeconcerts. Free. Please check website for any programming updates.
- Mar 03 12:10: **Nine Sparrows Arts Foundation.** *Lunchtime Chamber Music: Ginger Lam, Piano.* Yorkminster Park Baptist Church (Toronto), 1585 Yonge St. 416-922-1167 or www.yorkminsterpark.com. Free. Donations welcome.
- Mar 03 12:10: **University of Toronto Faculty of Music.** *Tuesday Vocal Series: Miriam Khalil, Soprano & David Eliakis, Piano.* Walter Hall (University of Toronto), 80 Queen's Park. www.music.utoronto.ca. Free.
- Mar 03 1:00: **St. James Cathedral.** *Tuesday Organ Recital.* Cathedral Church of St. James (Toronto), 106 King St. E. 416-364-7865 or www.stjamescathedral.ca/recitals. Free. Donations encouraged.
- Mar 03 7:00: **Great Hall.** *Live Video Game Orchestra: The Music of Pokemon & Zelda.* Great Hall, The, 1087 Queen St. W. www.thegreathall.ca/calendar. Visit website for information.
- Mar 03 7:00: **Piano Lunaire.** *Worm Moon.* nanoSTAGE, 1001 R Bloor St. W. www.simplix.com/e/worm-moon-at-the-nanostage-tickets-249415. \$32.64.
- Mar 03 7:30: **FirstOntario Performing Arts Centre.** *Dwayne Gretzky.* FirstOntario Performing Arts Centre - Partridge Hall, 250 St. Paul St., **St. Catharines.** www.firstontariopac.ca. From \$36.
- Mar 03 7:30: **Toronto Sketch Comedy Festival.** *Amish Famous: The Musical.* Comedy Bar, 945 Bloor St. W. torontosketchfest.com/2026-festival/#/en/show/3903/Amish-Famous-The-Musical. Single tickets from \$25. Festival passes from \$129. Also Mar 5 & 14.
- Mar 03 8:00: **Massey Hall/Small World Music.** *DakhaBrakha.* Massey Hall, 178 Victoria St. www.tickets.mhrth.com/6909/6910. From \$53.

Wednesday March 4

- Mar 04 12:00 noon: **Canadian Opera Company.** *Instrumental Series: Rebanks Family Fellowship Showcase.* Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.coc.ca/freeconcerts. Free. Please check website for any programming updates.
- Mar 04 2:00: **Toronto Symphony Orchestra.** *Revolution: The Music of The Beatles - A Symphonic Experience.* Roy Thomson Hall, 60 Simcoe St. www.tso.ca or 416-598-3375. Single ticket prices to be announced. Also Mar 4(7:30pm) & 5(7:30pm).
- Mar 04 7:30: **National Ballet of Canada.** *Flight Pattern / Suite en Blanc.* Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.national.ballet.ca/productions/2526/flight-pattern/. From \$56. Also Feb 27(7:30pm); 28(2pm & 7:30pm); Mar 1(2pm); 5(2pm & 7:30pm); 6(7:30pm).
- Mar 04 7:30: **Toronto Symphony Orchestra.** *Revolution: The Music of The Beatles - A Symphonic Experience.* Roy Thomson Hall, 60 Simcoe St. www.tso.ca or 416-598-3375. Single ticket prices to be announced. Also Mar 4(2pm) & 5(7:30pm).
- Mar 04 8:00: **Hugh's Room.** *NdiDi O.* Hugh's Room Live - Green Sanderson Hall, 296 Broadview Ave. 647-347-4769 or www.showpass.com/bill-charlap-renee-rosnes. \$35; \$17(arts workers/underemployed).
- Mar 04 8:00: **Trinity Bach Project.** *Bach & Triumph.* St. Matthew's Anglican Church (Riverdale), 135 First Ave. 306-250-4256. \$30; \$20(budget); \$10(st). Also Feb 26(12 noon); Knox Presbyterian Church; Mar 1(4pm); St. Clement's Anglican; Mar 7(8pm); St. Martin-in-the-Fields Anglican Church.

Thursday March 5

- Mar 05 12:00 noon: **Sound Break.** *Neda Mohamadpour; Vocalist / Mehdi Rostami, Setar & Tambour.* Meridian Arts Centre, 5040 Yonge St., **North York.** www.tolive.com. Visit website for tickets and information.
- Mar 05 1:30: **Women's Musical Club of Toronto.** *Music in the Afternoon: VC2 Cello Duo with Amy Hillis.* Walter Hall (University

WHOLENOTE Event Listings

are free of charge and can be submitted by venues, artists, or presenters.

Welcome to our 31st season of documenting one significant slice of live musical activity in Southern Ontario and beyond. Regular readers of this listings section will notice a big change: that the amount of detail in the listings as they appear here has been significantly reduced—namely descriptions of repertoire, and details about the performers.

There are two reasons for this. First, detailed listings in print push up the cost of print unsustainably, so we need to economize where we can. And second, that our new bimonthly cycle reduces the usefulness of the listings themselves. Too much gets announced between print issues for us to be able to keep up with the constant inflow of new listings along with changes and corrections.

This does not however mean we have given up on collecting and publishing listings at the same level of detail as you have been accustomed to.

- Our **Weekly Listings Update** contains listings at our previous level of detail. It goes out, by email, every Thursday, and covers a 10-day period, from the weekend immediately ahead to the Sunday of the following week. **Deadline for inclusion in the Weekly Update is 6pm Thursday of the previous week.** Readers can sign up for the Weekly Update on our website or via the QR code below.

- Our **Just Ask** feature, under Listings on our website gets you full details of any listing direct from our database. It also has an **advanced options** feature that allows you to specify date ranges, types of music, and regions of Ontario.

- Our online **Kiosk (kiosk.thewholenote.com)** gives you access to this, or any, issue of *The WholeNote* on screen, or downloadable as a PDF file. All the websites you see only as text in these print listings can be accessed with a click from the kiosk.

Print publication dates and deadlines

Next print issue: May & June 2026
 Publication date: Tuesday April 21
 Listings deadline: Tuesday April 7

All listings inquiries should be addressed to John Sharpe, Listings Editor at listings@thewholenote.com.

Advertising inquiries should be addressed to advertising@thewholenote.com



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

of Toronto), 80 Queen's Park. 416-923-7052. \$50; Free (accompanying caregivers/st with ID).

- Mar 05 2:00: **National Ballet of Canada.** *Flight Pattern / Suite en Blanc.* Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.national.ballet.ca/productions/2526/flight-pattern/. From \$56. Also Feb 27(7:30pm); 28(2pm & 7:30pm); Mar 1(2pm); 5(7:30pm); 6(7:30pm).

- Mar 05 7:00: **Magisterra Soloists.** Magisterra Piano Trio. Works by Beethoven and Brahms. Museum London - Theatre, 421 Ridout St. N., London. www.eventbrite.ca/e/magisterra-at-the-museum-master-works-piano-trios-tickets. From \$11.98. Also Mar 6 presented by Kitchener-Waterloo Chamber Music Society at Wilfrid Laurier University, Keffer Memorial Chapel, Waterloo.

- Mar 05 7:30: **Hugh's Room.** *Bill Charlap & Renee Rosnes.* Hugh's Room Live - Green Sanderson Hall, 296 Broadview Ave. 647-347-4769 or www.showpass.com/bill-charlap-renee-rosnes. \$60. Also 9:30pm.

- Mar 05 7:30: **Music Toronto.** *Leonkoro Quartet.* St. Lawrence Centre for the Arts - Jane Mallett Theatre, 27 Front St. E. 416-366-7723 or www.music-toronto.com/concerts/leonkoro-quartet. From \$60.

- Mar 05 7:30: **National Ballet of Canada.** *Flight Pattern / Suite en Blanc.* Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.national.ballet.ca/productions/2526/flight-pattern/. From \$56. Also Feb 27(7:30pm); 28(2pm & 7:30pm); Mar 1(2pm); 5(2pm); 6(7:30pm).

- Mar 05 7:30: **Toronto Sketch Comedy Festival.** *Amish Famous: The Musical.* Comedy Bar, 945 Bloor St. W. torontosketchfest.com/2026-festival/#/en/show/3903/Amish-Famous-The-Musical. Single tickets from \$25. Festival passes from \$129. Also Mar 3 & 14.

- Mar 05 7:30: **Toronto Symphony Orchestra.** *Revolution: The Music of The Beatles - A Symphonic Experience.* Roy Thomson Hall, 60 Simcoe St. www.tso.ca or 416-598-3375. Single ticket prices to be announced. Also Mar 4(2pm & 7:30pm).

- Mar 05 8:00: **TO Live.** *The Bad Plus, Chris Potter, and Craig Taborn.* Meridian Arts Centre - George Weston Recital Hall, 5040 Yonge St. www.tolive.com/Event-Details-Page/reference/The-Bad-Plus-2026. From \$45.

- Mar 05 9:30: **Hugh's Room.** *Bill Charlap & Renee Rosnes.* Hugh's Room Live - Green Sanderson Hall, 296 Broadview Ave. 647-347-4769 or www.showpass.com/bill-charlap-renee-rosnes-2. \$60. Also 8pm.

Friday March 6

- Mar 06 12:10: **Music at St. Andrew's.** *Noontime Recital: Last Thoughts.* St. Andrew's Presbyterian Church (Toronto), 73 Simcoe St. 416-593-5600 x5 or www.standrewstoronto.org. Free. Donations welcome.

- Mar 06 6:00: **Kingston Road Village Concert Series.** *Chris McKhool: Village Leaf.* Kingston Road United Church (Toronto), 975 Kingston Rd. www.freefamilyshow.eventbrite.ca. Free.

- Mar 06 7:00: **Fonitika Vocal Ensemble.** *City by the Lake (World Premiere).* Heliconian Hall, 35 Hazelton Ave. www.eventbrite.ca/e/city-by-the-lake-a-new-canadian-musical-tickets-1980119129620. \$30.

- Mar 06 7:00: **Kitchener-Waterloo Chamber Music Society.** *Magisterra Piano Trio.* Keffer Memorial Chapel, Wilfrid Laurier University, 75 University Ave. W., Waterloo. www.ticketscene.ca/kwcms. \$35; \$10(st).

- Mar 06 7:30: **Canadian Children's Opera Company.** *Alice in Wonderland.* The Fleck at Harbourfront Centre Theatre, 231 Queen's Quay West. 416-973-4000. \$45; \$40(sr); \$35(art worker); \$30(youth - 30 & under / groups of 10+). Also Mar 7(3pm & 7:30pm), 8(4pm).

- Mar 06 7:30: **National Ballet of Canada.** *Flight Pattern / Suite en Blanc.* Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.national.ballet.ca/productions/2526/flight-pattern/. From \$56. Also Feb 27(7:30pm); 28(2pm & 7:30pm); Mar 1(2pm); 5(2pm & 7:30pm).

- Mar 06 7:30: **North Toronto Players.** *Starship Pinafore, or, The Lass that Loved a Trekkie.* Todmorden Mills - Papermill Theatre, 67 Pottery Rd. 905-274-2863 or www.northtorontoplayers.com/tickets. \$35; \$30(st);

- \$25(groups of 10 or more); Free (children 14 & under when accompanied by an adult). Also Mar 7(7:30pm); 8(2pm); 13(7:30pm); 14(2pm & 7:30pm); 15(2pm).

- Mar 06 7:30: **Sound the Alarm Music/Theatre.** *Music of the Night: The Concert Tour.* Mohawk College - McIntyre Performing Arts Centre, 135 Fennell Ave. W., Hamilton. www.musicofthenight.live. \$69; \$59(sr/st); \$55(Economy Relief).

- Mar 06 7:30: **University of Toronto Faculty of Music.** *UTSO Graduate Conductors.* Walter Hall (University of Toronto), 80 Queen's Park. www.music.utoronto.ca. Free.

- Mar 06 8:00: **Flato Markham Theatre.** *The 3 Impersonators.* 171 Town Centre Blvd., Markham. 905-305-7469 or www.flatomarkhamtheatre.ca. From \$15.

- Mar 06 8:00: **Roy Thomson Hall.** *Classic Albums Live: Supertramp - Breakfast in America.* 60 Simcoe St. www.tickets.mhrth.com/6888/6896 or 416-598-3375. From \$59.

- Mar 07 10:30am: **Toronto Mendelssohn Choir.** *Singsation: Bach's Passions - Drama, Devotion, and Music.* Yorkminster Park Baptist Church (Toronto), 1585 Yonge St. www.tmchoir.org or 416-598-0422. \$15(online); \$20(at door). Workshop open to all singing abilities.

Saturday March 7

- Mar 07 11:00am: **Xenia Concerts/TO Live.** *Trio Carnival.* Meridian Arts Centre - George Weston Recital Hall, 5040 Yonge St. Rory McLeod at 437-441-7543 or Paolo Griffin at paolo.griffin@xeniaconcerts.com. Registration fee \$5. To eliminate financial barriers, we will refund your tickets when you attend the event.

- Mar 07 3:00: **Canadian Children's Opera Company.** *Alice in Wonderland.* The Fleck at Harbourfront Centre Theatre, 231 Queen's Quay West. 416-973-4000. \$45; \$40(sr); \$35(art worker); \$30(youth - 30 & under / groups of 10+). Also Mar 6(7:30pm), 7(7:30pm), 8(4pm).

- Mar 07 4:00: **Toronto Operetta Theatre.** *TOT Cabaret Series: Strauss - The Waltz King.* Edward Jackman Centre, 947 Queen St. E., 2nd Floor. 416-366-7723 or 1-800-708-6754

or www.ticketmaster.ca. \$45.

- Mar 07 7:30: **Canadian Children's Opera Company.** *Alice in Wonderland.* The Fleck at Harbourfront Centre Theatre, 231 Queen's Quay West. 416-973-4000. \$45; \$40(sr); \$35(art worker); \$30(youth - 30 & under / groups of 10+). Also Mar 6(7:30pm), 7(3pm), 8(4pm).

- Mar 07 7:30: **Cantabile Chamber Singers.** Faith in Every Breath. Works by Bach and Purcell and contemporary works by Rosephanye Powell and others. Church of the Redeemer (Toronto), 162 Bloor St. W. www.zeffy.com/en-CA/ticketing/faith-in-every-breath or 416-282-1506. \$30.

- Mar 07 7:30: **Counterpoint Community Orchestra.** *A Thousand and One Notes.* East End/Eastminster United Church (Toronto), 310 Danforth Ave. www.ccorchestra.org. \$20; \$12(youth).

- Mar 07 7:30: **Mississauga Chamber Singers.** *Lord Nelson Mass.* Christ First United Church, 151 Lakeshore Rd. W., Mississauga. www.mcsingers.ca or 647-549-4524. \$30; \$15(under age 18).

- Mar 07 7:30: **North Toronto Players.** *Starship Pinafore, or, The Lass that Loved a Trekkie.* Todmorden Mills - Papermill Theatre, 67 Pottery Rd. 905-274-2863 or www.northtorontoplayers.com/tickets. \$35; \$30(st); \$25(groups of 10 or more); Free (children 14 & under when accompanied by an adult). Also Mar 6(7:30pm); 8(2pm); 13(7:30pm); 14(2pm & 7:30pm); 15(2pm).

- Mar 07 7:30: **Roy Thomson Hall/Bounty/Major Talent.** *Abbanania Canada With Night Fever & Tribute to Cher.* Roy Thomson Hall, 60 Simcoe St. www.tickets.mhrth.com/7006/7007 or 416-598-3375. From \$59.

- Mar 07 7:30: **Shifting Ground Collective.** *The Drowsy Chaperone.* Theatre Passe Muraille, 16 Ryerson Ave. www.shifting-groundcollective.com/drowsy. \$48. Until Mar 21. At 7:30pm except for matinees on Mar 11, 15 & 21 at 2pm. No performances on Mar 8, 12 & 18.

- Mar 07 7:30: **Sound the Alarm Music/Theatre.** *Music of the Night: The Concert Tour.* Niagara Falls Convention Centre, 6815 Stanley Ave., Niagara Falls. www.musicofthenight.live. From \$45.

- Mar 07 7:30: **Tallis Choir of Toronto.** *Songs of Sorrow.* St. Patrick's Catholic Church (Toronto), 131 McCaul St. 416-286-9798 or www.tallischoir.com. \$35; \$30(sr - 60+); \$15(st - with ID).

- Mar 07 7:30: **Toronto Symphony Orchestra.** *Dvořák Symphony No.7.* Meridian Arts Centre - George Weston Recital Hall, 5040 Yonge St. www.tso.ca or 416-598-3375. Single ticket prices to be announced. Also Mar 8(3pm).

- Mar 07 8:00: **Hugh's Room.** *Jack de Keyzer.* Hugh's Room Live - Green Sanderson Hall, 296 Broadview Ave. 647-347-4769 or www.showpass.com/jack-de-keyzer-3. \$40; \$20(st/arts workers/underemployed).

- Mar 07 8:00: **MRG Live.** *Emily King.* TD Music Hall, 178 Victoria St. 416-823-9193 or www.tickets.mhrth.com/7338/7339. \$9.50.

- Mar 07 8:00: **Royal Conservatory of Music.** *TD Jazz Concerts: Arturo O'Farrill Octet.* Royal Conservatory of Music - TELUS Centre - Koerner Hall, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/performance. From \$65.

● Mar 07 8:00: **Trinity Bach Project.** *Bach & Triumph.* St. Martin-in-the-Fields Anglican Church (Toronto), 151 Glenlake Ave. 306-250-4256. \$30; \$20(budget); \$10(st). Also Feb 26(12 noon): Knox Presbyterian Church; Mar 1(4pm): St. Clement's Anglican; Mar 4(8pm): St. Matthew's Riverdale Anglican Church.

Sunday March 8

● Mar 08 2:00: **North Toronto Players.** *Starship Pinafore, or, The Lass that Loved a Trekkie.* Todmorden Mills - Papermill Theatre, 67 Pottery Rd. 905-274-2863 or www.northtorontoplayers.com/tickets. \$35; \$30(st); \$25(groups of 10 or more); Free (children 14 & under when accompanied by an adult). Also Mar 6(7:30pm); 7(7:30pm); 13(7:30pm); 14(2pm & 7:30pm); 15(2pm).

● Mar 08 2:30: **OperOttawa.** *Tribute to the Works of Ralph and Ursula Vaughan Williams.* First Baptist Church (Ottawa), 140 Laurier Ave. W., Ottawa. www.eventbrite.ca/e/1313131314109. \$50; \$25(st); Free(under 10).

● Mar 08 3:00: **Toronto Symphony Orchestra.** *Dvořák Symphony No.7.* Meridian Arts Centre - George Weston Recital Hall, 5040 Yonge St. www.tso.ca or 416-598-3375. From \$57. Also Mar 7(7:30pm).

● Mar 08 4:00: **Canadian Children's Opera Company.** *Alice in Wonderland.* The Fleck at Harbourfront Centre Theatre, 231 Queen's Quay West. 416-973-4000. \$45; \$40(sr); \$35(art worker); \$30(youth - 30 & under / groups of 10+). Also Mar 6(7:30pm), 7(3pm & 7:30pm).

● Mar 08 4:00: **Flato Markham Theatre.** *Nathaniel Dett Chorale: Walk Together, Children.* 171 Town Centre Blvd., Markham. 905-305-7469 or www.flatomarkhamtheatre.ca. From \$15.

● Mar 08 4:00: **Spiritus Ensemble.** *Bach Vespers in Lent.* St. John the Evangelist Anglican Church (Kitchener), 23 Water St. N., Kitchener. www.spiritusensemble.com. Admission by donation.

● Mar 08 5:00: **Bach Children's Chorus.** *The Road Ahead.* Scarborough Bluffs United Church, 3739 Kingston Rd., Scarborough. 416-431-0790 or www.bachchildrenschorus.ca/upcoming-events. \$20; \$15(sr); \$10(children/youth ages 6-17); Free(children ages under 6).

● Mar 08 7:00: **Dr. Mike Daley.** *Dr. Mike Daley Presents: The Story of The Doors.* Church of the Redeemer (Toronto), 162 Bloor St. W. www.eventbrite.ca/e/dr-mike-daley-presents-the-story-of-the-doors-evening-show-tickets-1982558055513. \$44.

● Mar 08 8:00: **Hugh's Room.** Turkwaz & Medusa Quartet. Hugh's Room Live - Green Sanderson Hall, 296 Broadview Ave. 647-347-4769 or www.showpass.com/turkwaz-and-medusa-quartet. \$30; \$25(st/arts workers/underemployed).

● Mar 08 8:00: **Massey Hall/We Are in the Future.** *Jesse Welles - With S.G. Goodman.* Massey Hall, 178 Victoria St. www.masseyhall.mhrth.com/tickets/jesse-welles. Visit website for tickets and information.

Monday March 9

● Mar 09 7:30: **Confluence Concerts.** *Ahlam أحلام - Dreams.* Heliconian Hall, 35 Hazelton Ave. 647-678-4923. \$30; \$20(sty/

arts worker).

● Mar 09 7:30: **Hugh's Room.** *Angela Hewitt with Toronto Symphony Orchestra Woodwinds.* Hugh's Room Live - Green Sanderson Hall, 296 Broadview Ave. 647-347-4769 or www.showpass.com/angela-hewitt-with-tso-woodwinds. \$100.

● Mar 09 8:00: **Summerhill Orchestra.** *Saint-Saëns, Debussy & Ravel.* Church of the Messiah (Toronto), 240 Avenue Rd. 905-808-9998. \$25.

Tuesday March 10

● Mar 10 12:00 noon: **Canadian Opera Company.** *Jazz Series: Jazz Grooves.* Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.coc.ca/freeconcerts. Free. Please check website for any programming updates.

● Mar 10 12:10: **Nine Sparrows Arts Foundation.** *Lunchtime Chamber Music: Rising Stars Recital Featuring Performance Students from the UofT Faculty of Music.* Yorkminster Park Baptist Church (Toronto), 1585 Yonge St. 416-922-1167 or www.yorkminsterpark.com. Free. Donations welcome.

● Mar 10 1:00: **St. James Cathedral.** *Tuesday Organ Recital.* Cathedral Church of St. James (Toronto), 106 King St. E. 416-364-7865 or www.stjamescathedral.ca/recitals. Free. Donations encouraged.

● Mar 10 7:00: **Royal Conservatory of Music.** *Taylor Academy: The Stars of Tomorrow.* Royal Conservatory of Music - TELUS Centre - Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/performance. Free.

● Mar 10 7:30: **Sound the Alarm Music/Theatre.** *Music of the Night: The Concert Tour.* Sanderson Centre for the Performing Arts, 88 Dalhousie St., Brantford. www.musicofthenight.live. Visit website for tickets and information.

Wednesday March 11

● Mar 11 12:00 noon: **Canadian Opera Company.** *Instrumental Series: Wind Trio - Music for Piano, Oboe, and Bassoon.* Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.coc.ca/freeconcerts. Free. Please check website for any programming updates.

● Mar 11 7:30: **F7LIVE.** *Chris de Burgh: 50LO Canada Tour.* Massey Hall, 178 Victoria St. www.masseyhall.mhrth.com/tickets/chris-de-burgh. From \$80.

● Mar 11 7:30: **Music at First-St. Andrew's United Church.** *First-St. Andrew's Strings - Striving for the Sublime.* First-St. Andrew's United Church (London), 350 Queens Ave., London. 519-679-8182 or www.fsaunited.com/music-concerts. Freewill donation.

● Mar 11 7:30: **Sound the Alarm Music/Theatre.** *Music of the Night: The Concert Tour.* First Ontario Arts Centre (Milton), 1010 Main St. E., Milton. www.musicofthenight.live. \$69; \$59(sr/st); \$55(Indigenous Community/Arts Worker/Economic Relief).

● Mar 11 7:30: **University of Toronto Faculty of Music.** *Jazz 12tet.* Walter Hall (University of Toronto), 80 Queen's Park. www.music.utoronto.ca. Free.

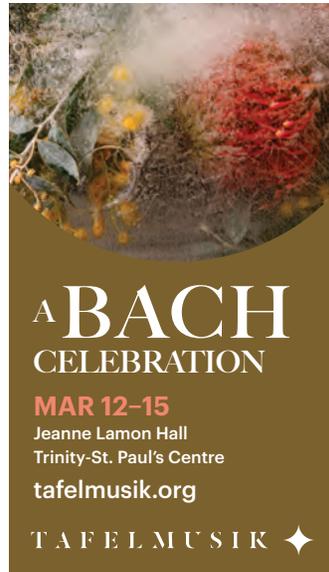
Thursday March 12

● Mar 12 12:00 noon: **Canadian Opera Company.** *Instrumental Series: Postcards - From*

Isaac Albeniz to John Williams. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.coc.ca/freeconcerts. Free. Please check website for any programming updates.

● Mar 12 12:00 noon: **Sound Break.** *Nia Nadurata.* St. Lawrence Centre for the Arts - Jane Mallett Theatre, 27 Front St. E. www.tolive.com. Visit website for tickets and information.

● Mar 12 12:10: **University of Toronto Faculty of Music.** *Thursdays at Noon: Jackman Humanities Institute Artist in Residence: Eve Agoyan.* Walter Hall (University of Toronto), 80 Queen's Park. www.music.utoronto.ca. Free.



A BACH CELEBRATION
MAR 12-15
Jeanne Lamou Hall
Trinity-St. Paul's Centre
tafelmusik.org
TAFELMUSIK ✨

● Mar 12 7:30: **Tafelmusik Baroque Orchestra.** *A Bach Celebration.* Trinity St. Paul's United Church and Centre for Faith, Justice and the Arts, 427 Bloor St. W. 416-408-0208 or www.tafelmusik.org. From \$23.50. Also Mar 13(8pm), 14(8pm) & 15(3pm).

● Mar 12 7:30: **Toronto Symphony Orchestra.** *Dvořák's Cello.* Roy Thomson Hall, 60 Simcoe St. www.tso.ca or 416-598-3375. From \$67. Also Mar 13(7:30pm), 14(7:30pm).

● Mar 12 7:30: **University of Toronto Faculty of Music.** *U of T Opera: The Rape of Lucretia.* Harbourfront Centre Theatre, 235 Queens Quay W. www.music.utoronto.ca. Link to purchase tickets will be available soon. Also Mar 13(7:30pm), 14(7:30pm), 15(2:30pm).

Friday March 13

● Mar 13 12:10: **Music at St. Andrew's/Guitar Society of Toronto.** *Noontime Recital: Images of Spain and the Antiquity of Romanticism.* St. Andrew's Presbyterian Church (Toronto), 73 Simcoe St. 416-593-5600 x5 or www.standrewstoronto.org. Free. Donations welcome.

● Mar 13 7:30: **North Toronto Players.** *Starship Pinafore, or, The Lass that Loved a Trekkie.* Todmorden Mills - Papermill Theatre, 67 Pottery Rd. 905-274-2863 or www.northtorontoplayers.com/tickets. \$35; \$30(st); \$25(groups of 10 or more); Free (children 14 & under when accompanied by an adult). Also Mar 6(7:30pm); 7(7:30pm); 8(2pm); 14(2pm & 7:30pm); 15(2pm).

● Mar 13 7:30: **Sound the Alarm Music/**

Theatre. *Music of the Night: The Concert Tour.* Rose Theatre, The (Brampton), 1 Theatre Ln., Brampton. www.musicofthenight.live. From \$37.

● Mar 13 7:30: **The Jeffery Concerts.** *Winner of 2025 Banff International String Quartet Competition.* Metropolitan United Church (London), 468 Wellington St., London. www.grandtheatre.com or 519-672-8800 or jefferyconcerts@gmail.com. \$40; Free(st).

● Mar 13 7:30: **Toronto Symphony Orchestra.** *Dvořák's Cello.* Roy Thomson Hall, 60 Simcoe St. www.tso.ca or 416-598-3375. From \$67. Also Mar 12(7:30pm), 14(7:30pm).

● Mar 13 7:30: **University of Toronto Faculty of Music.** *U of T Opera: The Rape of Lucretia.* Harbourfront Centre Theatre, 235 Queens Quay W. www.music.utoronto.ca. Link to purchase tickets will be available soon. Also Mar 12(7:30pm), 14(7:30pm), 15(2:30pm).

● Mar 13 8:00: **dance Immersion/TO Live.** ZAYYO. Meridian Arts Centre, 5040 Yonge St., North York. www.danceimmersion.ca/zayo. \$40. Also Mar 14(8pm): Performance & talk-back; Mar 15(2pm): Performance.

● Mar 13 8:00: **Flato Markham Theatre.** *Jazz at Lincoln Center Presents Great American Crooners.* 171 Town Centre Blvd., Markham. 905-305-7469 or www.flatomarkhamtheatre.ca. From \$15.

● Mar 13 8:00: **Tafelmusik Baroque Orchestra.** *A Bach Celebration.* Trinity St. Paul's United Church and Centre for Faith, Justice and the Arts, 427 Bloor St. W. 416-408-0208 or www.tafelmusik.org. From \$23.50. Also Mar 12(7:30pm), 14(8pm) & 15(3pm).

Saturday March 14

● Mar 14 2:00: **North Toronto Players.** *Starship Pinafore, or, The Lass that Loved a Trekkie.* Todmorden Mills - Papermill Theatre, 67 Pottery Rd. 905-274-2863 or www.northtorontoplayers.com/tickets. \$35; \$30(st); \$25(groups of 10 or more); Free (children 14 & under when accompanied by an adult). Also Mar 6(7:30pm); 7(7:30pm); 8(2pm); 13(7:30pm); 14(7:30pm); 15(2pm).

● Mar 14 2:00: **North York Central Library.** *Piano Recital: From East to West.* 5120 Yonge St. 416-395-5639 or www.tpl.ca. No advance registration nor free tickets required. All ages welcome.

● Mar 14 2:00: **Sound the Alarm Music/Theatre.** *Music of the Night: The Concert Tour.* Charles W. Stockey Centre for the Performing Arts, 2 Bay St., Parry Sound. www.musicofthenight.live. Visit website for tickets and information.

● Mar 14 2:00: **TO Live/Attila Glatz Concert Productions.** *Shrek 2 in Concert.* Meridian Arts Centre - George Weston Recital Hall, 5040 Yonge St. www.tolive.com. From \$63.50. Also Mar 15.

● Mar 14 7:00: **Kitchener-Waterloo Chamber Music Society.** *Winners of the 2025 Banff International String Quartet Competition.* Keffer Memorial Chapel, Wilfrid Laurier University, 75 University Ave. W., Waterloo. www.ticketscene.ca/kwcms. \$40; \$10(st).

● Mar 14 7:00: **Opera Q/Tapestry Opera.** *La Maupin Premiere.* Nancy and Ed Jackman Performance Centre, 877 Yonge St. www.operaqto.com/la-maupin. Pay-What-You-Can (\$5 minimum). Digital release access will be available Mar 14-Apr 14.

● Mar 14 7:30: **Arcady Ensemble.** *Arcady Opera Showcase.* Waterford Old Town Hall,

76 Main St. S., **Waterford**. www.arcady.ca/performances/upcoming/opera-showcase-2026/ / info@arcady.ca / 519-428-3185. \$40.

● Mar 14 7:30: **Aurora Cultural Centre**. *Jane Bunnett and Maquette*. Aurora Town Square - Davide De Simone Performance Hall, 50 Victoria St., **Aurora**. 365-500-3313 or www.auroraculturalcentre.ca. \$45; \$15(st).

● Mar 14 7:30: **North Toronto Players**. *Starship Pinafore, or, The Lass that Loved a Trekkie*. Todmorden Mills - Papermill Theatre, 67 Pottery Rd. 905-274-2863 or www.northtorontoplayers.com/tickets. \$35; \$30(st); \$25(groups of 10 or more); Free (children 14 & under when accompanied by an adult). Also Mar 6(7:30pm); 7(7:30pm); 8(2pm); 13(7:30pm); 14(2pm); 15(2pm).

● Mar 14 7:30: **That Arts Group**. *That Community Choir: Folk Songs*. Church of St. Mary Magdalene (Toronto), 477 Manning Ave. www.zeffy.com/en-CA/ticketing/that-community-choir-folk-songs. From \$10 (Pay What You Can).

● Mar 14 7:30: **Toronto Sketch Comedy Festival**. *Amish Famous: The Musical*. Comedy Bar, 945 Bloor St. W. torontosketchfest.com/2026-festival/#/en/show/3903/Amish-Famous-The-Musical. Single tickets from \$25. Festival passes from \$129. Also Mar 3 & 5.

● Mar 14 7:30: **Toronto Symphony Orchestra**. *Dvořák's Cello*. Roy Thomson Hall, 60 Simcoe St. www.tso.ca or 416-598-3375. From \$67. Also Mar 12(7:30pm), 13(7:30pm).

● Mar 14 7:30: **University of Toronto Faculty of Music**. *U of T Opera: The Rape of Lucretia*. Harbourfront Centre Theatre, 235 Queens Quay W. www.music.utoronto.ca. Link to purchase tickets will be available soon. Also Mar 12(7:30pm), 13(7:30pm), 15(2:30pm).

● Mar 14 8:00: **dance Immersion/TO Live**. ZAYYO. Meridian Arts Centre, 5040 Yonge St., **North York**. www.danceimmersion.ca/zayo. \$40. Also Mar 13(8pm): Performance, talk-back & reception; Mar 15(2pm): Performance.

● Mar 14 8:00: **Live Nation**. *Alan Doyle: Already Dancing Tour with support The East Pointers*. Massey Hall, 178 Victoria St. www.masseyhall.mhrth.com/tickets/alan-doyle. From \$54. Also Mar 15.

● Mar 14 8:00: **Tafelmusik Baroque Orchestra**. *A Bach Celebration*. Trinity St. Paul's United Church and Centre for Faith, Justice and the Arts, 427 Bloor St. W. 416-408-0208 or www.tafelmusik.org. From \$23.50. Also Mar 12(7:30pm), 13(8pm) & 15(3pm).

● Mar 14 8:00: **The Old Mill**. *Prince Tribute Dinner & Dancing Evening*. Old Mill Toronto - Restaurant, 21 Old Mill Rd. www.oldmilltoronto.com. Visit website for information.

Sunday March 15

● Mar 15 2:00: **dance Immersion/TO Live**. ZAYYO. Meridian Arts Centre, 5040 Yonge St., **North York**. www.danceimmersion.ca/zayo. \$40. Also Mar 13(8pm): Performance, talk-back & reception; Mar 14(8pm): Performance & talk-back.

● Mar 15 2:00: **North Toronto Players**. *Starship Pinafore, or, The Lass that Loved a Trekkie*. Todmorden Mills - Papermill Theatre, 67 Pottery Rd. 905-274-2863 or www.northtorontoplayers.com/tickets. \$35; \$30(st); \$25(groups of 10 or more); Free (children 14 & under when accompanied by an adult).

Also Mar 6(7:30pm); 7(7:30pm); 8(2pm); 13(7:30pm); 14(2pm & 7:30pm).

● Mar 15 2:00: **Royal Conservatory of Music**. *An Afternoon of Bach*. Royal Conservatory of Music - TELUS Centre - Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/performance. From \$25.

● Mar 15 2:00: **Sound the Alarm Music/Theatre**. *Music of the Night: The Concert Tour*. Algonquin Commons Theatre - Robert C. Gillett Student Commons, 1385 Woodroffe Ave., **Nepean**. www.musicofthenight.live. From \$45.

● Mar 15 2:00: **TO Live/Attila Glatz Concert Productions**. *Shrek 2 in Concert*. Meridian Arts Centre - George Weston Recital Hall, 5040 Yonge St. www.tolive.com. From \$63.50. Also Mar 14.

● Mar 15 2:30: **Barrie Concert Association**. *March Madness*. Bethel Community Church (Barrie), 128 St. Vincent Street, **Barrie**. www.barrieconcerts.org or 705-436-1232. \$40; \$10(st).

● Mar 15 2:30: **University of Toronto Faculty of Music**. *U of T Opera: The Rape of Lucretia*. Harbourfront Centre Theatre, 235 Queens Quay W. www.music.utoronto.ca. Link to purchase tickets will be available soon. Also Mar 12(7:30pm), 13(7:30pm), 14(7:30pm).

● Mar 15 3:00: **Tafelmusik Baroque Orchestra**. *A Bach Celebration*. Trinity St. Paul's United Church and Centre for Faith, Justice and the Arts, 427 Bloor St. W. 416-408-0208 or www.tafelmusik.org. From \$23.50. Also Mar 12(7:30pm), 13(8pm) & 14(8pm).

● Mar 15 7:30: **Cuckoo's Nest Folk Club/Irish Folk Club**. *Steafán Hannigan & Saskia Tomkins*. German Canadian Club, 1 Cove Rd., **London**. 519-319-5847 or folk@iandavies.com. Tickets available at Marienbad Restaurant, Chaucer's Pub, Grooves (Wortley Village), Long & McQuade North. \$30/\$25(adv).

● Mar 15 8:00: **Live Nation**. *Alan Doyle: Already Dancing Tour with support The East Pointers*. Massey Hall, 178 Victoria St. www.masseyhall.mhrth.com/tickets/alan-doyle. From \$54. Also Mar 14.

Monday March 16

● Mar 16 7:30: **University of Toronto - Trinity College Chapel**. *Spem in Alium - The Yesterday and Today of Thomas Tallis*. 6 Hoskin Ave. 416-978-2522. Pay-What-You-Can. Proceeds towards chapel organ restoration. Register via Eventbrite.

Tuesday March 17

● Mar 17 12:10: **Nine Sparrows Arts Foundation**. *Lunchtime Chamber Music: Rising Stars Recital Featuring Performance Students from the UoT Faculty of Music*. Yorkminster Park Baptist Church (Toronto), 1585 Yonge St. 416-922-1167 or www.yorkminsterpark.com. Free. Donations welcome.

● Mar 17 12:10: **University of Toronto Faculty of Music**. *Galamir Award Winner Concert*. Walter Hall (University of Toronto), 80 Queen's Park. www.music.utoronto.ca. Free.

● Mar 17 1:00: **St. James Cathedral**. *Tuesday Organ Recital*. Cathedral Church of St. James (Toronto), 106 King St. E. 416-364-7865 or www.stjamescathedral.ca/recitals. Free. Donations encouraged.

● Mar 17 7:30: **Music Toronto**. *Louis Lortie, Piano*. St. Lawrence Centre for the Arts - Jane Mallett Theatre, 27 Front St. E.

Music
TORONTO

Mar 17
LOUIS
LORTIE

music-toronto.com

416-366-7723 or www.music-toronto.com/concerts/louis-lortie. From \$60.

● Mar 17 7:30: **University of Toronto Faculty of Music**. *Student Composers Concert*. Walter Hall (University of Toronto), 80 Queen's Park. www.music.utoronto.ca. Free.

Wednesday March 18

● Mar 18 12:00 noon: **Canadian Opera Company**. *Vocal Series: 25th Anniversary Performance of Dean Burry's The Brothers Grimm*. Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.coc.ca/freeconcerts. Free. Please check website for any programming updates.

● Mar 18 12:30: **Yorkminster Park Baptist Church**. *Noonday Organ Recital*. Yorkminster Park Baptist Church (Toronto), 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.

● Mar 18 7:30: **Royal Conservatory of Music**. *Glenn Gould School Spring Opera: Il cambiale di matrimonio & Gianni Schicchi*. Royal Conservatory of Music - TELUS Centre - Koerner Hall, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/performance. From \$25. Also Mar 20(7:30pm).

● Mar 18 7:30: **Sound the Alarm Music/Theatre**. *Music of the Night: The Concert Tour*. Aultsville Theatre, 2 St. Lawrence Dr., **Cornwall**. www.musicofthenight.live. From \$55.

● Mar 18 7:30: **University of Toronto Faculty of Music**. *Vocal Jazz Ensemble*. Walter Hall (University of Toronto), 80 Queen's Park. www.music.utoronto.ca. \$10.

● Mar 18 8:00: **Small World Music/Constantinople**. *DIALOGOS: The Sultan and the Bird*. Trinity St. Paul's United Church and Centre for Faith, Justice and the Arts, 427 Bloor St. W. www.tickets.smallworldmusic.com/dialogos-the-sultan-and-the-bird. From \$30.

Thursday March 19

● Mar 19 12:00 noon: **Sound Break**. *Nimkii*. Meridian Arts Centre, 5040 Yonge St., **North York**. www.tolive.com. Visit website for tickets and information.

● Mar 19 12:10: **University of Toronto Faculty of Music**. *Thursdays at Noon: Laureates - Lilian Goh DMA Piano Recital Competition Winner: Marilyn Orlenko*. Walter Hall (University of Toronto), 80 Queen's Park. www.music.utoronto.ca. Free.

● Mar 19 7:30: **GD Entertainment Productions**. *Genna G at the NAC: Album Launch Party*. National Arts Centre - Fourth Stage, 53 Elgin St., **Ottawa**. www.nac-cna.ca/en/event/40553. \$25.

● Mar 19 7:30: **Northumberland Learning Connection**. *Magic of Music: CBC Radio's Tom Allen at Victoria Hall - "Who Loads the Canon?"*. Victoria Hall, 55 King Street W., **Cobourg**. www.connectnlc.ca. \$25.

● Mar 19 7:30: **Sound the Alarm Music/Theatre**. *Music of the Night: The Concert Tour*. Brockville Arts Centre, 235 King St. W., **Brockville**. www.musicofthenight.live. From \$44.

Friday March 20

● Mar 20 12:00 noon: **University of Toronto Faculty of Music**. *Lobby Concert: Celebrating the Journée internationale de la francophonie*. Edward Johnson Building, University of Toronto, 80 Queen's Park. www.music.utoronto.ca. Free.

● Mar 20 12:10: **Music at St. Andrew's**. *Noontime Recital*. St. Andrew's Presbyterian Church (Toronto), 73 Simcoe St. 416-593-5600 x5 or www.standrewstoronto.org. Free. Donations welcome.

● Mar 20 7:00: **A Cappella Jam Sessions**. *Spring Equinox A Cappella Jam - Toronto*. St. Matthew's United Church (Toronto), 729 St. Clair Ave. W. www.bit.ly/AY18S_Spring. \$35. Visit website for special prices on a sliding scale or for low income patrons.

● Mar 20 7:00: **Kitchener-Waterloo Chamber Music Society**. *Tomoko Inui + Friends*. Keffer Memorial Chapel, Wilfrid Laurier University, 75 University Ave. W., **Waterloo**. www.ticketscene.ca/kwcms. \$40; \$10(st).

● Mar 20 7:30: **Forum for Music**. *Eras*. Knox Presbyterian Church (Toronto), 630 Spadina Ave. contactforumformusic@gmail.com or www.forumformusic.org. \$20 or pay as you wish.

● Mar 20 7:30: **Friends of Music at St. Thomas's**. *The Eybler Quartet: Live in Concert*. St. Thomas's Anglican Church (Toronto), 383 Huron St. www.eventbrite.ca/the-eybler-quartet-live-in-concert-tickets-1520390802819. PWYC: \$40 suggested; \$20(st).

● Mar 20 7:30: **North Wind Concerts**. *A Playlist for Louis: Music for Private Evenings in 18th-century Versailles*. Heliconian Hall,

PLAYLIST
FOR LOUIS

MARCH 20
northwindconcerts.com

LIVE OR ONLINE | Mar 1 to May 7, 2026

35 Hazelton Ave. www.bemusednetwork.com/events/detail/1045. Pay-What-You-Wish.

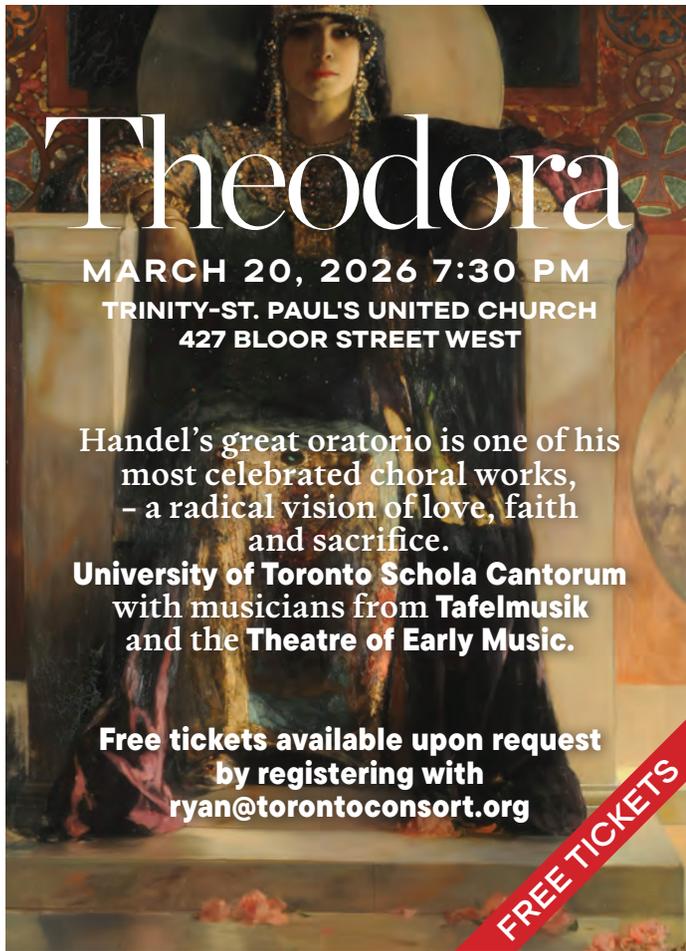
- Mar 20 7:30: **Hamilton Philharmonic Orchestra.** *Inside the Orchestra: Ravel.* FirstOntario Concert Hall (Hamilton), 1 Summers Ln., **Hamilton.** www.hpo.org/event/inside-the-orchestra. \$50.
- Mar 20 7:30: **Roy Thomson Hall.** *Harry Potter and the Philosopher's Stone™ in Concert.* 60 Simcoe St. www.tickets.mhrth.com or 416-598-3375. From \$95. Also Mar 21(2pm & 7:30pm).
- Mar 20 7:30: **Royal Conservatory of Music.** *Glenn Gould School Spring Opera: Il cambiale di matrimonio & Gianni Schicchi.* Royal Conservatory of Music - TELUS Centre

- Koerner Hall, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/performance. From \$25. Also Mar 18(7:30pm).
- Mar 20 7:30: **Sound the Alarm Music/Theatre.** *Music of the Night: The Concert Tour.* FLATO Academy Theatre, 2 Lindsay St. S., **Lindsay.** www.musicofthenight.live. From \$58.
- Mar 20 7:30: **University of Toronto Faculty of Music.** *Historical Performance: Essential Music for the Soul - Handel's Theodora.* Trinity St. Paul's United Church and Centre for Faith, Justice and the Arts, 427 Bloor St. W. www.music.utoronto.ca. \$40; \$25(sr); \$10(st). UofT st free with valid ID.
- Mar 20 8:00: **Live Nation.** *Rin.* TD Music

Hall, 178 Victoria St. 416-823-9193 or www.tdmusicall.mhrth.com/tickets/rin. \$32.

Saturday March 21

- Mar 21 11:00am: **Aurora Cultural Centre.** *Fireside Munsch.* Aurora Town Square - Brevik Hall, 50 Victoria St., **Aurora.** 365-500-3313 or www.auroraculturalcentre.ca. \$25; \$15(st). Also 2pm.
- Mar 21 2:00: **Aurora Cultural Centre.** *Fireside Munsch.* Aurora Town Square - Brevik Hall, 50 Victoria St., **Aurora.** 365-500-3313 or www.auroraculturalcentre.ca. \$25; \$15(st). Also 11am.
- Mar 21 2:00: **Roy Thomson Hall.** *Harry Potter and the Philosopher's Stone™ in Concert.* 60 Simcoe St. www.tickets.mhrth.com or 416-598-3375. From \$95. Also Mar 20(7:30pm) & 21(7:30pm).
- Mar 21 2:00: **TO Live.** *Peppa Pig: My First Concert.* Meridian Hall, 1 Front St. E. www.tolive.com/Event-Details-Page/reference/Peppa-Pig-2026. From \$49.50.
- Mar 21 3:00: **VOICEBOX: Opera in Concert.** *Lost in the Stars.* Trinity St. Paul's United Church. Jeanne Lamon Hall, 427 Bloor St. W. www.rcmusic.com/tickets/seats/408401 or 416-408-0208. \$55.
- Mar 21 7:00: **University of Toronto Faculty of Music.** *Wind Symphony: Shine.* Tribute Communities Recital Hall, 83 York Blvd. www.music.utoronto.ca. \$30; \$20(sr); \$10(st). UofT st free with valid ID.
- Mar 21 7:30: **The Annex Singers.**



Theodora

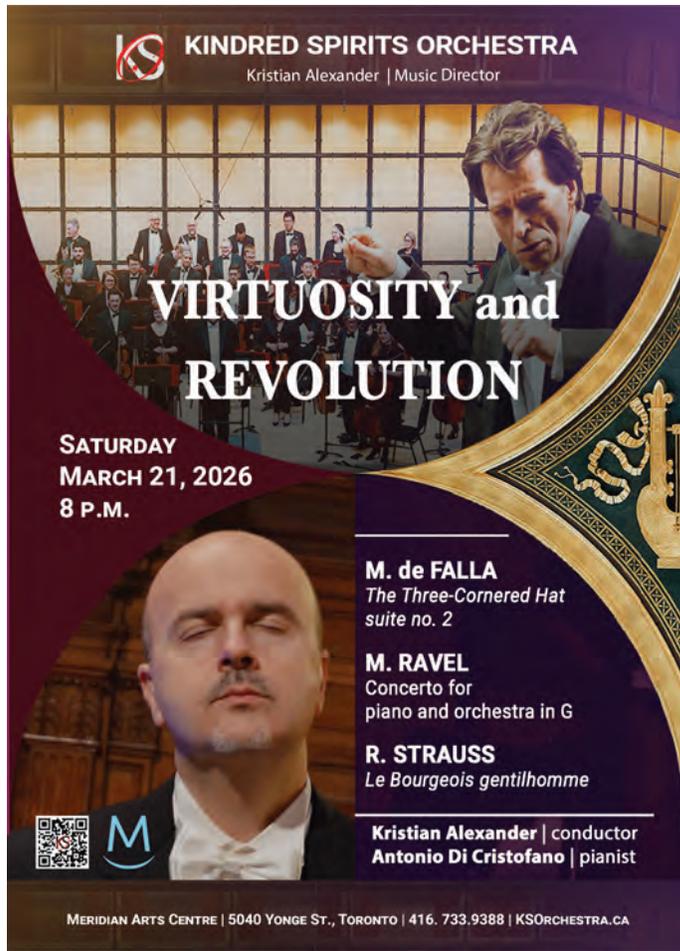
MARCH 20, 2026 7:30 PM
TRINITY-ST. PAUL'S UNITED CHURCH
427 BLOOR STREET WEST

Handel's great oratorio is one of his most celebrated choral works, – a radical vision of love, faith and sacrifice.

University of Toronto Schola Cantorum with musicians from **Tafelmusik** and the **Theatre of Early Music.**

Free tickets available upon request by registering with ryan@torontoconsort.org

FREE TICKETS



KINDRED SPIRITS ORCHESTRA
Kristian Alexander | Music Director

VIRTUOSITY and REVOLUTION

SATURDAY
MARCH 21, 2026
8 P.M.

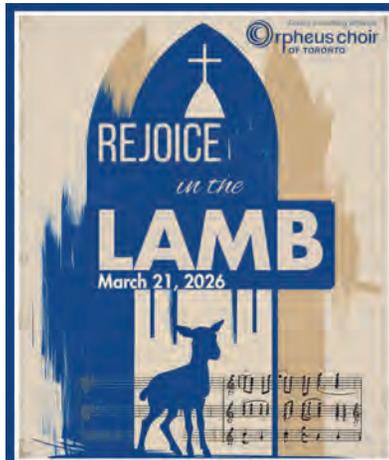
M. de FALLA
The Three-Cornered Hat suite no. 2

M. RAVEL
Concerto for piano and orchestra in G

R. STRAUSS
Le Bourgeois gentilhomme

Kristian Alexander | conductor
Antonio Di Cristofano | pianist

MERIDIAN ARTS CENTRE | 5040 YONGE ST., TORONTO | 416. 733.9388 | KSORCHESTRA.CA



Orpheus choir OF TORONTO

REJOICE in the LAMB

March 21, 2026

Orpheus Choir of Toronto
presents Thomas Burton, Artistic Director

Karl Jenkins: Requiem
A powerful, genre-bending meditation on life and death

Benjamin Britten: Rejoice in the Lamb
the iconic setting of Christopher Smart's epic poem

Gustav Holst: Psalm 148

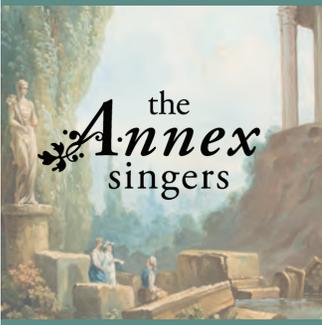
Saturday, March 21
7:30 pm
Yorkminster Park Baptist Church

with
Oshawa's RESOUND choir
Debbie Danbrook, shakuhachi
Japanese flute
and orchestra

orpheuschoirtoronto.com

TORONTO ARTS COUNCIL | MERIDIAN ARTS CENTRE | ONTARIO





the
Annex
singers

LOST & FOUND

MARCH 21, 2026
AT 7:30 PM

ANNEXSINGERS.COM

Lost & Found. Grace Church on-the-Hill, 300 Lonsdale Rd. www.annexsingers.com/performances/. From \$15. LIVE & STREAMED.

- Mar 21 7:30: **Barrie Concert Association.** *Music in a Time of War.* Hiway Pentecostal Church, 50 Anne St. N., **Barrie.** www.barrieconcerts.org or 705-436-1232. \$50; \$10(st).
- Mar 21 7:30: **Guitar Society of Toronto.** *Drew Henderson, Guitar.* St. Andrew's Presbyterian Church (Toronto), 73 Simcoe St. www.guitarsocietyoftoronto.com. Advance tickets from \$20 or from \$25 at the door.
- Mar 21 7:30: **Hamilton Philharmonic Orchestra.** *Dancing Through Life.* FirstOntario Concert Hall (Hamilton), 1 Summers Ln., **Hamilton.** www.hpo.org/event/dancing-through-life. From \$20. 6:30pm: Pre-concert talk.
- Mar 21 7:30: **Oakville Chamber Orchestra.** *We Love Beethoven! (and Saint-Saëns!).* Oakville Centre for the Performing Arts, 130 Navy St., **Oakville.** www.oakvillechamber.org. \$60(premium); \$45(regular); \$40(groups of 10 or more); \$20(ages 13-30); \$15(ages 12 and under).
- Mar 21 7:30: **Orpheus Choir of Toronto.** *Rejoice in the Lamb.* Yorkminster Park Baptist Church (Toronto), 1585 Yonge St. www.orphheuschoirtoronto.com/2025-2026-concert-season/. Visit website for tickets and information.

orphheuschoirtoronto.com/2025-2026-concert-season/. Visit website for tickets and information.

- Mar 21 7:30: **Roy Thomson Hall.** *Harry Potter and the Philosopher's Stone™ in Concert.* 60 Simcoe St. www.tickets.mhrth.com or 416-598-3375. From \$95. Also Mar 20(7:30pm) & 21(2pm).
- Mar 21 7:30: **Sound the Alarm Music/Theatre.** *Music of the Night: The Concert Tour.* Empire Theatre (Belleville), 321 Front St. **Belleville.** www.musicofthenight.live. From \$43.
- Mar 21 7:30: **Soundstreams.** *Quatuor Bozzini: With Strings Attached.* St. Lawrence Centre for the Arts - Jane Mallett Theatre, 27 Front St. E. www.ticketmaster.ca/soundstreams-with-strings-attached-quatuor-bozzini-toronto-ontario-03-21-2026/event. From \$40.
- Mar 21 7:30: **Stratford Concert Choir.** *Mozart Requiem.* Avondale United Church (Stratford), 194 Avondale Ave., **Stratford.** www.zeffy.com/en-CA/ticketing/mozart-requiem. \$40; \$20(st); Free(under 16).
- Mar 21 7:30: **Toronto Consort.** "The Sweet Hereafter" - *World Live Premiere.* University of Toronto - Knox College Chapel, 59 St. George St. www.torontoconsort.org. \$45.
- Mar 21 8:00: **Flato Markham Theatre.** *Mike Stern Band.* 171 Town Centre Blvd., **Markham.** 905-305-7469 or www.flatomarkhamtheatre.ca. From \$15.
- Mar 21 8:00: **Kindred Spirits Orchestra.** *Virtuosity and Revolution.* Meridian Arts Centre - George Weston Recital Hall, 5040 Yonge St. www.kSORchestra.ca or 416-733-9388. From \$25. 7:10pm: Prélude - Pre-concert recital. Intermission discussion and Q&A with Antonio Di Cristofano & Daniel Vnukowski.
- Mar 21 8:00: **Massey Hall.** *William Prince with Boy Golden.* 178 Victoria St. www.masseyhall.mhrth.com/tickets/william-prince. From \$53.
- Mar 21 8:00: **OutShout Entertainment.** *The Bowie Lives.* The Duke, 1225 Queen St. E. www.eventbrite.ca/e/the-bowie-lives-in-toronto-tickets-1971985528801 or www.thebowielives.com or 416-466-2624. Visit websites or call for further information.
- Mar 21 8:00: **The Old Mill.** *Motown Mania*

with *Groove Marmalade.* Old Mill Toronto - Restaurant, 21 Old Mill Rd. www.oldmilltoronto.com. Visit website for information.

- Mar 21 8:00: **Voices Chamber Choir.** *Bach at 341.* Church of St. Martin-in-the-Fields, 151 Glenlake Ave. 416-519-0528. Tickets available at the door: \$25(adults); \$20(sr/st).

Sunday March 22

- Mar 22 1:15: **Mooredale Concerts.** *Music & Truffles KIDS: Eric Abramovitz x 4 TSO Strings.* Walter Hall (University of Toronto), 80 Queen's Park. 416-922-3714 x103; 647-988-2102 (eve/wknd). \$30.
- Mar 22 2:00: **Sound the Alarm Music/Theatre.** *Music of the Night: The Concert Tour.* River Run Centre, 35 Woolwich St., **Guelph.** www.musicofthenight.live. \$69; \$59(sr/st); \$55(Indigenous Community/Arts Worker/Economy Relief).
- Mar 22 3:00: **Les AMIS Concerts.** *Chamber Music Concert.* Trinity United Church (Cobourg), 284 Division St., **Cobourg.** www.tickets.cobourg.ca/TheatreManager. \$40.



MOOREDALECONCERTS.COM

Eric Abramovitz x 4 TSO Strings
Ravel, von Weber & more
3:15pm Mar 22

- Mar 22 3:15: **Mooredale Concerts.** *Eric Abramovitz x 4 TSO Strings.* Walter Hall (University of Toronto), 80 Queen's Park. 416-922-3714 x103; 647-988-2102 (eve/wknd). From \$40.
- Mar 22 4:00: **St. Philip's Recital Series.** *Duo 330: Grand Works for Piano and Organ Duet.* St. Philip's Anglican Church (Etobicoke), 31 St. Phillips Rd., **Etobicoke.** 416-247-5181. Pay-what-you can. Suggested: \$20.
- Mar 22 6:00: **Arkel Chamber Concerts.** *Four Temperaments.* Trinity St. Paul's United Church. Jeanne Lamon Hall, 427 Bloor St. W. www.eventbrite.ca/e/four-temperaments-tickets-1545593715409. \$40.

Monday March 23

- Mar 23 7:30: **University of Toronto Faculty of Music.** *The Graduate & Fourth-Year Oratorio Classes in Concert.* Trinity St. Paul's United Church and Centre for Faith, Justice and the Arts, 427 Bloor St. W. www.music.utoronto.ca. Free.
- Mar 23 7:30: **University of Toronto Faculty of Music.** *Percussion Ensemble: UoT Composer-in-Residence Showcase.* Walter Hall (University of Toronto), 80 Queen's Park.

www.music.utoronto.ca. Free.

Tuesday March 24

- Mar 24 12:00 noon: **University of Toronto Faculty of Music.** *Chamber Music Concert: Simon Blendis, Violin.* Walter Hall (University of Toronto), 80 Queen's Park. www.music.utoronto.ca. Free.
- Mar 24 12:10: **Nine Sparrows Arts Foundation.** *Lunchtime Chamber Music: Adrian Tsui, Piano.* Yorkminster Park Baptist Church (Toronto), 1585 Yonge St. 416-922-1167 or www.yorkminsterpark.com. Free. Donations welcome.
- Mar 24 1:00: **St. James Cathedral.** *Tuesday Organ Recital.* Cathedral Church of St. James (Toronto), 106 King St. E. 416-364-7865 or www.stjamescathedral.ca/recitals. Free. Donations encouraged.
- Mar 24 7:30: **Sound the Alarm Music/Theatre.** *Music of the Night: The Concert Tour.* Kiwanis Theatre - Chatham Cultural Centre, 75 William St. N., **Chatham.** www.musicofthenight.live. From \$59.
- Mar 24 7:30: **University of Toronto Faculty of Music.** *Global Musics Ensemble.* Walter Hall (University of Toronto), 80 Queen's Park. www.music.utoronto.ca. Free.
- Mar 24 7:30: **University of Toronto Faculty of Music.** *Voice Studies: Britta Johnson's Musical World.* University of Toronto - Hart House - Great Hall, 7 Hart House Circle. www.music.utoronto.ca. Free.

Wednesday March 25

- Mar 25 12:00 noon: **Canadian Opera Company.** *Dance Series: Highlights from A Midsummer Night's Dream.* Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.coc.ca/freeconcerts. Free. Please check website for any programming updates.
- Mar 25 12:30: **Yorkminster Park Baptist Church.** *Noonday Organ Recital.* Yorkminster Park Baptist Church (Toronto), 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.
- Mar 25 7:30: **Sound the Alarm Music/Theatre.** *Music of the Night: The Concert Tour.* Centennial Hall, 550 Wellington St., **London.** www.musicofthenight.live. From \$55.
- Mar 25 7:30: **University of Toronto Faculty of Music.** *Noriko Ueda, Bass with 10 O'Clock Jazz Orchestra & Small Jazz Ensembles.* Walter Hall (University of Toronto), 80 Queen's Park. www.music.utoronto.ca. \$10. UoT st free with valid ID.

Thursday March 26

- Mar 26 12:00 noon: **Canadian Opera Company.** *Vocal Series: An Afternoon of Lieder.* Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.coc.ca/freeconcerts. Free. Please check website for any programming updates.
- Mar 26 12:00 noon: **Sound Break.** *Kubla.* St. Lawrence Centre for the Arts - Jane Mallett Theatre, 27 Front St. E. www.tolive.com. Visit website for tickets and information.
- Mar 26 12:10: **University of Toronto Faculty of Music.** *Thursdays at Noon: Laureates - Norcop & Koldofsky Prize Winners' Recital.* Walter Hall (University of Toronto), 80 Queen's Park. www.music.utoronto.ca. Free.
- Mar 26 7:00: **New Music Concerts/**



Arkel
CHAMBER
CONCERTS

Marie Bérard - Winona Zelenka

MARCH 22nd '26, 6 pm

Four Temperaments

Guest Artists:
Monica Whicher, Soprano
Yolanda Bruno, Violin
Theresa Rudolph, Viola

Hindemith *Mélancholie*
Borodin / Goddard / Holst

Trinity St. Paul's Centre, 427 Bloor St. W

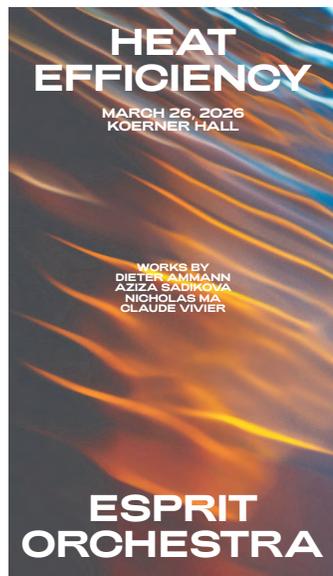
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LIVE OR ONLINE | Mar 1 to May 7, 2026

Tapestry Opera. *Ana Sokolović's Love Songs.* Nancy and Ed Jackman Performance Centre, 877 Yonge St. www.tapestryopera.my.salesforce-sites.com/ticket. \$65. Also Mar 27(7pm), 28(4pm), 29(2pm).

- Mar 26 7:30: **Toronto Symphony Orchestra.** *Joshua Bell Plays Bruch + Beethoven.* Roy Thomson Hall, 60 Simcoe St. www.tso.ca or 416-598-3375. From \$67. Also Mar 28(7:30pm), 29(3pm).
- Mar 26 7:30: **University of Toronto Faculty of Music.** *Global Musics Ensemble.* Walter Hall (University of Toronto), 80 Queen's Park. www.music.utoronto.ca. Free.



- Mar 26 8:00: **Esprit Orchestra.** *Heat Efficiency.* Royal Conservatory of Music - TELUS Centre - Koerner Hall, 273 Bloor St. W. www.espritorchestra.com/events/heat-efficiency. From \$20. 7:15pm - Pre-concert musical insights with Alexina Louie & guests.
- Mar 26 8:00: **Hart House Orchestra.** *Spring Concert.* University of Toronto - Hart House - Great Hall, 7 Hart House Circle. www.harthouseorchestra.ca. Free.

Friday March 27

- Mar 27 12:10: **Music at St. Andrew's.** *Noontime Recital.* St. Andrew's Presbyterian Church (Toronto), 73 Simcoe St. 416-593-5600 x5 or www.standrewstoronto.org. Free. Donations welcome.
- Mar 27 5:00: **University of Toronto Faculty of Music.** *U of T Opera: The First Viennese School.* Walter Hall (University of Toronto), 80 Queen's Park. www.music.utoronto.ca. \$30; \$20(sr); \$10(st); \$10(Livestream). UofT students with a valid T-Card are admitted free at the door (space permitting, some exceptions apply). No ticket reservation necessary.
- Mar 27 7:00: **New Music Concerts/Tapestry Opera.** *Ana Sokolović's Love Songs.* Nancy and Ed Jackman Performance Centre, 877 Yonge St. www.tapestryopera.my.salesforce-sites.com/ticket. \$65. Also Mar 26(7pm), 28(4pm), 29(2pm).
- Mar 27 7:30: **Sound the Alarm Music/Theatre.** *Music of the Night: The Concert Tour.* Living Arts Centre, 4141 Living Arts Dr., Mississauga. www.musicofthenight.live. From \$44.

- Mar 27 8:00: **Alliance Française de Toronto.** *Mimi O'Bonsawin.* Alliance Française de Toronto - Spadina Theatre, 24 Spadina Rd. www.alliance-francaise.ca. \$18; \$16(sr/st); \$15(AFT loyalty card); \$12(ages 5-12); Free (ages under 5).
- Mar 27 8:00: **MRG Live/RAPSEASON.** *DVSN - SEPT 5TH 10 Year Anniversary Shows.* Massey Hall, 178 Victoria St. www.masseyhall.mhrth.com/tickets/dvsn. From \$68.

Saturday March 28

- Mar 28 2:00: **Amadeus Choir.** *Celtic Kitchen Party.* Jubilee United Church, 40 Underhill Dr. www.amadeuschoir.com. \$70(single tickets) or purchase VIP tables for groups of four. Also at 7pm.
- Mar 28 2:30: **Music at First-St. Andrew's United Church.** *Harbinger of Spring.* First-St. Andrew's United Church (London), 350 Queens Ave., London. 519-679-8182 or www.fsaunited.com/music-concerts. From \$15.
- Mar 28 4:00: **New Music Concerts/Tapestry Opera.** *Ana Sokolović's Love Songs.* Nancy and Ed Jackman Performance Centre, 877 Yonge St. www.tapestryopera.my.salesforce-sites.com/ticket. \$65. Also Mar 26(7pm), 27(7pm), 29(2pm).
- Mar 28 4:30: **Royal Conservatory of Music.** *Taylor Academy Showcase Concert.* Royal Conservatory of Music - TELUS Centre - Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/performance. Free.
- Mar 28 7:00: **Amadeus Choir.** *Celtic Kitchen Party.* Jubilee United Church, 40 Underhill Dr. www.amadeuschoir.com. \$70(single tickets) or purchase VIP tables for groups of four. Also at 2pm.
- Mar 28 7:00: **Kitchener-Waterloo Chamber Music Society.** *Pierre Beaudry, Guitar.* Keffer Memorial Chapel, Wilfrid Laurier University, 75 University Ave. W., Waterloo. www.kwsociety.com.

Jubilate Singers
University of Guelph Choirs &
Woodsworth College Spirit Singers
present

Ambe

Choral Reflections from
Indigenous Composers
WITH SPECIAL GUEST
ANDREW BALFOUR

Sat. March 28, 7:30 pm
Harcourt Commons
87 Dean Ave., Guelph
Sun. March 29, 4:00 pm
Calvin Presbyterian Church
26 Delisle Ave., Toronto

ticketscene.ca/kwcmcs. \$30; \$10(st).

- Mar 28 7:30: **Aurora Cultural Centre.** *Jason Wilson and Ashara + Kazdoura.* Aurora Town Square - Davide De Simone Performance Hall, 50 Victoria St., Aurora. 365-500-3313 or www.auroraculturalcentre.ca. \$45; \$15(st).
- Mar 28 7:30: **Etobicoke Centennial Choir.** *Sing it High, Swing it Low.* Humber Valley United Church (Etobicoke), 76 Anglesey Blvd., Etobicoke. 416-779-2258 or www.etobicoke-centennialchoir.ca. \$35; \$25(st/arts workers); Free(12 and under when accompanied by an adult).
- Mar 28 7:30: **Jubilate Singers.** *Ambe: Choral Reflections from Indigenous Composers.* Harcourt Memorial United Church (Guelph), 87 Dean Ave., Guelph. 416-485-1988 or www.jubilatesingers.ca. \$35; \$25(sr); \$15(st/arts workers). Also Mar 29(4pm) - Calvin Presbyterian Church, Toronto.
- Mar 28 7:30: **Scarborough Philharmonic Orchestra.** *French Meditations.* Salvation Army Scarborough Citadel Community Church, 2021 Lawrence Ave. E., Scarborough. 647-956-1182 or www.spo.ca. \$40; \$30(sr); \$15(st ages 14 & older); Free(children under 14).
- Mar 28 7:30: **Sound the Alarm Music/Theatre.** *Music of the Night: The Concert Tour.* Pickering Casino Resort - The Arena, 888 Durham Live Ave., Pickering. www.musicofthenight.live. From \$45.
- Mar 28 7:30: **Toronto Chamber Choir.** *Responde Mihil.* Church of St. Mary Magdalene (Toronto), 477 Manning Ave. 416-923-9030 or www.torontochamberchoir.ca. \$40/\$30/\$5.
- Mar 28 7:30: **Toronto Symphony Orchestra.** *Joshua Bell Plays Bruch + Beethoven.* Roy Thomson Hall, 60 Simcoe St. www.tso.ca or 416-598-3375. From \$67. Also Mar 26(7:30pm), 29(3pm).
- Mar 28 7:30: **University of Toronto Faculty of Music.** *Wind Ensemble: Harvest.* Tribute

Fauré & Duruflé Requiems

Niagara-on-the-Lake
Sunday, March 29/26

Guelph
Good Friday, April 3/26

Toronto
Saturday, April 4/26

Details here...
theedisonsingers.com

Communities Recital Hall, 83 York Blvd. www.music.utoronto.ca. \$30; \$20(sr); \$10(st). UofT students free with a valid ID card.

- Mar 28 8:00: **Acoustic Harvest.** *The Slocan Ramblers.* St. Paul's United Church (Scarborough), 200 McIntosh St., Scarborough. www.ticketscene.ca/events/53318/; www.acousticsharvest.ca. \$35.
- Mar 28 8:00: **Mississauga Symphony Orchestra.** *The Nordic Experience.* Living Arts Centre, 4141 Living Arts Dr., Mississauga. www.mississaugasymphony.ca. From \$55.

Mar 28
**GRYPHON TRIO AND
HILARIO DURÁN AT
HUGH'S ROOM**

music-toronto.com

- Mar 28 8:00: **Music Toronto.** *Hugh's Room: Gryphon Trio and the Hilario Durán Trio.* Hugh's Room Live - Green Sanderson Hall, 296 Broadview Ave. 647-347-4769 or www.hughsgroomlive.com. \$40.
- Mar 28 8:00: **Royal Conservatory of Music.** *TD Jazz Concerts: Kurt Elling and Charlie Hunter - Super Blue.* Royal Conservatory of Music - TELUS Centre - Koerner Hall, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/performance. From \$65.

Sunday March 29

- Mar 29 2:00: **New Music Concerts/Tapestry Opera.** *Ana Sokolović's Love Songs.* Nancy and Ed Jackman Performance Centre, 877 Yonge St. www.tapestryopera.my.salesforce-sites.com/ticket. \$65. Also Mar 26(7pm), 27(7pm), 28(4pm).
- Mar 29 2:30: **Niagara Symphony Orchestra.** *Waves of Sound.* FirstOntario Performing Arts Centre - Partridge Hall, 250 St. Paul St., St. Catharines. www.niagarasymphony.com or 1-855-515-0722. From \$24.
- Mar 29 3:00: **Ken Prue's Cobourg Jazz.** *Marc Jordan.* Victoria Hall, 55 King Street W., Cobourg. 1-855-372-2210 or <https://tickets.cobourg.ca/TheatreManager/1/tmEvent/tmEvent1745.html>. \$35.
- Mar 29 3:00: **Off Centre Music Salon.** *We've Got Rhythm (in 1, in 2, in 3, in 4, in 5, in 6... in Ten!).* Trinity St. Paul's United Church. Jeanne Lamon Hall, 427 Bloor St. W. www.off-centremusic.com. From \$15.
- Mar 29 3:00: **Royal Conservatory of Music.** *Marc-André Hamelin with Charles Richard-Hamelin, Duo Piano.* Royal Conservatory of Music - TELUS Centre - Koerner Hall, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/performance. From \$60.

- Mar 29 3:00: **Toronto Symphony Orchestra.** *Joshua Bell Plays Bruch + Beethoven.* Roy Thomson Hall, 60 Simcoe St. www.tso.ca or 416-598-3375. From \$67. Also Mar 26(7:30pm), 28(7:30pm).
- Mar 29 3:00: **University of Toronto Faculty of Music.** *Choral Studies Concert.* Grace Church on-the-Hill, 300 Lonsdale Rd. www.music.utoronto.ca. \$30; \$20(sr); \$10(st). UoT students free with a valid ID card.
- Mar 29 4:00: **Jubilate Singers.** *Ambe: Choral Reflections from Indigenous Composers.* Calvin Presbyterian Church (Toronto), 26 Delisle Ave. 416-485-1988 or www.jubilate-singers.ca. \$35; \$25(sr); \$15(st/arts workers). Also Mar 28(7:30pm) - Harcourt Memorial United Church, Guelph.
- Mar 29 4:00: **The Edison Singers.** *Fauré & Duruflé Requiems.* St. Mark's Anglican Church (Niagara-on-the-Lake), 41 Byron St., **Niagara-on-the-Lake.** 226-384-9300 or www.zeffy.com/en-CA/ticketing/faure-and-duruflé-requiems-niagara-on-the-lake. \$45; \$40(sr); \$20(st); \$10(child). Also Apr 3(7:30pm) - St. Andrew's Presbyterian Church, Guelph; Apr 4(4pm) - Church of St. Peter & St. Simon the Apostle, Toronto.
- Mar 29 4:00: **Vesnička Choir.** *Celebrating 60 Years of Song!* Palais Royale Ballroom, 1601 Lake Shore Blvd. W. www.Vesnička60yearsofsong.eventbrite.ca or 416-617-2736. \$40; Free(under 16).
- Mar 29 4:00: **Elora Singers.** *Sarah Kirkland Snider: Mass for the Endangered.* St. Matthew's Centre, 54 Benton St., **Kitchener.** 519-846-0331 or www.elorasingers.ca. \$50; \$20(st); \$10(child).

THE ELORA SINGERS

Mass for the Endangered

Sarah Kirkland Snider

Sunday, March 29 at 4:00PM

EloraSingers.ca



- Mar 29 4:30: **Yorkminster Park Baptist Church.** *Passiontide Devotion for Palm Sunday.* Yorkminster Park Baptist Church (Toronto), 1585 Yonge St. www.yorkminster-park.com. Free. Donations welcome.
- Mar 29 5:00: **Nocturnes in the City.** *Piano Recital.* St. Wenceslaus Church (Toronto), 496 Gladstone Ave. 416-481-7294. \$25.
- Mar 29 7:00: **Joy Entertainment.** *Keung To.* Massey Hall, 178 Victoria St. www.masseyhall.mhrth.com/tickets/keung-to. From \$158.
- Mar 29 7:30: **Cuckoo's Nest Folk Club/ Irish Folk Club.** *Pressgang Mutiny.* German Canadian Club, 1 Cove Rd., **London.** 519-319-5847 or folk@iandavies.com. Tickets available at Marienbad Restaurant, Chaucer's Pub, Grooves (Wortley Village), Long & McQuade North. \$30/\$25(adv).

519-319-5847 or folk@iandavies.com. Tickets available at Marienbad Restaurant, Chaucer's Pub, Grooves (Wortley Village), Long & McQuade North. \$30/\$25(adv).

utoronto.ca. \$30; \$20(sr); \$10(st). UoT free with a valid ID.

- Mar 31 8:00: **Good Dye Young.** *Hayley Williams at a Bachelorette Party.* Massey Hall, 178 Victoria St. www.masseyhall.mhrth.com/tickets/hayley-williams. Visit website for tickets and information. Also Apr 1.

Wednesday April 1

- Apr 01 7:00: **Piano Lunaire.** *Pink Moon.* nanoSTAGE, 1001 R Bloor St. W. 416-825-2744. \$30.
- Apr 01 7:00: **University of Toronto Faculty of Music.** *Guitar Ensembles & Flute/Guitar Duos.* Walter Hall (University of Toronto), 80 Queen's Park. www.music.utoronto.ca. Free.
- Apr 01 7:30: **University of Toronto Faculty of Music.** *Vocalis II: Cycles on Stage.* Trinity St. Paul's United Church and Centre for Faith, Justice and the Arts, 427 Bloor St. W. www.music.utoronto.ca. Free.
- Apr 01 8:00: **Good Dye Young.** *Hayley Williams at a Bachelorette Party.* Massey Hall, 178 Victoria St. www.masseyhall.mhrth.com/tickets/hayley-williams. Visit website for tickets and information. Also Mar 31.

Thursday April 2

- Apr 02 12:00 noon: **Roy Thomson Hall.** *Free Noon Choir & Organ Concert Series: O Radiant Dawn.* 60 Simcoe St. www.roythomsonhall.mhrth.com/tickets/viva-chamber-singers or 416-598-3375. Free.
- Apr 02 12:00 noon: **Sound Break.** *Rhyan Douglas.* Meridian Arts Centre, 5040 Yonge St., **North York.** www.tolive.com. Visit

Monday March 30

- Mar 30 7:00: **Toronto Blues Society.** *2026 Canadian Blues Music Awards Gala.* Phoenix Concert Theatre, 410 Sherbourne St. www.ticketweb.ca/event/canadian-blues-music-awards-celebrating-the-phoenix-concert-theatre-tickets/14708623. From \$40.
- Mar 30 7:30: **University of Toronto Faculty of Music.** *Brass Chamber Music.* Walter Hall (University of Toronto), 80 Queen's Park. www.music.utoronto.ca. Free.

Tuesday March 31

- Mar 31 7:00: **Royal Conservatory of Music.** *The Glenn Gould School Chamber Competition Finals.* Royal Conservatory of Music - TELUS Centre - Koerner Hall, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/performance. Free.
- Mar 31 7:30: **Ancaster Memorial Arts Centre.** *Sisters in Song: Sandra Bouza.* 357 Wilson St. E., **Ancaster.** 905-304-3232 or www.memorialarts.ca/sisters-in-song/sandra-bouza. \$42.
- Mar 31 7:30: **University of Toronto Faculty of Music.** *Contemporary Music Ensemble: Graal Théâtre.* Walter Hall (University of Toronto), 80 Queen's Park. www.music.

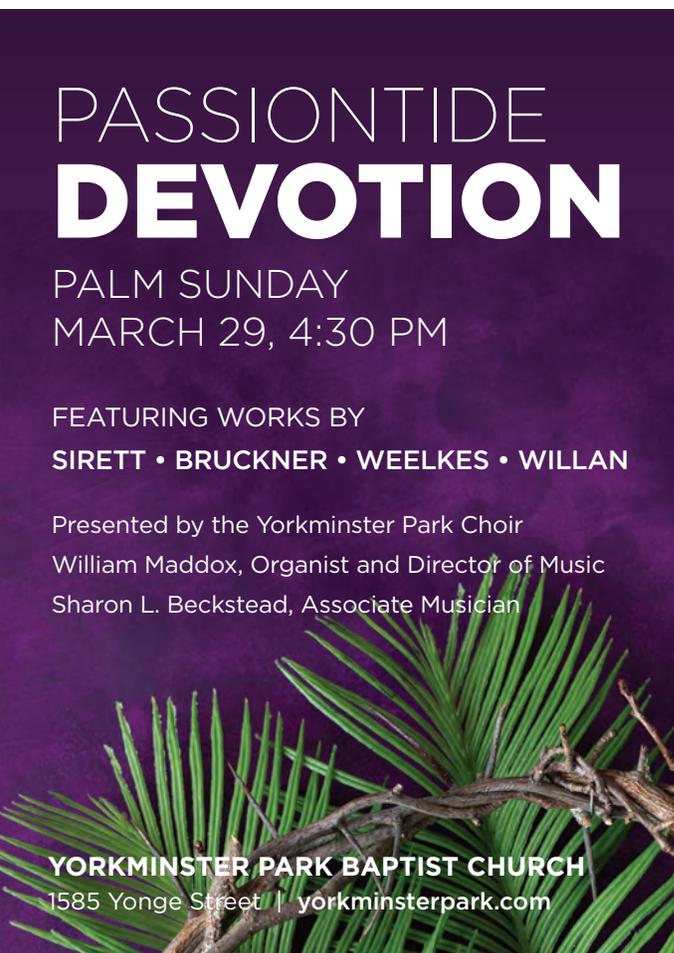
PASSIONTIDE DEVOTION

PALM SUNDAY
MARCH 29, 4:30 PM

FEATURING WORKS BY
SIRETT • BRUCKNER • WEELES • WILLAN

Presented by the Yorkminster Park Choir
William Maddox, Organist and Director of Music
Sharon L. Beckstead, Associate Musician

YORKMINSTER PARK BAPTIST CHURCH
1585 Yonge Street | yorkminsterpark.com



OFF CENTRE
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Inna Perkis & Boris Zarankin,
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SEASON:
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We've got rhythm!

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Tom Allen
Mira Kardan
Elina Kelebeev
Clara Nguyen Tran
Maeve Palmer
Inna Perkis
Mark Skazinetsky
Boris Zarankin
Ilana Zarankin

March 29, 2026 | 3 PM

427 Bloor Street West
Toronto, ON

offcentremusic.com

LIVE OR ONLINE | Mar 1 to May 7, 2026

website for tickets and information.

- Apr 02 1:30: **Women's Musical Club of Toronto.** *Music in the Afternoon: Stéphane Tétreault.* Walter Hall (University of Toronto), 80 Queen's Park. 416-923-7052. \$50; Free (accompanying caregivers/st with ID).
- Apr 02 2:30: **Barrie Concert Association.** *From Bach to Piazzolla.* Bethel Community Church (Barrie), 128 St. Vincent Street, **Barrie.** www.barrieconcerts.org or 705-436-1232. \$40; \$10(st).
- Apr 02 7:00: **Royal Conservatory of Music.** *The Garifuna Collective with Special Guest Mis Blandine.* Royal Conservatory of Music - TELUS Centre - Koerner Hall, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/events-and-performances/danilo-perez-john-patitucci-and-brian-blade. From \$50. NOTE: These artists replace Orchestra Baobab.
- Apr 02 7:30: **Toronto Symphony Orchestra.** *Boléro.* Roy Thomson Hall, 60 Simcoe St. www.tso.ca or 416-598-3375. From \$69. Also

Apr 4(7:30pm).

- Apr 02 7:30: **University of Toronto Faculty of Music.** *Woodwind Chamber Music.* Walter Hall (University of Toronto), 80 Queen's Park. www.music.utoronto.ca. Free.

Friday April 3

- Apr 03 4:00: **St. Paul's Anglican Church (Uxbridge).** *Good Friday Concert Meditation.* 59 Toronto St. S., **Uxbridge.** 705-357-3299. Freewill offering.
- Apr 03 7:30: **Metropolitan United Church.** *Bach: St. John Passion BWV 245.* Metropolitan United Church (Toronto), 56 Queen St. E. 416-363-0331x226. From \$15.
- Apr 03 7:30: **The Edison Singers.** *Fauré & Duruflé Requiems.* St. Andrew's Presbyterian Church (Guelph), 161 Norfolk St., **Guelph.** 226-384-9300 or www.zeffy.com/en-CA/ticketing/faure-and-duruflé-requiems. \$45; \$40(sr); \$20(st); \$10(child). Also Mar 29(4pm) - St. Mark's Anglican Church, Niagara-on-the-Lake; Apr 4(4pm) - Church of

St. Peter & St. Simon the Apostle, Toronto.

Saturday April 4

- Apr 04 4:00: **The Edison Singers.** *Fauré & Duruflé Requiems.* Church of St. Peter and St. Simon-the-Apostle, 525 Bloor St. E. 226-384-9300 or www.zeffy.com/en-CA/ticketing/faure-and-duruflé-requiems-toronto. \$45; \$40(sr); \$20(st); \$10(child). Also Mar 29(4pm) - St. Mark's Anglican Church, Niagara-on-the-Lake; Apr 3(7:30pm) - St. Andrew's Presbyterian Church, Guelph.
- Apr 04 7:00: **Kitchener-Waterloo Chamber Music Society.** *Andrew Yang, Piano.* Keffer Memorial Chapel, Wilfrid Laurier University, 75 University Ave. W., **Waterloo.** www.ticketscene.ca/kwcms. \$35; \$10(st).
- Apr 04 7:30: **Toronto Symphony Orchestra.** *Boléro.* Roy Thomson Hall, 60 Simcoe St. www.tso.ca or 416-598-3375. From \$69. Also Apr 2(7:30pm).
- Apr 04 7:30: **University of Toronto Faculty of Music.** *UTSO: Berlioz Symphonie Fantastique.* Tribute Communities Recital Hall, 83 York Blvd. www.music.utoronto.ca. \$30; \$20(sr); \$10(st). Uoff st free with valid ID.
- Apr 04 8:00: **Burlington Symphony Orchestra.** *Mozart Requiem.* Burlington Performing Arts Centre, 440 Locust St., **Burlington.** www.burlingtonsymphony.ca. From \$15.
- Apr 04 8:00: **Nagata Shachu.** *Rhythms in Flight.* The Fleck at Harbourfront Centre Theatre, 231 Queen's Quay West. www.harbourfrontcentre.com/event/nagata-shachu-x-ryunosuke-yamazumi-rhythms-in-flight. From \$36.
- Apr 04 8:00: **ProArts Production.** *Ceza.* TD Music Hall, 178 Victoria St. 416-823-9193 or www.tdmusicall.mhrth.com/tickets/ceza. \$75.

Tuesday April 7

- Apr 07 12:10: **Nine Sparrows Arts Foundation.** *Lunchtime Chamber Music: Rising Stars Recital Featuring Students from the Glenn Gould School.* Yorkminster Park Baptist Church (Toronto), 1585 Yonge St. 416-922-1167 or www.yorkminsterpark.com. Free. Donations welcome.
- Apr 07 1:00: **St. James Cathedral.** *Tuesday Organ Recital.* Cathedral Church of St.

James (Toronto), 106 King St. E. 416-364-7865 or www.stjamescathedral.ca/recitals. Free. Donations encouraged.

- Apr 07 8:00: **Live Nation.** *Lily Allen Performs West End Girl.* Massey Hall, 178 Victoria St. www.masseyhall.mhrth.com/tickets/lily-allen. From \$216. Also Apr 8.

Wednesday April 8

- Apr 08 2:00: **Toronto Symphony Orchestra.** *Symphonically Spielberg: The Music of John Williams.* Roy Thomson Hall, 60 Simcoe St. www.tso.ca or 416-598-3375. From \$51. Also Apr 8(7:30pm), 9(7:30pm), 11(7:30pm).
- Apr 08 7:00: **Royal Conservatory of Music.** *Rebanks Family Fellowship Concert.* Royal Conservatory of Music - TELUS Centre - Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/events-and-performances/danilo-perez-john-patitucci-and-brian-blade. Free.
- Apr 08 7:30: **Hamilton Philharmonic Orchestra.** *Intimate & Immersive: Earth Songs.* Cotton Factory, The, 270 Sherman Ave. N., **Hamilton.** www.hpo.org/event/earth-songs. \$40.
- Apr 08 7:30: **The Jeffery Concerts.** *Chamber Music Concert.* London Public Library - Wolf Performance Hall, 251 Dundas St., **London.** www.grandtheatre.com or 519-672-8800 or jefferyconcerts@gmail.com. \$40; Free(st).
- Apr 08 7:30: **Toronto Symphony Orchestra.** *Symphonically Spielberg: The Music of John Williams.* Roy Thomson Hall, 60 Simcoe St. www.tso.ca or 416-598-3375. From \$51. Also Apr 8(2pm), 9(7:30pm), 11(7:30pm).
- Apr 08 8:00: **Live Nation.** *Lily Allen Performs West End Girl.* Massey Hall, 178 Victoria St. www.masseyhall.mhrth.com/tickets/lily-allen. From \$216. Also Apr 7.

Thursday April 9

- Apr 09 12:00 noon: **Sound Break.** *Chynna Lewis.* St. Lawrence Centre for the Arts - Jane Mallett Theatre, 27 Front St. E. www.tolive.com. Visit website for tickets and information.
- Apr 09 7:30: **Northumberland Learning Connection.** *Magic of Music: Canada's Guitar - Six String Nation.* Cobourg Columbus

MUSIC IN THE AFTERNOON

**2025
2026**



APRIL 2, 2026 | 1.30 PM

STÉPHANE TÉTREULT

Stéphane Tétreault, cello
Denis Plante, bandoneon
with Chloé Dumoulin, piano

Bach to Piazzolla to Plante

Tickets/Info: 416.923.7052 • wmct.on.ca

MUSIC FOR GOOD FRIDAY

ST. JOHN PASSION

J. S. BACH

METROPOLITAN
FESTIVAL CHOIR & ORCHESTRA

Nicholas Nicolaidis | Evangelist
Jonathan Oldengarm | Direction

FRIDAY, APRIL 3, 2026

7:30 P.M. | 6:30 TALK





**METROPOLITAN
UNITED CHURCH**

\$40 Adults | \$15 Students
In-person | 56 Queen St East, Toronto
Livestream | metunited.ca/live

Community Centre, 232 Spencer St. E.,
Cobourg. www.connectnlc.ca. \$25.

● Apr 09 7:30: **Soundstreams. I Want to Tell You Everything: An Anthology of Love Songs.** St. Lawrence Centre for the Arts - Jane Mallett Theatre, 27 Front St. E. www.ticketmaster.ca/soundstreams-presents-love-songs-toronto-ontario-04-09-2026/event. From \$40.



INFLUENCERS

The Bachs, Mozart & Haydn

APRIL 9

George Weston Recital Hall

APRIL 10-12

Jeanne Lamon Hall
Trinity-St. Paul's Centre

tafelmusik.org

TAFELMUSIK ✦

● Apr 09 7:30: **Tafelmusik Baroque Orchestra. Influencers: The Bachs, Mozart & Haydn.** Meridian Arts Centre - George Weston Recital Hall, 5040 Yonge St. 416-408-0208 or www.ticketmaster.ca (Apr 9 only). From \$68. Also Apr 10(8pm), 11(8pm) & 12(3pm).
● Apr 09 7:30: **Toronto Symphony Orchestra. Symphonically Spielberg: The Music of John Williams.** Roy Thomson Hall, 60 Simcoe St. www.tso.ca or 416-598-3375. From \$51. Also Apr 8(2pm & 7:30pm), 11(7:30pm).

Friday April 10

● Apr 10 12:10: **Music at St. Andrew's. Noon-time Recital.** St. Andrew's Presbyterian Church (Toronto), 73 Simcoe St. 416-593-5600 x5 or www.standrewstoronto.org. Free. Donations welcome.
● Apr 10 7:30: **Piano Lunaire. Room of Keys: A New Monodrama** by David James Brock. nanoSTAGE, 1001 R Bloor St. W. 416-825-2744. \$25. Limited seating! 30 per performance. Please purchase tickets as far in advance as possible. Also Apr 11(7:30pm), 12(2pm & 7:30pm).
● Apr 10 7:30: **Sinfonia Toronto. Serenade - Romance Rules.** St. Lawrence Centre for the Arts - Jane Mallett Theatre, 27 Front St. E. www.sinfoniatoronto.com. \$52; \$40(ages 60+); \$20(st).
● Apr 10 8:00: **Against the Grain Theatre. Canuck Cantatas.** Redwood Theatre, The, 1300 Gerrard Ave. E. www.atgtheatre.com/upcoming/canuck_cantatas. \$45; \$65(reserved seat); \$30(st/arts workers). Also Apr 11(8pm) & 12(3pm).
● Apr 10 8:00: **Tafelmusik Baroque Orchestra. Influencers: The Bachs, Mozart & Haydn.** Trinity St. Paul's United Church and Centre for Faith, Justice and the Arts, 427 Bloor St. W. 416-408-0208 or www.tafelmusik.org. From \$23.50. Also Apr 9(7:30pm @ George Weston Recital Hall); 11(8pm @ Trinity-St. Paul's) &

12(3pm & Trinity-St. Paul's).

Saturday April 11

● Apr 11 3:00: **Stratford Symphony Orchestra. Symphony at the Cinema.** Avondale United Church (Stratford), 194 Avondale Ave., Stratford. 519-271-0990 or www.stratford-symphony.ca. From \$10. Also 7:30pm.
● Apr 11 6:45: **Toronto Blues Society/ Music for the City. TBS Member Appreciation Concert.** Phoenix Concert Theatre, 410 Sherbourne St. www.torontobluesociety.com / info@torontobluesociety.com / www.musicforthecity.com. Free for TBS members.
● Apr 11 7:30: **Aurora Cultural Centre. Champagne Weather (James Hill & Anne Janelle) + Jaron Freeman-Fox.** Aurora Town Square - Davide De Simone Performance Hall, 50 Victoria St., Aurora. 365-500-3313 or www.auroraculturalcentre.ca. \$40; \$15(st).
● Apr 11 7:30: **Confluence Concerts. Mandala: The Beauty of Impermanence.** Heliconian Hall, 35 Hazelton Ave. 647-678-4923. \$30; \$20(sty/arts worker). Also Apr 12(3pm).
● Apr 11 7:30: **Piano Lunaire. Room of Keys: A New Monodrama** by David James Brock. nanoSTAGE, 1001 R Bloor St. W. 416-825-2744. \$25. Limited seating! 30 per performance. Please purchase tickets as far in advance as possible. Also Apr 10(7:30pm), 12(2pm & 7:30pm).
● Apr 11 7:30: **Stratford Symphony Orchestra. Symphony at the Cinema.** Avondale United Church (Stratford), 194 Avondale Ave., Stratford. 519-271-0990 or www.stratford-symphony.ca. From \$10. Also 3pm.
● Apr 11 7:30: **Toronto Symphony Orchestra. Symphonically Spielberg: The Music of John Williams.** Roy Thomson Hall, 60 Simcoe St. www.tso.ca or 416-598-3375. From \$51. Also Apr 8(2pm & 7:30pm), 9(7:30pm).
● Apr 11 8:00: **Against the Grain Theatre. Canuck Cantatas.** Redwood Theatre, The, 1300 Gerrard Ave. E. www.atgtheatre.com/upcoming/canuck_cantatas. \$45; \$65(reserved seat); \$30(st/arts workers). Also Apr 10(8pm) & 12(3pm).
● Apr 11 8:00: **Continuum Contemporary Music. Outside Hollow.** St. George's Grange Park Church (formerly St. George the Martyr Church), 30 Stephanie St. www.continuum-music.ca. Advance: \$20; \$17(sr/arts worker); \$10(st). Door: \$25; \$20(sr/arts worker).
● Apr 11 8:00: **Kindred Spirits Orchestra. Architecture and Conversations.** Cornell Community Centre - Recital Hall, 3201 Bur Oak Ave., Markham. www.kSORchestra.ca or 905-604-8339. From \$25.
● Apr 11 8:00: **Live Nation. Sam Roberts Band.** Massey Hall, 178 Victoria St. www.masseyhall.mhrth.com/tickets/sam-roberts-band. From \$48.
● Apr 11 8:00: **Tafelmusik Baroque Orchestra. Influencers: The Bachs, Mozart & Haydn.** Trinity St. Paul's United Church and Centre for Faith, Justice and the Arts, 427 Bloor St. W. 416-408-0208 or www.tafelmusik.org. From \$23.50. Also Apr 9(7:30pm @ George Weston Recital Hall); 10(8pm @ Trinity-St. Paul's) & 12(3pm & Trinity-St. Paul's).
● Apr 11 8:00: **The Old Mill. Sugar Heat - Latin Dance Party.** Old Mill Toronto - Restaurant, 21 Old Mill Rd. www.oldmilltoronto.com. Visit website for information.
● Apr 11 8:00: **We Are in the Future. Haley Heynderickx and Max Garcia Conover.** TD



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A Silent Film. A New Score.
One Unforgettable Night.

The 1920 silent film masterpiece
Der Golem comes to life on the big
screen with a newly commissioned
score performed live.

Saturday, April 11, 2026, 8:30 pm
at Melrose United Church,
86 Homewood Ave, Hamilton

Tickets at bachelgar.ca



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KINDRED SPIRITS ORCHESTRA

Kristian Alexander | Music Director

JENKINS

Palladio

Concerto Grosso for Strings

STRAVINSKY

Concerto in Es
"Dumbarton Oaks"

BRITTEN

Variations on a Theme of
Frank Bridge

Saturday, April 11, 2026 at 8:00 p.m.

Cornell Recital Hall | 3201 Bur Oak Ave., Markham

TICKETS: KSORchestra.ca | (905) 604-8339

LIVE OR ONLINE | Mar 1 to May 7, 2026

Music Hall, 178 Victoria St. 416-823-9193 or www.tdmusicchall.mhrth.com/tickets/haleyheynderickx-max-garcia. \$49.

- Apr 11 8:30: **Bach Elgar Choir. Der Golem.** Melrose United Church (Hamilton), 86 Homewood Ave., **Hamilton**. www.zeffy.com/en-CA/ticketing/der-golem. \$50; \$45(ages 60 & over); \$20(ages 25 & under).

Sunday April 12

- Apr 12 2:00: **Piano Lunaire. Room of Keys: A New Monodrama** by David James Brock. nanoSTAGE, 1001 R Bloor St. W. 416-825-2744. \$25. Limited seating! 30 per performance. Please purchase tickets as far in advance as possible. Also Apr 10(7:30pm), 11(7:30pm), 12(7:30pm).
- Apr 12 2:00: **Royal Conservatory of Music. ARC Ensemble.** Royal Conservatory of Music - TELUS Centre - Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208 or [www.rcmusic.com/events-and-performances/arc-ensemble-\(7\)](http://www.rcmusic.com/events-and-performances/arc-ensemble-(7)). From \$40.
- Apr 12 3:00: **Against the Grain Theatre. Canuck Cantatas.** Redwood Theatre, The, 1300 Gerrard Ave. E. www.atgtheatre.com/upcoming/canuck_cantatas. \$45; \$65(reserved seat); \$30(st/arts workers). Also Apr 10(8pm) & 11(8pm).
- Apr 12 3:00: **Confluence Concerts. Mandala: The Beauty of Impermanence.** Heliconian Hall, 35 Hazelton Ave. 647-678-4923. \$30; \$20(st/arts worker). Also Apr 11(7:30pm).
- Apr 12 3:00: **Hannaford Street Silver Band. Pictures at an Exhibition: The Music of Mussorgsky & the Visual Art of Paula**

Arciniega. Daniels Spectrum - Ada Slaight Auditorium, 1585 Yonge St. www.hssb.ca/events/pictures-at-an-exhibition. From \$11.

- Apr 12 3:00: **Tafelmusik Baroque Orchestra. Influencers: The Bachs, Mozart & Haydn.** Trinity St. Paul's United Church and Centre for Faith, Justice and the Arts, 427 Bloor St. W. 416-408-0208 or www.tafelmusik.org. From \$23.50. Also Apr 9(7:30pm @ George Weston Recital Hall); 10(8pm @ Trinity-St. Paul's) & 11(8pm & Trinity-St. Paul's).
- Apr 12 4:00: **Elmer Iseler Singers. The Earth Sings.** Eglinton St. George's United Church, 35 Lytton Blvd. www.elmerisellersingers.com/events/the-earth-sings or 416-217-0537. \$45; \$50(sr); \$30(under 30).
- Apr 12 7:00: **INNERchamber Inc. Reverence.** Factory 163, 163 King St., **Stratford**. www.innerchamber.ca. \$55; \$37(st/arts worker). A light dinner is served from 5:45pm.
- Apr 12 7:30: **Piano Lunaire. Room of Keys: A New Monodrama** by David James Brock. nanoSTAGE, 1001 R Bloor St. W. 416-825-2744. \$25. Limited seating! 30 per performance. Please purchase tickets as far in advance as possible. Also Apr 10(7:30pm), 11(7:30pm), 12(2pm).

Monday April 13

- Apr 13 8:00: **The Old Mill. Jaymz Bee's Caravan of Music.** Old Mill Toronto - Restaurant, 21 Old Mill Rd. www.oldmilltoronto.com. Door: From \$55; VIP Gala Dinner: \$250. Gala dinner @ 6pm.

Tuesday April 14

- Apr 14 12:10: **Nine Sparrows Arts Foundation. Lunchtime Chamber Music: Peter Eom, Cello; Brad Cherwin, Clarinet; Joonghun Cho, Piano.** Yorkminster Park Baptist Church (Toronto), 1585 Yonge St. 416-922-1167 or www.yorkminsterpark.com. Free. Donations welcome.
- Apr 14 1:00: **St. James Cathedral. Tuesday Organ Recital.** Cathedral Church of St. James (Toronto), 106 King St. E. 416-364-7865 or www.stjamescathedral.ca/recitals. Free. Donations encouraged.
- Apr 14 7:00: **J-Rock North Promotions Inc. JMFEST JYOU (): J-POP LIVE IN TORONTO Featuring MADKID x Zenbu Kimi no Sei da.** TD Music Hall, 178 Victoria St. 416-823-9193 or www.tdmusicchall.mhrth.com/tickets/jmfest. From \$55.
- Apr 14 7:00: **Royal Conservatory of Music. The Glenn Gould School New Music Ensemble.** Royal Conservatory of Music - TELUS Centre - Temerty Theatre, 273 Bloor St. W. 416-408-0208 or [www.rcmusic.com/events-and-performances/ggs-new-music-ensemble-\(2\)](http://www.rcmusic.com/events-and-performances/ggs-new-music-ensemble-(2)). Free.
- Apr 14 7:30: **Columbus Concert Band. Spring Concert.** Columbus Centre - Joseph D. Carrier Gallery, 901 Lawrence Ave. W. 416-789-7011 or www.columbusconcertband.com. \$10.
- Apr 14 7:30: **Live Nation. Diana Krall.** Massey Hall, 178 Victoria St. www.masseyhall.mhrth.com/tickets/diana-krall. From \$89. Also Apr 15.
- Apr 14 8:00: **Flato Markham Theatre. Cheng² Duo.** 171 Town Centre Blvd., **Markham**. 905-305-7469 or www.flatomarkhamtheatre.ca. From \$65.

Wednesday April 15

- Apr 15 12:30: **Yorkminster Park Baptist Church. Noonday Organ Recital.** Yorkminster Park Baptist Church (Toronto), 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.
- Apr 15 7:00: **Kitchener-Waterloo Chamber Music Society. SHHH!! Ensemble.** Keffler Memorial Chapel, Wilfrid Laurier University, 75 University Ave. W., **Waterloo**. www.ticketscene.ca/kwcms. \$30; \$10(st).
- Apr 15 7:30: **Live Nation. Diana Krall.** Massey Hall, 178 Victoria St. www.masseyhall.mhrth.com/tickets/diana-krall. From \$89. Also Apr 15.
- Apr 15 7:30: **Opera Atelier. Pelléas et Mélisande.** Royal Conservatory of Music - TELUS Centre - Koerner Hall, 273 Bloor St. W. 416-703-3767 x700 or www.OperaAtelier.com/shows/pelleas-et-melisande/. From \$85. Also Apr 16(7:30pm), 18(7:30pm) & 19(2:30pm).

Thursday April 16

- Apr 16 12:00 noon: **Canadian Opera Company. Instrumental Series: Beyond Blueberry - Adam Sherkin.** Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.coc.ca/community/free-concert-series or 416-363-8231. Free. Please check website for any programming updates.
- Apr 16 12:00 noon: **Sound Break. Ankur Sinha.** Meridian Arts Centre, 5040 Yonge St., **North York**. www.tolive.com. Visit website for tickets and information.
- Apr 16 7:30: **Opera Atelier. Pelléas et Mélisande.** Royal Conservatory of Music - TELUS Centre - Koerner Hall, 273 Bloor St. W. 416-703-3767 x700 or www.OperaAtelier.com/shows/pelleas-et-melisande/. From \$85. Also Apr 15(7:30pm), 18(7:30pm) & 19(2:30pm).
- Apr 16 8:00: **Massey Hall. Royal Wood and Fortunate Ones: Have a Heart Tour.** 178 Victoria St. www.masseyhall.mhrth.com/tickets/royal-wood-and-fortunate-ones. From \$53.

Friday April 17

- Apr 17 12:10: **Music at St. Andrew's. Noontime Recital.** St. Andrew's Presbyterian Church (Toronto), 73 Simcoe St. 416-593-5600 x5 or www.standrewstoronto.org. Free. Donations welcome.
- Apr 17 8:00: **Apocryphonia Concert Series/Diapente Renaissance Vocal Quintet. The Collective of Cool Cats: Jazz-Classical from Beyond the Iron Curtain.** Heliconian Hall, 35 Hazelton Ave. 514-378-2558 or www.eventbrite.ca/e/the-collective-of-cool-cats-jazz-classical-from-beyond-the-iron-curtain-tickets-1501675685399. \$30; \$20(discounted).
- Apr 17 7:30: **Hamilton Philharmonic Orchestra. Inside the Orchestra: Brahms.** FirstOntario Concert Hall (Hamilton), 1 Summers Ln., **Hamilton**. www.hpo.org/event/inside-the-orchestra-brahms. \$50.
- Apr 17 7:30: **Niagara Symphony Orchestra. Symphonic Pink Floyd: The Wall.** FirstOntario Performing Arts Centre - Partridge Hall, 250 St. Paul St., **St. Catharines**. www.niagarasymphony.com or 1-855-515-0722. From \$24. Also Apr 18(2:30pm).
- Apr 17 7:30: **TO Live/Attila Glatz Concert Productions. West Side Story: Film with Live Orchestra.** Meridian Hall, 1 Front St. E. www.tolive.com. From \$69.50. Also Apr 18(2pm).
- Apr 17 7:30: **Toronto Operetta Theatre. A Night in Venice.** St. Lawrence Centre for the Arts - Jane Mallett Theatre, 27 Front St. E. 416-366-7723 or 1-800-708-6754 or www.tolive.com or www.ticketmaster.ca. From \$35. Also Apr 18(3pm) & 19(3pm).

ELMER ISELER SINGERS

Lydia Adams, Conductor
Sun. April 12, 2026 at 4:00 pm
Eglinton St. George's United Church

The Earth Sings

Lydia Adams, Conductor

Luminous choral
sounds celebrating
the earth



416-217-0537 elmerisellersingers.com



PICTURES AT AN EXHIBITION

THE MUSIC of MUSSORGSKY And THE VISUAL ART of PAULA ARCINIEGA

APRIL 12, 2026 • 3 PM

DANIELS SPECTRUM
ADA SLAIGHT AUDITORIUM

HANNAFORD STREET SILVER BAND

- Apr 17 8:00: **Massey Hall.** *Classic Albums Live: Guns N' Roses - Appetite for Destruction.* 178 Victoria St. www.masseyhall.mhrth.com/tickets/cal-guns-n-roses-appetite-for-destruction. From \$59.
- Apr 17 8:00: **Massey Hall.** *Jenn Grant.* TD Music Hall, 178 Victoria St. 416-823-9193 or www.tdmusicall.mhrth.com/tickets/jenn-grant. \$62.
- Apr 17 8:00: **Roy Thomson Hall.** *A Whole New World of Alan Menken Stories and Songs by the Oscar-Winning Composer.* 60 Simcoe St. www.roythomsonhall.mhrth.com/tickets/alan-menken or 416-598-3375. From \$89.

Saturday April 18

- Apr 18 2:00: **Aurora Cultural Centre.** *The Fitzgeralds.* Aurora Town Square - Brevik Hall, 50 Victoria St., **Aurora.** 365-500-3313 or www.auroraculturalcentre.ca. \$25; \$15(st).
- Apr 18 2:00: **TO Live/Attila Glatz Concert Productions.** *West Side Story: Film with Live Orchestra.* Meridian Hall, 1 Front St. E. www.tolive.com. From \$69.50. Also Apr 17(7:30pm).
- Apr 18 2:30: **Niagara Symphony Orchestra.** *Symphonic Pink Floyd: The Wall.* FirstOntario Performing Arts Centre - Partridge Hall, 250 St. Paul St., **St. Catharines.** www.niagarasymphony.com or 1-855-515-0722. From \$24. Also Apr 17(7:30pm).
- Apr 18 3:00: **Toronto Operetta Theatre.** *A Night in Venice.* St. Lawrence Centre for the Arts - Jane Mallett Theatre, 27 Front St. E. 416-366-7723 or 1-800-708-6754 or www.tolive.com or www.ticketmaster.ca. From \$35. Also Apr 17(7:30pm) & 19(3pm).
- Apr 18 7:00: **Hamilton Philharmonic Orchestra.** *Myth & Memory.* FirstOntario Concert Hall (Hamilton), 1 Summers Ln., **Hamilton.** www.hpo.org/event/myth-memory. From \$20. 6:30pm: Pre-concert talk.
- Apr 18 7:30: **London Symphonia.** *The Brahms Effect with Tom Allen.* Metropolitan United Church (London), 468 Wellington St., **London.** www.londonsymphonia.ca/brahms-effect-tom-allen. From \$26.
- Apr 18 7:30: **Mod Club.** *Mars Hotel with Special Guests Zuffalo.* 22 College St. www.ticketmaster.ca/event/100063921777DD3D. \$38.50.

- Apr 18 7:30: **Opera Atelier.** *Pelléas et Mélisande.* Royal Conservatory of Music - TELUS Centre - Koerner Hall, 273 Bloor St. W. 416-703-3767 x700 or www.OperaAtelier.com/shows/pelleas-et-melisande/. From \$85. Also Apr 15(7:30pm), 16(7:30pm) & 19(2:30pm).
- Apr 18 7:30: **Pax Christi Chorale.** *Benjamin Britten's St. Nicolas.* Yorkminster Park Baptist Church (Toronto), 1585 Yonge St. www.paxchristichorale.org. Choose your price: \$10, \$20, or \$40.
- Apr 18 8:00: **Acoustic Harvest.** *The Laws - Live in Concert.* St. Paul's United Church (Scarborough), 200 McIntosh St., **Scarborough.** www.ticketscene.ca/events/53345/; www.acousticsharvest.ca. \$35.
- Apr 18 8:00: **Healey Willan Singers.** *Women and Songs VI: A Biennial Celebration of Women Composers and Poets.* Church of St. Martin-in-the-Fields, 151 Glenlake Ave. 416-519-0528. Tickets available at the door: \$25(adults); \$20(sr/st).
- Apr 18 8:00: **Live Nation.** *Owen Riegling: One Night Only Live from Massey Hall.* Massey Hall, 178 Victoria St. www.masseyhall.mhrth.com/tickets/owen-riegling. From \$48.
- Apr 18 8:00: **The Old Mill.** *Simply the Best - A Tribute to Tina Turner by Karen Durrant.* Old Mill Toronto - Restaurant, 21 Old Mill Rd. www.oldmilltoronto.com. Visit website for information.

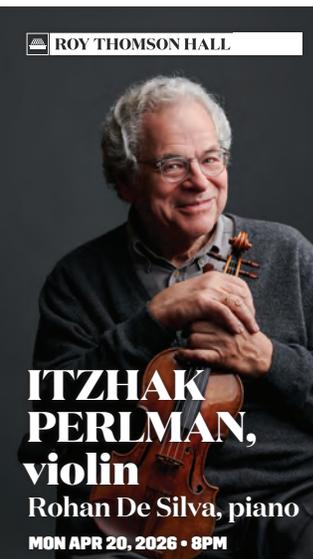
Sunday April 19

- Apr 19 1:30: **Toronto Symphony Orchestra.** *She Holds Up the Stars.* Roy Thomson Hall, 60 Simcoe St. www.tso.ca or 416-598-3375. From \$33. Also 4pm.
- Apr 19 2:30: **Opera Atelier.** *Pelléas et Mélisande.* Royal Conservatory of Music - TELUS Centre - Koerner Hall, 273 Bloor St. W. 416-703-3767 x700 or www.OperaAtelier.com/shows/pelleas-et-melisande/. From \$85. Also Apr 15(7:30pm), 16(7:30pm) & 18(7:30pm).
- Apr 19 3:00: **Les AMIS Concerts.** *Chamber Music Concert.* Trinity United Church (Cobourg), 284 Division St., **Cobourg.** www.tickets.cobourg.ca/TheatreManager. \$40.
- Apr 19 3:00: **Orchestra Toronto.** *Pardon Our French: Music from Ravel & Gershwin.* Meridian Arts Centre - George Weston Recital Hall, 5040 Yonge St. 416-366-7723 or

1-800-708-6754 or boxoffice@tolive.com. From \$15. Pre-concert chat at 2:15pm.

- Apr 19 3:00: **Toronto Operetta Theatre.** *A Night in Venice.* St. Lawrence Centre for the Arts - Jane Mallett Theatre, 27 Front St. E. 416-366-7723 or 1-800-708-6754 or www.tolive.com or www.ticketmaster.ca. From \$35. Also Apr 17(7:30pm) & 18(3pm).
- Apr 19 4:00: **Toronto Classical Singers.** *Choral Music Concert.* Christ Church Deer Park, 1570 Yonge St. www.TorontoClassicalSingers.ca/Tickets. \$40.
- Apr 19 4:00: **Toronto Symphony Orchestra.** *She Holds Up the Stars.* Roy Thomson Hall, 60 Simcoe St. www.tso.ca or 416-598-3375. From \$33. Also 1:30pm.
- Apr 19 7:00: **Heliconian Hall.** *Bach to Bop: A Journey into Jazz.* Don Thompson, piano; Kye Marshall, cello. 35 Hazelton Ave. www.torontoheliconianclub.wildapricot.org/event-6566599. \$30.

Monday April 20



ROY THOMSON HALL

ITZHAK PERLMAN,
violin
Rohan De Silva, piano

MON APR 20, 2026 - 8PM

- Apr 20 8:00: **Roy Thomson Hall.** *Itzhak Perlman, Violin with Rohan De Silva, Piano.* 60 Simcoe St. www.roythomsonhall.mhrth.com

com/tickets/itzhak-perlman or 416-598-3375. From \$101.

Tuesday April 21

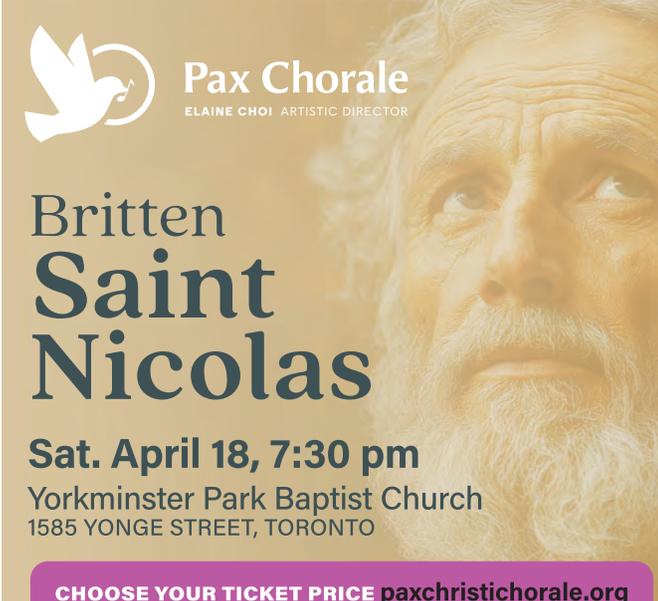
- Apr 21 12:10: **Nine Sparrows Arts Foundation.** *Lunchtime Chamber Music: Duo Esprit - Emily Chaing & Megan Chang, Pianos.* Yorkminster Park Baptist Church (Toronto), 1585 Yonge St. 416-922-1167 or www.yorkminsterpark.com. Free. Donations welcome.
- Apr 21 1:00: **St. James Cathedral.** *Tuesday Organ Recital.* Cathedral Church of St. James (Toronto), 106 King St. E. 416-364-7865 or www.stjamescathedral.ca/recitals. Free. Donations encouraged.

Wednesday April 22

- Apr 22 12:30: **Yorkminster Park Baptist Church.** *Noonday Organ Recital.* Yorkminster Park Baptist Church (Toronto), 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.
- Apr 22 7:00: **Kitchener-Waterloo Chamber Music Society.** *Quatuor Magenta.* Keffer Memorial Chapel, Wilfrid Laurier University, 75 University Ave. W., **Waterloo.** www.ticketscene.ca/kwcms. \$40; \$10(st).
- Apr 22 8:00: **Alliance Française de Toronto.** *Beltuner.* Alliance Française de Toronto - Spadina Theatre, 24 Spadina Rd. www.alliance-francaise.ca. \$18; \$16/sr/st; \$15(AFT loyalty card); \$12(ages 5-12); Free (ages under 5).

Thursday April 23

- Apr 23 12:00 noon: **Sound Break.** *Thelovious.* St. Lawrence Centre for the Arts - Jane Mallett Theatre, 27 Front St. E. www.tolive.com. Visit website for tickets and information.
- Apr 23 7:30: **Flato Markham Theatre.** *Abbamania with Night Fever.* 171 Town Centre Blvd., **Markham.** 905-305-7469 or www.flatomarkhamtheatre.ca. From \$65.
- Apr 23 7:30: **Musica Toronto.** *Steven Isserlis, Cello & Connie Shih, Piano.* St. Lawrence Centre for the Arts - Jane Mallett Theatre, 27 Front St. E. 416-366-7723 or www.music-toronto.com/concerts/isserslis-shin. From \$60.



Pax Chorale
ELAINE CHOI, ARTISTIC DIRECTOR

**Britten
Saint
Nicolas**

Sat. April 18, 7:30 pm
Yorkminster Park Baptist Church
1585 YONGE STREET, TORONTO

CHOOSE YOUR TICKET PRICE paxchristichorale.org



**Toronto Classical Singers
and Dr. John Holland, Artistic Director present:**

MOZART
Vesperae Solennes de Confessore

DVORAK
Mass in D op. 86

DVORAK
Psalm 149, op. 79

Featuring:
Grace Quinsey, soprano
Catharin Carew, alto
Alexander Cappellazzo, tenor
Christopher Dunham, baritone

Toronto Classical Orchestra

4:00 PM APRIL 19th
CHRIST CHURCH DEER PARK
1570 YONGE ST

For tickets: TorontoClassicalSingers.ca/tickets



Music
TORONTO

Apr 23
STEVEN ISSERLIS & CONNIE SHIH



music-toronto.com

- Apr 23 7:30: **Northumberland Learning Connection.** *Magic of Music: Songs of Protest – Music for Change.* Cobourg Columbus Community Centre, 232 Spencer St. E., Cobourg. www.connectnlc.ca. \$25.
- Apr 23 7:30: **Toronto Symphony Orchestra.** *Tchaikovsky's Fifth.* Roy Thomson Hall, 60 Simcoe St. www.tso.ca or 416-598-3375. From \$65. Also Apr 25(7:30pm) & 26(3pm).
- Apr 23 8:00: **AEG.** *The Last Dinner Party Plus support Florence Road.* Massey Hall, 178 Victoria St. www.masseyhall.mhrth.com/tickets/the-last-dinner-party. From \$88.

HALLELUJAH SIM.

APRIL 23, 2026
KOERNER HALL

WORKS BY
BEN NOBUTO
CHRIS PAUL HARMAN
POUL RIDERS
MISATO MOCHIZUKI

ESPRIT ORCHESTRA

- Apr 23 8:00: **Esprit Orchestra.** *Hallelujah Sim.* Royal Conservatory of Music - TELUS Centre - Koerner Hall, 273 Bloor St. W. www.espritorchestra.com/events/hallelujah-sim. From \$20. 7:15pm - Pre-concert musical insights with Alexina Louie & guests.
- Apr 23 8:00: **We Are In The Future.** *Ichiko Aoba.* Massey Hall, 178 Victoria St. www.masseyhall.mhrth.com/tickets/ichiko-aoba. From \$56.
- Apr 23 8:00: **We Are In The Future/Not Dead Yet.** *Waxahatchee & MJ Lenderman with Brennan Wedl.* Massey Hall, 178 Victoria

St. www.masseyhall.mhrth.com/tickets/waxahatchee-mj-lenderman. Visit website for tickets and information.

Friday April 24

- Apr 24 12:10: **Music at St Andrew's/Guitar Society of Toronto.** *Noontime Recital.* St. Andrew's Presbyterian Church (Toronto), 73 Simcoe St. 416-593-5600, x5 or www.standrewstoronto.org. Free. Donations welcome.
- Apr 24 7:00: **Hugh's Room.** *Tom Rush.* Hugh's Room Live - Green Sanderson Hall, 296 Broadview Ave. 647-347-4769 or www.showpass.com/tom-rush-2. \$70; \$45(sts/arts/underemployed).
- Apr 24 7:00: **Jazz at Durbar.** *The Matt Pines Trio.* Featuring Rebecca Enkin on vocals. Durbar Indian Restaurant, 2469 Bloor St. W. 416-762-4441 or www.durbar.ca. No cover. Reserve a table for dinner or come by for a drink at the bar.

ENCIRCLING THE WORLD - CLARINETS!



APR 24

NORTH WIND CONCERTS

northwindconcerts.com

- Apr 24 7:30: **North Wind Concerts.** *Encircling the World – Clarinets!* Heliconian Hall, 35 Hazelton Ave. www.bemused-network.com/events/detail/1060. Pay-What-You-Wish.
- Apr 24 8:00: **Flato Markham Theatre.** *Men of the Deep.* 171 Town Centre Blvd., Markham. 905-305-7469 or www.flatomarkhamtheatre.ca. From \$15.
- Apr 24 8:00: **Show One Productions.** *The Tragedy of Hamlet, Prince of Denmark.* Elgin and Wintergarden Theatre Centre - Elgin Theatre, 189 Yonge St. www.ticketmaster.ca/the-tragedy-of-hamlet-prince-of-tickets/artist/3086227. From \$64. Also Apr 25(8pm) & 26(2pm).

Saturday April 25

- Apr 25 3:00: **Toronto Symphony Orchestra.** *TSYO: Rachmaninoff Symphony No.2.* Roy Thomson Hall, 60 Simcoe St. www.tso.ca or 416-598-3375. \$24.
- Apr 25 7:00: **Aurora Cultural Centre.** *Mark Fewer's "The Seasons" with the Uoff String Virtuosi.* Aurora Town Square - Davide De Simone Performance Hall, 50 Victoria St., Aurora. 365-500-3313 or www.auroraculturalcentre.ca. \$45; \$15(st).

- Apr 25 7:30: **Chorus Niagara.** *Mystical Songs.* FirstOntario Performing Arts Centre - Partridge Hall, 250 St. Paul St., St. Catharines. www.firstontariopac.ca. \$68(Diamond); \$52(adult); \$48(sr); \$35(under 35) \$15(university/college st/child under 15); \$5(high-school st with valid ID).
- Apr 25 7:30: **Guitar Society of Toronto.** *Toronto Guitar Weekend.* St. Andrew's Presbyterian Church (Toronto), 73 Simcoe St. www.guitarsocietyoftoronto.com. Visit website for tickets and information. Get details from GST
- Apr 25 7:30: **Mississauga Chamber Singers.** *Carmina Burana.* Christ First United Church, 151 Lakeshore Rd. W., Mississauga. www.mcsingers.ca or 647-549-4524. \$30; \$15(under age 18).
- Apr 25 7:30: **Royal Conservatory of Music.** *The Glenn Gould School Piano Showcase.* Royal Conservatory of Music - TELUS Centre - Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/events-and-performances/the-glenn-gould-school-piano-showcase-(13). \$20.
- Apr 25 7:30: **Toronto Symphony Orchestra.** *Tchaikovsky's Fifth.* Roy Thomson Hall, 60 Simcoe St. www.tso.ca or 416-598-3375. From \$65. Also Apr 23(7:30pm) & 26(3pm).
- Apr 25 8:00: **Flato Markham Theatre.** *Jeans 'n Classics: Strange Magic - The Music of ELO.* 171 Town Centre Blvd., Markham. 905-305-7469 or www.flatomarkhamtheatre.ca. From \$15.
- Apr 25 8:00: **Massey Hall.** *AHI.* TD Music Hall, 178 Victoria St. 416-823-9193 or www.tdmusicall.mhrth.com/tickets/ahi. \$32.
- Apr 25 8:00: **Mississauga Symphony Orchestra.** *Brass Transit: The Music of Chicago.* Living Arts Centre, 4141 Living Arts Dr., Mississauga. www.mississaugasympphony.ca. From \$55.
- Apr 25 8:00: **Royal Conservatory of Music.** *Danilo Pérez, John Patitucci, and Brian Blade.* Royal Conservatory of Music

- TELUS Centre - Koerner Hall, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/events-and-performances/danilo-perez-john-patitucci-and-brian-blade. \$65.
- Apr 25 8:00: **Show One Productions.** *The Tragedy of Hamlet, Prince of Denmark.* Elgin and Wintergarden Theatre Centre - Elgin Theatre, 189 Yonge St. www.ticketmaster.ca/the-tragedy-of-hamlet-prince-of-tickets/artist/3086227. From \$64. Also Apr 24(8pm) & 26(2pm).
- Apr 25 8:00: **The Old Mill.** *Shania Twain Tribute Dinner & Dance featuring Carla Sacco.* Old Mill Toronto - Restaurant, 21 Old Mill Rd. www.oldmilltoronto.com. Visit website for information.
- Apr 25 8:00: **TO Live.** *Béla Fleck, Edmar Castañeda & Antonio Sánchez - BEATrio.* Meridian Arts Centre - George Weston Recital Hall, 5040 Yonge St. www.tolive.com/Event-Details-Page/reference/BEATrio-2026. From \$45.

Sunday April 26

- Apr 26 2:00: **HCA Dance + Theatre.** *Performing Arts Sunday Series (PASS): Quatuor Magenta.* Hamilton Conservatory for the Arts - Black Box Theatre, 126 James St. S., Hamilton. 905-528-4020 or www.hcadance-theatre.com/events/quatuor-magenta. \$35; \$25(sr); \$50(supporter).
- Apr 26 2:00: **Show One Productions.** *The Tragedy of Hamlet, Prince of Denmark.* Elgin and Wintergarden Theatre Centre - Elgin Theatre, 189 Yonge St. www.ticketmaster.ca/the-tragedy-of-hamlet-prince-of-tickets/artist/3086227. From \$64. Also Apr 24(8pm) & 25(8pm).
- Apr 26 3:00: **Intrada Brass of Oakville.** *The Rouges Gallery.* St. John's United Church (Oakville), 262 Randall St., Oakville. intradabrass@gmail.com. E-mail for information.
- Apr 26 3:00: **Royal Conservatory of Music.** *Lisa Batashvili, Violin - with Giorgi Gigashvili, Piano.* Works by Beethoven,

PASS
PERFORMING ARTS SUNDAY SERIES

HCA DANCE + THEATRE



QUATUOR MAGENTA

Sunday, April 26, 2026 at 2 PM HCA Black Box Theatre
For tickets: HCADanceTheatre.com 905-528-4020

Toronto Beach Choral
Mervin W. Fick, Artistic Director

Carl Orff
Carmina Burana

SUNDAY, APRIL 26, 2026, 7:30PM
KINGSTON ROAD UNITED CHURCH
975 KINGSTON ROAD, TORONTO
www.TORONTOBEACHCHORALE.com




Bartók, Franck, and Ioseb Bardanashvili. Royal Conservatory of Music - TELUS Centre - Koerner Hall, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com. From \$60.

- Apr 26 3:00: **Toronto Symphony Orchestra. Tchaikovsky's Fifth.** Roy Thomson Hall, 60 Simcoe St. www.tso.ca or 416-598-3375. From \$65. Also Apr 23(7:30pm) & 25(7:30pm). TSO Chamber Soloists performance on Apr 16(1:45pm).

- Apr 26 3:30: **Vesnivka Choir/Toronto Ukrainian Male Chamber Choir. Chornobyl 40: Commemorating the 40th Anniversary of the Chornobyl Disaster in Ukraine.** St. Paul's Basilica (Toronto), 83 Power St. www.Chornobyl40.eventbrite.ca/ 416-617-2736 / 647-229-9531. \$40; Free (under 16).

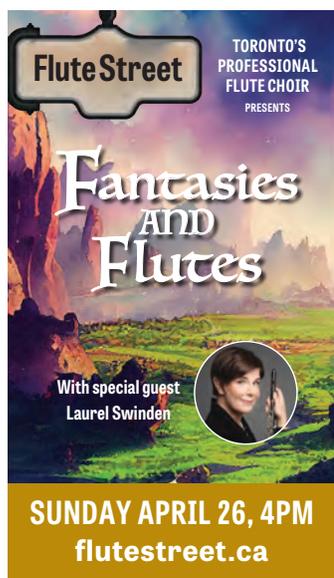
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The Passing of the Year

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Sunday, April 26 at 4:00PM
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- Apr 26 4:00: **Elora Singers. The Passing of the Year.** St. George's Anglican Church (Guelph), 99 Woolwich St., **Guelph**. 519-846-0331 or www.elorasingers.ca. \$50; \$20(st); \$10(child).



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Fantasies AND Flutes

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Laurel Swinden

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- Apr 26 4:00: **Flute Street. Fantasies and Flutes.** St. Andrew's United Church (Bloor St., Toronto), 117 Bloor St. E. 416-462-9498 or www.flutestreet.ca. Call or visit website for information.

- Apr 26 7:30: **Toronto Beach Chorale. Carmina Burana.** Kingston Road United Church (Toronto), 975 Kingston Rd. www.toronto-beachchorale.com/2025-26-season. \$35; \$25(youth).

Tuesday April 28

- Apr 28 12:10: **Nine Sparrows Arts Foundation. Lunchtime Chamber Music: Rising Stars Recital Featuring Students from the Glenn Gould School.** Yorkminster Park Baptist Church (Toronto), 1585 Yonge St. 416-922-1167 or www.yorkminsterpark.com. Free. Donations welcome.

- Apr 28 1:00: **St. James Cathedral. Tuesday Organ Recital.** Cathedral Church of St. James (Toronto), 106 King St. E. 416-364-7865 or www.stjamescathedral.ca/recitals. Free. Donations encouraged.

- Apr 28 7:30: **Ancaster Memorial Arts Centre. Sisters in Song: Angeliqe Francis.** 357 Wilson St. E., **Ancaster**. 905-304-3232 or www.memorialarts.ca/sisters-in-song/angelique-francis. \$59.

- Apr 28 7:30: **Grand Theatre. Come From Away.** Grand Theatre (London) - Auburn Stage, 471 Richmond St., **London**. 519-672-8800 or www.grandtheatre.com/event/come-away. From \$45. Various times from Apr 28 to May 24.

- Apr 28 8:00: **Live Nation. Zinadelphia.** TD Music Hall, 178 Victoria St. 416-823-9193 or www.tdmusicall.mhrth.com/tickets/zinadelphia. From \$37.

Wednesday April 29

- Apr 29 12:30: **Yorkminster Park Baptist Church. Noonday Organ Recital.** Yorkminster Park Baptist Church (Toronto), 1585 Yonge St. www.yorkminsterpark.com. Free. Donations welcome.

- Apr 29 8:00: **Live Nation. Calum Scott - The Avenoir Tour.** Massey Hall, 178 Victoria St. www.masseyhall.mhrth.com/calum-scott. From \$53.

Thursday April 30

- Apr 30 12:00 noon: **Sound Break. Nat Beja Trio.** Meridian Arts Centre, 5040 Yonge St., **North York**. www.tolive.com. Visit website for tickets and information.

- Apr 30 7:30: **Tafelmusik Baroque Orchestra. Hearing Her Voice.** Trinity St. Paul's United Church and Centre for Faith, Justice



HEARING HER VOICE

APRIL 30 - MAY 3

Jeanne Lamon Hall
Trinity-St. Paul's Centre

tafelmusik.org

TAFELMUSIK ✦

and the Arts, 427 Bloor St. W. 416-408-0208 or www.tafelmusik.org. From \$23.50. Also May 1(8pm), 2(8pm) & 3(3pm).

- Apr 30 7:30: **Toronto Symphony Orchestra. Rachmaninoff Piano Concerto No.3.** Roy Thomson Hall, 60 Simcoe St. www.tso.ca or 416-598-3375. From \$69. Also May 1(7:30pm).

Friday May 1

- May 01 11:00am: **Hamilton Philharmonic Orchestra. Talk & Tea: Rachmaninoff and Tchaikovsky.** FirstOntario Concert Hall (Hamilton), 1 Summers Ln., **Hamilton**. www.hpo.org/event/talk-tea-rachmaninoff-and-tchaikovsky. \$17.

- May 01 12:10: **Music at St. Andrew's. Noontime Recital.** St. Andrew's Presbyterian Church (Toronto), 73 Simcoe St. 416-593-5600 x5 or www.standrewstoronto.org. Free. Donations welcome.

- May 01 7:30: **Toronto Symphony Orchestra. Rachmaninoff Piano Concerto No.3.** Roy Thomson Hall, 60 Simcoe St. www.tso.ca or 416-598-3375. From \$69. Also Apr 30(7:30pm).

- May 01 8:00: **Exultate Chamber Singers. Songs of the Stage and Screen.** Calvin Presbyterian Church (Toronto), 26 Delisle Ave. www.zeffy.com/en-CA/ticketing/music-of-the-stage-and-scren. Pay What You Will. Suggested prices \$20 & \$40.

- May 01 8:00: **Royal Conservatory of Music. Royal Conservatory Orchestra with Earl Lee, Conductor.** Royal Conservatory of Music - TELUS Centre - Koerner Hall, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/performance. From \$25.

- May 01 8:00: **Tafelmusik Baroque Orchestra. Hearing Her Voice.** Trinity St. Paul's United Church and Centre for Faith, Justice and the Arts, 427 Bloor St. W. 416-408-0208 or www.tafelmusik.org. From \$23.50. Also Apr 30(7:30pm), May 2(8pm) & 3(3pm).

Saturday May 2

- May 02 2:30: **Bel Canto Singers. British Invasion.** Scarborough Bluffs United Church, 3739 Kingston Rd., **Scarborough**. www.belcantosingers.ca. \$25; \$5(child). Also 7:30pm.

- May 02 7:00: **Les AMIS Concerts. Chamber Music Concert.** Trinity United Church (Cobourg), 284 Division St., **Cobourg**. www.tickets.cobourg.ca/TheatreManager. \$40.

- May 02 7:30: **Barrie Concert Association. Tango Fantasia.** Hiway Pentecostal Church, 50 Anne St. N., **Barrie**. www.barrieconcerts.org or 705-436-1232. \$50; \$10(st).

- May 02 7:30: **Bel Canto Singers. British Invasion.** Scarborough Bluffs United Church, 3739 Kingston Rd., **Scarborough**. www.belcantosingers.ca. \$25; \$5(child). Also 2:30pm.

- May 02 7:30: **Hamilton Philharmonic Orchestra. Tchaikovsky's Fate.** FirstOntario Concert Hall (Hamilton), 1 Summers Ln., **Hamilton**. www.hpo.org/event/tchaikovskys-fate. From \$20. 6:30pm: Pre-concert talk.

- May 02 7:30: **London Symphonia. Beethoven, Shostakovich, and Marsh.** Metropolitan United Church (London), 468 Wellington St., **London**. www.london-symphonia.ca/beethoven-shostakovich-and-marsh. From \$26.

- May 02 7:30: **Orpheus Choir of Toronto. Sound / Space.** Runnymede United Church,

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Dakota Scott-Digout, Collaborative Pianist

Alex Cheung, violin Jean-Paul Desaulniers, violin

Laurence Schaufele, viola, mandolin Sybil Shanahan, cello

Jason Fowler, guitar

Saturday, May 2, 2026 ✦ 7:30 pm

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\$35 Gen. Adm. \$20 Students
www.vocachorus.ca

LIVE OR ONLINE | Mar 1 to May 7, 2026

432 Runnymede Rd. www.orpheuschoir-toronto.com/2025-2026-concert-season/. Visit website for tickets and information.

- May 02 7:30: **Scarborough Philharmonic Orchestra. *The Romantics.*** Salvation Army Scarborough Citadel Community Church, 2021 Lawrence Ave. E., **Scarborough**. 647-956-1182 or www.spo.ca. \$40; \$30(sr); \$15(st ages 14 & older); Free (children under 14).

- May 02 7:30: **Sinfonia Toronto. *The Emperor - Beethoven / Shostakovich / Bach.*** Meridian Arts Centre - George Weston Recital Hall, 5040 Yonge St. www.sinfoniatoronto.com. \$52; \$40(ages 60+); \$20(st).

- May 02 7:30: **Stratford Symphony Orchestra. *New and Distant Worlds.*** Avondale United Church (Stratford), 194 Avondale Ave., **Stratford**. 519-271-0990 or www.stratfordsymphony.ca. From \$10.

- May 02 7:30: **VOCAL Chorus of Toronto. *When Music Sounds.*** Eglinton St. George's United Church, 35 Lytton Blvd. www.vocchorus.ca. \$35; \$20(st).

- May 02 8:00: **Alliance Française de Toronto / Batuki Music Society. *Joyce N'Sana.*** Alliance Française de Toronto - Spadina Theatre, 24 Spadina Rd. www.alliance-francaise.ca. \$18; \$16(sr/st); \$15(AFT loyalty card); \$12(ages 5-12); Free (ages under 5).

- May 02 8:00: **Tafelmusik Baroque Orchestra. *Hearing Her Voice.*** Trinity St. Paul's United Church and Centre for Faith, Justice and the Arts, 427 Bloor St. W. 416-408-0208 or www.tafelmusik.org. From \$23.50. Also Apr 30(7:30pm), May 1(8pm) & 3(3pm).

Sunday May 3

- May 03 11:00am: **Xenia Concerts/City of Mississauga. *Ladom Ensemble.*** Living Arts Centre, 4141 Living Arts Dr., **Mississauga**. Rory McLeod at 437-441-7543 or Paolo Griffin at paolo.griffin@xeniainconcerts.com. Registration fee \$5. To eliminate financial barriers, we will refund your tickets when you attend the event. If you wish to donate your tickets, please let us know when you check in.

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Kerson Leong
violin
Bach, Ysaÿe & more
3:15pm May 3

- May 03 1:15: **Mooredale Concerts. *Music & Truffles KIDS: Kerson Leong, Violin.*** Walter Hall (University of Toronto), 80 Queen's Park. 416-922-3714 x103; 647-988-2102 (eve/wknd). \$30.

- May 03 3:00: **Hannaford Street Silver Band. *Gabriel's Sister.*** St. Lawrence Centre for the Arts - Jane Mallett Theatre, 27 Front St. E. www.hssb.ca/events/gabriels-sister/. From \$13.

- May 03 3:00: **Tafelmusik Baroque Orchestra. *Hearing Her Voice.*** Trinity St. Paul's United Church and Centre for Faith, Justice and the Arts, 427 Bloor St. W. 416-408-0208 or www.tafelmusik.org. From \$23.50. Also Apr 30(7:30pm), May 1(8pm) & 2(8pm).

- May 03 3:00: **Toronto Children's Chorus. *Journey East Music: Repertoire from Japan, Korea, China, Singapore, Malaysia, and the Philippines.*** Meridian Arts Centre - George Weston Recital Hall, 5040 Yonge St. 416-872-4255 or www.torontochildrenchorus.com/our-season#journey-east. \$45; \$30(ages 17 & under). NOTE: Tickets will be on sale in early Mar.

- May 03 3:15: **Mooredale Concerts. *Kerson Leong, Violin.*** Walter Hall (University of

Rezonance
Baroque Ensemble

Pallade & Marte

Sunday May 3rd, 4pm
rezonanceensemble.com

Toronto), 80 Queen's Park. 416-922-3714 x103; 647-988-2102 (eve/wknd). From \$40.

- May 03 4:00: **Rezonance Baroque Ensemble. *Pallade e Marte.*** St. David's Anglican Church (Toronto), 49 Donlands Ave. www.rezonanceensemble.com/concerts. Visit website for tickets & information.

- May 03 4:00: **St. Olave's Anglican Church. *To Live Like a Flower.*** St. Olave's Anglican Church (Toronto), 360 Windermere Ave. 416-769-5686 or watch live or later at www.youtube.com/StOlavesAnglicanChurch. Contributions appreciated.

**SUNDAY 3 MAY AT 4
Choral Evensong
for King Charles III**



followed by words and music
**TO LIVE
LIKE A FLOWER**
with St. Olave's Arts Guild

ST. OLAVE'S
ANGLICAN CHURCH

- May 03 5:00: **Nocturnes in the City. *Chamber Music Recital.*** St. Wenceslaus Church (Toronto), 496 Gladstone Ave. 416-481-7294. \$25.

Monday May 4

- May 04 7:30: **The Jeffery Concerts. *Chamber Music Concert.*** London Public Library - Wolf Performance Hall, 251 Dundas St., **London**. www.grandtheatre.com or 519-672-8800 or jefferyconcerts@gmail.com. \$40; Free(st).

Tuesday May 5

- May 05 12:00: **Nine Sparrows Arts Foundation. *Lunchtime Chamber Music: Frank Yu, Piano.*** Yorkminster Park Baptist Church (Toronto), 1585 Yonge St. 416-922-1167 or www.yorkminsterpark.com. Free. Donations welcome.

- May 05 1:00: **St. James Cathedral. *Tuesday Organ Recital.*** Cathedral Church of St. James (Toronto), 106 King St. E. 416-364-7865 or www.stjamescathedral.ca/recitals. Free. Donations encouraged.

ROY THOMSON HALL

HAYATO SUMINO,
piano
SAT MAY 2, 2026 • 8PM

- May 02 8:00: **Roy Thomson Hall. *Hayato Sumino, Piano.*** 60 Simcoe St. www.roythomsonhall.mhrth.com/tickets/hayato-sumino or 416-598-3375. From \$65.

Gabriel's SISTER
MAY 3 • 3 PM
JANE MALLET THEATRE

Karen Donnelly, Trumpet Soloist
Cynthia Johnston Turner, Conductor

HANNAFORD STREET SILVER BAND

MUSIC IN THE AFTERNOON 2025 2026

MAY 7, 2026 | 1.30 PM

FIERBOIS
Caitlin Broms-Jacobs, oboe
Madeline Hildebrand, piano

Oscar Peterson, Mozart,
David Braid and more

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Wednesday May 6

- May 06 2:00: **Toronto Symphony Orchestra. She's Got Soul.** Roy Thomson Hall, 60 Simcoe St. www.tso.ca or 416-598-3375. From \$51. Also May 6(7:30pm), 7(7:30pm).
- May 06 7:00: **Royal Conservatory of Music. Jane Archibald, Soprano, with Liz Upchurch, Piano.** Works by Brahms and Robert & Clara Schumann. Royal Conservatory of Music - TELUS Centre - Temerty Theatre, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com/events-and-performances. \$25.
- May 06 7:30: **Toronto Symphony Orchestra. She's Got Soul.** Roy Thomson Hall, 60 Simcoe St. www.tso.ca or 416-598-3375. From \$51. Also May 6(2pm), 7(7:30pm).

Thursday May 7

- May 07 1:00: **Trinity Bach Project. Bach & Wings.** Knox Presbyterian Church (Toronto), 630 Spadina Ave. 306-250-4256. \$35; \$25(Budget); \$15(st). Also May 13(7:30pm): St. John's York Mills & 2 other locations to be determined.
- May 07 1:30: **Women's Musical Club of Toronto. Music in the Afternoon: Fierbois.** Walter Hall (University of Toronto), 80 Queen's Park. 416-923-7052. \$50; Free(accompanying caregivers/st with ID).
- May 07 7:00: **Toronto Symphony Orchestra. She's Got Soul.** Roy Thomson Hall,

Music TORONTO

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Celebration of Small Ensembles

May 2
May 30
June 27

music-toronto.com

60 Simcoe St. www.tso.ca or 416-598-3375. From \$51. Also May 6(2pm & 7:30pm).

- May 07 8:00: **Massey Hall/Departure Festival. Good Grief Presents: The Inner Circle Songwriting Showcase.** TD Music Hall, 178 Victoria St. 416-823-9193 or www.tdmusic-hall.mhrth.com/tickets/good-grief. \$30.

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MUSIC THEATRE: alphabetical by presenter

- **Against the Grain Theatre.** *Canuck Cantatas.* The Redwood Theatre, 1300 Gerrard Ave. E. www.atgtheatre.com/upcoming. Apr 10(8pm), 11(8pm) & 12(3pm).
- **Arcady Ensemble.** *Arcady Opera Showcase.* Waterford Old Town Hall, 76 Main St. S., Waterford. www.arcady.ca/performance/upcoming or info@arcady.ca or 519-428-3185. Mar 14.
- **Canadian Children's Opera Company.** *Alice in Wonderland.* The Fleck at Harbourfront Centre Theatre, 231 Queen's Quay West. 416-973-4000. Mar 6(7:30pm), 7(3pm & 7:30pm), 8(4pm).
- **Canadian Opera Company.** *Vocal Series: 25th Anniversary Performance of Dean Burry's The Brothers Grimm.* Free. Mar 18(12pm). *Dance Series: Highlights from A Midsummer Night's Dream.* Ballet Jörgen. Free. Mar 25(12pm) Richard Bradshaw Amphitheatre, Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.coc.ca/freeconcerts.
- **dance Immersion/TO Live.** ZAYYO. Includes performance, talk-back & reception. Meridian Arts Centre, 5040 Yonge St., North York. www.danceimmersion.ca/zayo. Mar 13(8pm), 14(8pm); 15(2pm): Performance.
- **Fonitika Vocal Ensemble.** *City by the Lake: A New Canadian Musical* - at Heliconian Club, 35 Hazelton, Ave., Toronto. www.eventbrite.ca/e/city-by-the-lake-a-new-canadian-musical-tickets-1980119129620
- Mar 6. **Grand Theatre, London.** *Come From Away.* Apr 28-May 24. *Piaf/Dietrich.* Mar 1-7. Grand Theatre - Auburn Stage, 471 Richmond St., London. 519-672-8800. www.grandtheatre.com/event
- **Hamilton Festival Theatre Company/Theatre Aquarius/The Staircase.** *Frost Bites.* Theatre Aquarius, 190 King William St., Hamilton; Bernie Morelli Recreation Centre, 876 Cannon St. E., Hamilton; The Staircase Theatre + Lounge, 27 Dundurn St. N., Hamilton. www.hftco.ca/frost-bites. Mar 1-8.
- **Mirvish. & Juliet.** Created by Canadian David West Read and starring an all-Canadian cast. Royal Alexandra Theatre, 260 King St. W. www.mirvish.com. Extended to July 5.
- **Mirvish.** *Shucked.* Princess of Wales Theatre, 300 King St. W. www.mirvish.com. Mar 3-Apr 5.
- **Mirvish.** *Some Like It Hot.* CAA Ed Mirvish Theatre, 244 Victoria St. www.mirvish.com. Mar 1-15.
- **National Arts Centre, Azrieli Studio.** *After the Rain by Rose Napoli and Suzy Wilde.* www.nac-cna.ca/en/event/38312. Mar 1-7.
- **National Ballet of Canada.** *Flight Pattern / Suite en Blanc.* Four Seasons Centre for the Performing Arts, 145 Queen St. W. www.national.ballet.ca/productions. Mar 1(2pm), 4(7:30pm); 5(2pm & 7:30pm); 6(7:30pm).
- **New Music Concerts/Tapestry Opera.** *Ana Sokolović's Love Songs.* Nancy and Ed Jackman Performance Centre, 877 Yonge St. www.tapestryopera.my.salesforce-sites.com/ticket. Mar 26(7pm), 27(7pm), 28(4pm), 29(2pm).
- **North Toronto Players.** *Starship Pinafore, or, The Lass that Loved a Trekkie.* Todmorden Mills - Papermill Theatre, 67 Pottery Rd. 905-274-2863 or www.northtorontoplayers.com/

- tickets. Mar 6, 7(7:30pm); 8(2pm); 13(7:30pm); 14(2pm & 7:30pm); 15(2pm).
- **Opera Atelier.** *Pelléas et Mélisande.* Royal Conservatory of Music - TELUS Centre - Koerner Hall, 273 Bloor St. W. 416-703-3767 x700 or www.OperaAtelier.com/shows. Apr 15, 16, 18(7:30pm) & 19(2:30pm).
- **Opera Q/Tapestry Opera.** *La Maupin Premiere.* Nancy and Ed Jackman Performance Centre, 877 Yonge St. www.operaqto.com/la-maupin. Mar 14(7pm). Digital access Mar 14-Apr 14.
- **Opera York.** *Lucia di Lammermoor.* Richmond Hill Centre for the Performing Arts, 10268 Yonge St., Richmond Hill. www.operayork.com or 905-787-8811. Mar 1(2pm).
- **Piano Lunaire.** *Room of Keys: A New Monodrama.* nanoSTAGE, 1001 R Bloor St. W. 416-825-2744. Limited seating! Apr 10,11(7:30pm), 12(2pm & 7:30pm).
- **Royal Conservatory of Music.** *Glenn Gould School Spring Opera: Il cambiale di matrimonio & Gianni Schicchi.* Koerner Hall, 273 Bloor St. W. 416-408-0208 or www.rcmusic.com. Mar 18(7:30pm) & 20(7:30pm).
- **Shaw Festival.** *Funny Girl.* Festival Theatre. www.shawfest.ca. Apr 24-Oct 3.
- **Shifting Ground Collective.** *The Drowsy Chaperone.* Theatre Passe Muraille, 16 Ryerson Ave. www.shiftinggroundcollective.com/drowsy. Mar 7-21. At 7:30pm except Fri Mar 11, 15 & 21 at 2pm.
- **Show One Productions.** *The Tragedy of Hamlet, Prince of Denmark.* Elgin Theatre, 189 Yonge St. www.ticketmaster.ca/the-tragedy-of-hamlet-prince-of-tickets/artist/3086227. Apr 24 and 25(8pm), & 26(2pm).
- **Theatre Aquarius/Thousand Islands Playhouse.** *It's a Good Life If You Don't Weaken.* theatreaquarius.org. Apr 22-May 16.
- **Theatre Sheridan.** *The Drowsy Chaperone.* https://www.sheridancollege.ca/theatre. Mar 30-Apr 11.
- **Theatre Sheridan/Musical Stage Company.** *In Real Life.* Music & Lyrics by Kevin Wong. Book & Lyrics by Nick Green. www.sheridancollege.ca/theatre Mar 31-Apr 11.
- **Toronto Operetta Theatre.** *A Night in Venice.* St. Lawrence Centre for the Arts - Jane Mallett Theatre, 27 Front St. E. 416-366-7723 or www.tolive.com or www.ticketmaster.ca. Apr 17(7:30pm), 18 & 19(3pm).
- **Toronto Sketch Comedy Festival.** *Amish Famous: The Musical.* https://torontosketchfest.com/2026-festival/#/en/show/3903/Amish-Famous-The-Musical. Mar 3, 5 & 14.
- **Toronto Symphony Orchestra.** She Holds Up the Stars. Roy Thomson Hall, 60 Simcoe St. www.tso.ca or 416-598-3375. FApr 19(1:30pm & 4pm).
- **TYT Theatre.** *You're a Good Man Charlie Brown.* Wychwood Theatre, 76 Wychwood Ave. www.tytttheatre.com. From \$33. Sat & Sun to Mar 22 @ 11am & 3:30pm.
- **University of Toronto Faculty of Music.** *U of T Opera: The Rape of Lucretia.* Harbourfront Centre Theatre, 235 Queens Quay W. www.music.utoronto.ca. Mar 12(7:30pm), 13(7:30pm), 14(7:30pm), 15(2:30pm).
- **VOICEBOX: Opera in Concert.** *Lost in the Stars.* Trinity St. Paul's United Church. Jeanne Lamont Hall, 427 Bloor St. W. www.rcmusic.com/tickets/seats/408401 or 416-408-0208. Mar 21(3pm).

ETCETERA: workshops, masterclasses and more

The ETCETERAS are listings for **date-related events** - live and virtual - that are of musical interest but which are not performances. This includes, for example, conferences and symposia, masterclasses, workshops, and film screenings. Just like our daily concert listings, the ETCETERAS are updated weekly online, and are free of charge. Please contact our listings team for more information at etc@thewholenote.com.

Please note that the ETCETERAS do not include audition and recruitment notices or job postings. To promote these opportunities, please contact advertising@thewholenote.com.

- **Mar 03 6:00: University of Toronto Faculty of Music.** Masterclass: *Miriam Khalil, Soprano.* Walter Hall (University of Toronto), 80 Queen's Park. www.music.utoronto.ca. Free.
- **Mar 07 10:30am: Toronto Mendelssohn Choir.** *Singsation: Bach's Passions - Drama, Devotion, and Music.* Led by Jean-Sébastien Vallée. Yorkminster Park Baptist Church (Toronto), 1585 Yonge St. www.tmchoir.org or 416-598-0422. \$15(online); \$20(at door). Workshop open to all singing abilities.
- **Mar 08 7:00: Dr. Mike Daley.** *Dr. Mike Daley Presents: The Story of The Doors.* Told by a renowned music historian with songs performed live by a four-piece band. Church of the Redeemer (Toronto), 162 Bloor St. W. [\\$44](http://www.eventbrite.ca/e/dr-mike-daley-presents-the-story-of-the-doors-evening-show-tickets-1982558055513).
- **Mar 19 1:00: University of Toronto Faculty of Music.** Brass Chamber Music Masterclass: *Jamie Somerville, Hornist & Conductor.* Walter Hall (University of Toronto), 80 Queen's Park. www.music.utoronto.ca. Free.
- **Mar 19 3:30: University of Toronto Faculty of Music.** *Neville Austin Graduate Colloquium Series: Daphne Leong (University of Colorado Boulder).* Edward Johnson Building, University of Toronto, 80 Queen's Park. www.music.utoronto.ca. Free.
- **Mar 19 7:30: Northumberland Learning Connection.** *Magic of Music: CBC Radio's Tom Allen at Victoria Hall - "Who Loads the Canon?"*. Tom Allen, host & musicologist.

Victoria Hall, 55 King Street W., Cobourg. [\\$25](http://www.connectnlc.ca).

- **Mar 20 11:00am: University of Toronto Faculty of Music.** Masterclass: *Simon Blendis, Violin.* Walter Hall (University of Toronto), 80 Queen's Park. www.music.utoronto.ca. Free.
- **Mar 20 7:30: Hamilton Philharmonic Orchestra.** *Inside the Orchestra: Ravel.* Sit on stage for a rehearsal of Ravel's *Le Tombeau de Couperin*. Music Director James Kahane hosts this unique event. FirstOntario Concert Hall (Hamilton), 1 Summers Ln., Hamilton. [\\$25](http://www.hpo.org/event).
- **Mar 23 7:00: University of Toronto Faculty of Music.** Masterclass: *Simon Blendis, Violin.* Edward Johnson Building, University of Toronto, 80 Queen's Park. www.music.utoronto.ca. Free.
- **Mar 26 1:00: University of Toronto Faculty of Music.** Brass Chamber Music Masterclass: *Jamie Somerville, Hornist & Conductor.* Walter Hall (University of Toronto), 80 Queen's Park. www.music.utoronto.ca. Free.
- **Mar 26 3:30: University of Toronto Faculty of Music.** *Neville Austin Graduate Colloquium Series: Matt Rahaim (University of Minnesota).* Edward Johnson Building, University of Toronto, Room 130, 80 Queen's Park. www.music.utoronto.ca. Free.
- **Mar 26 7:30: Northumberland Learning Connection.** *Magic of Music: AI - Disruptor or Revolution?* Gregory Lee Newsome, presenter. Cobourg Columbus Community Centre, 232 Spencer St. E., Cobourg. [\\$25](http://www.connectnlc.ca).

[\\$25](http://connectnlc.ca).

- **Apr 09 7:30: Northumberland Learning Connection.** *Magic of Music: Canada's Guitar - Six String Nation.* Jowli Taylor, presenter. Cobourg Columbus Community Centre, 232 Spencer St. E., Cobourg. [\\$25](http://www.connectnlc.ca).
- **Apr 10 2:00: Northumberland Learning Connection.** *Magic of Music: How We Respond to Music.* Mary Lee, presenter. Cobourg Public Library, 200 Ontario St., Cobourg. [\\$25](http://www.connectnlc.ca).
- **Apr 16 7:30: Northumberland Learning Connection.** *Magic of Music: Music & Healthy Aging.* Dr. Frank Russo, presenter. Cobourg Columbus Community Centre, 232 Spencer St. E., Cobourg. [\\$25](http://www.connectnlc.ca).
- **Apr 19 3:00: Southern Ontario Chapter of the Hymn Society.** *Then Let Us Sing: Hymn Sing and Presentation.* Clinicians Dr Debbie Fingas and Dawn Duncliffe introduce *Then Let Us Sing!*, the new United Church of Canada Hymnal Supplement, and lead singing

through selections. www.sochs.org. Free. Register online for in-person or online attendance by Apr 15. St. Andrew's United Church (Bloor St., Toronto).

- **Apr 23 7:30: Northumberland Learning Connection.** *Magic of Music: Songs of Protest - Music for Change.* Alan Cross, presenter. Cobourg Columbus Community Centre, 232 Spencer St. E., Cobourg. [\\$25](http://www.connectnlc.ca).
- **Apr 30 7:30: Northumberland Learning Connection.** *Magic of Music: The Evolution of the Music Business.* Stephen Stohn, presenter. Cobourg Columbus Community Centre, 232 Spencer St. E., Cobourg. [\\$25](http://www.connectnlc.ca).
- **May 01 11:00am: Hamilton Philharmonic Orchestra.** *Talk & Tea: Rachmaninoff and Tchaikovsky.* Abigail Richardson-Schulte, host. FirstOntario Concert Hall (Hamilton), 1 Summers Ln., Hamilton. [\\$17](http://www.hpo.org/event/talk-tea-rachmaninoff-and-tchaikovsky).

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2026 Summer Music Education Profiles

Welcome to the 2026 edition of *WholeNote's* Summer Music Education guide. Whether you are an avid amateur musician, professional, or looking for music education programs for children and youth, it's time to start planning your summer musical activities. Don't delay, as some have application deadlines coming up! The profiles below represent what we've received by our current print deadline, but we'll be posting profiles to thewholenote.com under our "Who's Who" section as more arrive. If you'd like to be part of this (or any other) *WholeNote* directory, please contact advertising@thewholenote.com

• CAMMAC Music Centre Summer Music Retreats

Harrington, QC
June 28 to August 23, 2026

Contact: Customer Service
819-687-3938 / 1-888-622-8755, x25
reservations@cammac.ca
www.cammac.ca/en/summer-music-retreats
Deadline: Registrations begin in March 2026.
Cost: \$1200-\$2000 per adult, for the full program including lodging, meals and music program
Residential Program

Immerse yourself in the best of what nature and music have to offer! Pair your summer vacation with a unique musical experience in the heart of the Laurentians. Each of our eight one-week immersive programs features a different theme, including classical, jazz, Broadway, blues, world music and more. Amateur musicians of all levels (beginner to advanced) will enjoy a diverse selection of classes and activities: chamber music, choir, various instrumental and vocal workshops and masterclasses, early music ensembles, orchestra, Broadway theatre, cello/piano/sax/harp/vocal intensive programs, song writing, art classes, yoga, tai chi, swimming, tennis and more. Kids, teens, and adults participate in separate programs, allowing everyone to play, learn, relax, and grow according to their own rhythm.

• Collingwood Music Festival 5-day Youth Masterclass

Osler Bluff Ski Club, The Blue Mountains, ON
July 6 to 10, 2026

Contact: Liesbeth Halbertsma
705-416-1317
liesbeth@collingwoodfestival.com
www.collingwoodfestival.com/event/masterclass-2026
Deadline: March 15, 2026
Cost: \$299
Residential Program

Discover, create, and perform!
The Collingwood Music Festival invites musicians aged 25 and under to audition for an immersive 5-day masterclass.

Personalized instruction, mentorship from internationally recognized artists in a focused, supportive learning environment. Including private lessons, collaborative coaching, and performance preparation. Culminating in a final public concert. Set on the beautiful Niagara Escarpment, the masterclass also incorporates outdoor activities.

Faculty : Andrea Ludwig, Gino Quilico (voice), Sharon Lee (violin), Daniel Vnukowski (piano)

Trio in Residence: Gryphon Trio

Auditions: Register online and submit a 5–10-minute unedited audition video by March 15, 2026, to liesbeth@collingwoodfestival.com.

Missed the deadline? Contact us by email.

• JazzWorks Annual Composers' Symposium/ Practice Retreat & Jazz Camp

CAMMAC Music Centre, Harrington, QC
August 24-27 & August 27-30, 2026

Contact: Catherine Schwartz
613-220-3819
jazz@jazzworkscanada.com
www.jazzworkscanada.com
Deadline: July 1, 2026
Cost: Varies - see website
Residential Program

Boasting a highly esteemed international faculty, JazzWorks' annual Composers' Symposium/Practice Retreat and Jazz Camp are open to adult community musicians and talented youth. Join us at the beautiful Lac MacDonald in Quebec for one or both of these residential summer camps and take your musicianship to the next level!

Aug 27-30: Our 3-day Jazz Camp includes workshops, vocal intensives, combo practices, jazz theory and history, masterclasses, jam sessions and performances for community jazz musicians of all levels.

Aug. 24-27: Unique in Canada, our 3-day Composers' Symposium/Practice Retreat offers two options: participants can work on original compositions and perform them with professional musician-educators or choose to get away from everyday commitments for quality practice time.

• Lake Field Music

Laurier University, Waterloo, ON
August 16-23, 2026

Contact: Andrew Wolf
647-692-3463
info@lakefieldmusic.ca
www.lakefieldmusic.ca
Deadline: June 30, 2026
Cost: See website
Residential, Day Programs

LFM camp brings together adult amateur musicians of all ages with intermediate to advanced skills in a friendly and supportive environment. The one-week program focuses on classical and jazz with a sampling of folk and popular music. Participants build their own program from 50+ workshops, choirs and instrumental ensembles from chamber, jazz and pop groups to bands and orchestra. Led by 20+ experienced instructors specializing in vocals, strings, woodwinds, brass, piano, guitar, bass and percussion. Classes for beginners are also offered for those wanting to try something new. Evening concerts provide performance opportunities and a chance to hear the instructors. Located in Laurier's air-conditioned music building, concert hall, residence and dining hall. All inclusive.

• Music at Port Milford

Prince Edward County, ON
July 5 to 11, 2026: Junior Program
July 12 to August 2nd: Senior Program

Contact: Meg Hill
914-439-5039
director@musicatportmilford.org
www.musicatportmilford.org
Deadline: Rolling Admissions
Cost: \$940 to \$1275/week
Residential Program

Summer 2026 Chamber Music Academy in Prince Edward County, ON, since 1987. Strings & Piano, Ages 10-19.

Immersive chamber music program on the shores of Lake Ontario, celebrating 40 summer seasons. Resident faculty include the Thalea Quartet, Tokai Quartet, principal players of the Toronto Symphony and Canadian Opera Company Orchestra, and pianists Angela Park, Madeline Hildebrand, and Mikael Darmanie.

● Stratford Summer Music Academies

The Avondale, Stratford, ON
July 13 to August 1, 2026

Contact: Crystal L. Spicer
519-271-2101
info@stratfordsummermusic.ca
www.stratfordsummermusic.ca

Deadline: April 15, 2026

Cost: \$800 before March 1, 2026, \$900 after March 1
Residential, Day Programs

Stratford Summer Music offers a jazz program and a vocal program during its summer season. Visit the links below for more information or to apply to one of our academies:

Jazz Academy: www.stratfordsummermusic.ca/jazz-academy

Vocal Academy: www.stratfordsummermusic.ca/vocal-academy

● Summer Music Theatre and Opera Intensives

Oakwood & St. Clair, Toronto, ON
July 13 to August 16, 2026

Contact: Denise Williams
416-898-6538
directors@nostringstheatre.com
www.nostringstheatre.com

Deadline: May 30, 2026

Cost: \$1500

Day Program (9:30AM to 4:30PM)

Are you a teen with a passion for the performing arts? Or an emerging artist seeking to further develop your opera craft? Check out our Summer Music Theatre and Opera Intensive Programs, designed for artists who want to further develop their performing arts skills. Over the four- or five-week intensives, participants will train with experienced instructors and collaborate with peers, culminating in a fully staged production. Participants receive hands-on training in performance, including voice and vocal coaching, singing masterclasses, and acting techniques, guided by industry professionals. Dive into a dynamic 4- or 5-week program where you'll work alongside industry professionals, collaborate with like-minded peers, and discover your voice in a supportive and creative environment.



CAMMAC MUSIC CENTRE SUMMER MUSIC RETREATS

● Summer Professional Development & Performance Training at The Royal Conservatory.

The Royal Conservatory of Music, Toronto, ON
July 6 to August 22, 2026

Contact: Isabel Struik, Programs Manager
416-408-2825
opsm@rcmusic.ca
www.rcmusic.com/OPSM

Deadline: Varies, see website

Cost: Varies, see website
Day Program (9AM to 5PM)

Every summer, the Oscar Peterson School of Music (OPSM) turns The Royal Conservatory into a Summer Professional Development and Performance Training Hub.

A destination for classroom music teachers, OPSM offers 10-day intensive courses focusing on Orff, Instrumental, Vocal pedagogy and Music in Early Childhood.

For intermediate- to advanced-level students, OPSM hosts the annual two-week High School Vocal Performance Intensive and the annual 12-day RCM Summer Piano Festival.

All courses take place at our stunning downtown Toronto location. Visit rcmusic.com/OPSM for more information.

A promotional graphic for Stratford Summer Music. It features a man singing into a microphone on the left and a saxophone on the right. The text reads: "STRATFORD SUMMER MUSIC", "VOCAL ACADEMY JULY 27 - AUGUST 1, 2026", "JAZZ ACADEMY JULY 13 - 18, 2026", and "Join us for a week of learning, creativity, and musical exploration. Apply today stratfordsummermusic.ca".

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A promotional graphic for Music at Port Milford. It features a young woman playing a violin. The text reads: "Music at Port Milford", "Summer Chamber Music Academy, Est. 1987", a QR code, and "Strings & Piano Ages 10 - 19 Apply today!".

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Editor's Corner

DAVID OLDS

As Torontonians learned several years ago when Dundas Square was renamed, the word Sankofa, originating from the Akan people of Ghana, comes from a Twi expression whose literal meaning is “Go back and get it!” a command to pay due regard to the lessons and practices of the past and to draw on them to inform the present and the future. The symbol of Sankofa, is often depicted as a bird with its feet facing forward (progress) while its head is turned backward (reflection), carrying a precious egg in its mouth (future/wisdom).



In October 2024 the **Art of Time Ensemble** produced **Sankofa: The Soldier's Tale Retold** under **Andrew Burashko's** direction, Nigerian-Canadian poet **Titilope Sonuga's** reimagining of **Stravinsky's** *L'Histoire du Soldat*. As their contribution to this year's Black History Month **Leaf Music** released a recording of this stunning work (**LM304 leaf-music.lnk.to/lm304c**).

The original story by Charles-Ferdinand Ramuz told of a First World War soldier who encounters the devil to whom he barter his violin for the promise of eternal riches, a bargain that has dire consequences. Sonuga's version tells of a (fictional) Jamaican man of African heritage in Halifax in 1914 who wants to enlist in the Canadian army but is turned down because people of his skin colour are not welcome to join. He meets the devil who cajoles him into accepting a magic violin in exchange for his bird amulet, a gift from his mother. “Sankofa, is what he calls the bird, who holds his history in a word. A symbol, an ancient guide, resting near his heart with pride.” With the devil's help he is accepted into the only entirely black battalion in the Canadian army, the historical No.2 Construction Battalion, which suffered abuse at the hands of their white officers and was relegated to digging ditches because their commanders refused to give them arms.

Spoiler alert: As in the original, and many other such tales, selling your soul to the devil never turns out well, although there are a number of exhilarating moments along the way.

Stravinsky's music is used throughout the hour-long performance. Burashko says “I asked [Sonuga for] an homage to the original in the following ways: that the libretto be written in rhyming verse; for the same characters (Soldier, Devil and Narrator); that it follow the original structure by having the Devil appear in different guises and that the new libretto make perfect sense with the original music.” It does indeed, and also makes for a powerful story.

The skeletal orchestration – violin, clarinet, trumpet, trombone, bassoon, double bass and percussion – is said to represent the scarcity of musicians in Stravinsky's Paris in the wake of the devastation of WWI. The excellent members of the Art of Time Ensemble, led by violinist Benjamin Bowman, capture the score brilliantly, and the actors – Ordena Stephens-Thompson (Narrator), Olaoluwa Fayokun (Soldier) and Diego Matamoros (Devil) – bring the story compellingly to life. The jam-packed disc also includes a stellar performance of the 28-minute instrumental suite that Stravinsky extracted from *L'Histoire*. Kudos to all concerned.

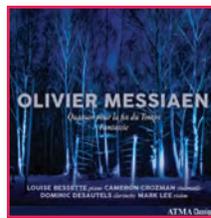


There are many parallels between Stravinsky's tale and **Kevin Lau's** **Kimiko's Pearl**, a ballet developed in conjunction with **Bravo Niagara** in 2024, now available on CD (**BNC001 kimikospearl.com**). The story is centred around the internment of Japanese Canadians during the Second World War and, like the Stravinsky, also uses minimal instrumental forces: harp (**Mariko Anraku**), violin (**Conrad Chow**), Japanese and Western flutes (**Ron Korb**) and cello (**Rachel Mercer**).

Founded in 2014 by mother-daughter duo Christine Mori and Alexis Spieldenner, Bravo Niagara is based in Niagara-on-the-Lake and dedicated to amplifying underrepresented voices through the arts. Lau says Mori and Spieldenner's family experience of the Japanese Canadian internment inspired the narrative with its encompassing of universal themes: love, devastation, grief, resilience, and the reclamation of identity. Based on a story by Howard Reich, four generations of the Ayukawa family are represented from the great-grandfather's arrival in Canada in 1917 through to 15-year-old Kimiko's discovery of a mysterious trunk in their basement in Toronto a century later. There are some magical moments, such as when an antique radio broadcasts news of the Second World War, along with a wedding dress, a pearl ring and the diary also found in the trunk that help bring the family story to life for Kimiko.

The Ayukawa family trunk, currently in the collection of the Canadian War Museum, is a real artifact built by Shizuo Ayukawa in the New Denver internment camp in British Columbia. *Kimiko's Pearl* reflects the tragedies, triumphs and perseverance of Japanese Canadians before, during and after the internment they endured during WWII. A parable particularly relevant today, it attests to heroism and hope in the face of racism and intolerance.

Lau's lush yet crystalline score is brilliantly realized by the quartet of musicians with supplemental sound design aspects (including taiko drums and other enhancements) developed by **Aaron Tsang**. The CD booklet is beautifully illustrated with stunning photos from the stage production. It includes a detailed synopsis of each of the eight scenes and biographies of all involved. It's easy to see why this very impressive package has received two JUNO-nominations, for Classical Album of the Year (small ensemble) and Classical Composition of Year.



Perhaps the most famous example of military imprisonment leading to the creation of a masterpiece is the story behind **Olivier Messiaen's** **Quatuor pour la fin du temps**. Messiaen was serving in the medical auxiliary of the French army when he was captured by the Germans near Verdun in 1940 and transported to Stalag VIII-A, a prisoner-of-war camp in Görlitz, Silesia (then German territory, now Poland). During the nine months he spent there he was treated decently and with the help of a friendly German guard, Carl-Albert Brüll, who provided manuscript paper and pencils, Messiaen was able to compose. Using the meagre materials at hand

– a dilapidated upright piano, a cello with just three strings, a violin and a clarinet – he wrote what would go on to be recognized as one of the greatest chamber works of the last century. The quartet reflects Messiaen’s profound religious faith, with each of its eight movements devoted to a different aspect of praise to God and Nature. The instrumentation changes from movement to movement, with each musician, except for the piano, given a solo turn. Most striking is the *Abîme des oiseaux*, where the clarinet, alone, rises out of nothingness to depict the abyss of the birds.

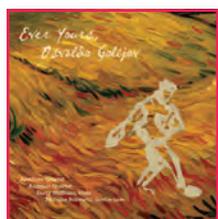
There are two new recordings of this iconic work, and I confess that I am hard-pressed to choose between them. Thankfully I don’t have to! The first features Montrealer **Louise Bessette**, renowned for her performances and recordings of Messiaen’s solo piano music, having worked extensively with the composer’s wife Yvonne Loriod. She is joined by young cellist **Cameron Crozman**, the recipient of the 2021 Canada Council for the Arts Virginia Parker Prize, the Council’s largest award for emerging classical musicians, **Dominic Desautels**, principal clarinetist at the Canadian Opera Company and violinist **Mark Lee**, assistant concertmaster of Symphony Nova Scotia. This new disc (**ATMA ACD22940 atmaclassique.com/en/produit/olivier-messiaen-quatuor-pour-la-fin-du-temps-fantaisie**) is available on streaming platforms in the immersive Dolby Atmos process with exceptional clarity and depth of sound. As a bonus the disc also gives a taste of a younger, pre-mystical Messiaen with the less frequently performed and somewhat bombastic *Fantasia* for violin and piano (1933).



Formed in 2020, the **Anzû Quartet** is dedicated to the music of our time and the recent canon. Comprising Olivia De Prato (violin), Ashley Bathgate (cello), Ken Thomson (clarinet) and Karl Larson (piano), Anzû pays homage to Olivier Messiaen’s **Quatuor pour la fin du temps** by actively commissioning and performing new works for this iconic instrumentation.

The name anzû refers to a massive, fire and water breathing bird found in Babylonian and Sumerian mythology. In these ancient texts, Anzû is linked to death and destruction as well as birth and creation, reflecting the juxtaposing themes of calamity and salvation often expressed through birdsong in Messiaen’s quartet.

The notes to this recording (**Cantaloupe Music anzuquartet.com/quatuor-pour-la-fin-du-temps**) include “Thoughts about Quatuor pour la fin du temps” by Anzû’s mentor, cellist Fred Sherry, whose own group Tashi studied the work with Messiaen in the late 1970s, so advice from the horse’s mouth, if once removed. The resulting performance is one to be treasured, with all the nuance and dynamic range this exhilarating work demands.



The music of Argentine-born American composer **Osvaldo Golijov** is featured on a new disc entitled **Ever Yours (Phenotypic Recordings phenotypicrecordings.com)**. Golijov tells us “*Ever Yours* was the last piece I wrote for and dedicated to Geoff Nuttall, who was, and still is, my brother in music and life. I was inspired primarily by two things: brotherhood, as embodied in

the letters that Vincent van Gogh wrote to his brother Theo—which he always signed with the words ‘Ever Yours’—and the *String Quartet, Op.76, No.2* by Joseph Haydn, who was the composer Geoff loved and admired the most [...] I wrote *Ever Yours*, primarily, as a conversation about music, Haydn, friendship, life, and death, between Geoff and me. Geoff is now gone, and his (and my) beloved St. Lawrence String Quartet, which he co-founded and led for more than 30 years, has disbanded. But the idea of a conversation between friends continues to live...”

Haydn’s quartet finds its way into each of the four movements, but we also hear snatches of Beethoven’s final quartet in the third. Originally written for string octet, Golijov has added a double bass in the current version for which the **Arethusa** and **Animato Quartets** are joined by bassist **Nicholas Schwartz**. For *Tintype*, violist **Barry**

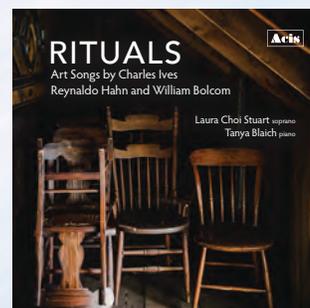
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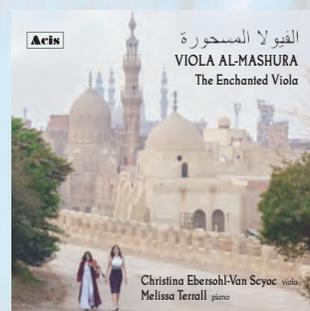
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Shiffman, another founder of the St. Lawrence Quartet joins the Arethusa in a work that began its life as a soundtrack for the film *Elie Wiesel: Soul on Fire*. A theme inspired by several animated sequences in the film, in which Wiesel dreams of his father, who died in the Holocaust, was later expanded and became the second movement of *Tintype*. The first movement is based on a traditional Hebrew melody, and the third is based on a version of the prayer, “Ani Maamin” [I Believe], that Wiesel sings in the last minutes of the documentary. Here, Golijov says, “it alternates between sparse, expressionistic fragments of the prayer, and driven, motoric sections inspired by Philip Glass’s string writing. I hear the spirit of Schubert in his chamber music, as I hear it in my own music.”

The disc concludes with two shorter tracks. *K’vakarat* [As a Shepherd...] is a prayer from the Yom Kippur liturgy originally written for cantor Misha Alexandrovich and string quartet here performed in an arrangement for viola and strings by Shiffman. The concluding *Esperanza* [Hope] from 2025 is a love theme composed for the soundtrack of Francis Ford Coppola’s film *Megalopolis*, performed by the same nine musicians from *Ever Yours*, bringing the disc full circle.



In June 2023 the Toronto Symphony Orchestra under the direction of Gustavo Gimeno gave the premiere performances of **Daniel Bjarnason’s** *Trilogy for Orchestra: I Want to be Alive*, a work they had co-commissioned with the Cincinnati and Iceland Symphony Orchestras and the Helsinki Philharmonic. Bjarnason is currently Artist in Collaboration: Iceland

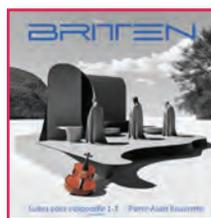
Symphony Orchestra, where he previously held posts as Principal Guest Conductor and Artist in Residence. He has also worked extensively with the Los Angeles Philharmonic and one of his collaborations there resulted in the piano concerto *FEAST* performed by its dedicatee Vikingur Ólafsson in 2021 under Gustavo Dudamel.

That majestic near-half-hour work opens the CD **The Grotesque and the Sublime** in a new performance with pianist **Frank Dupree** and the **Iceland Symphony Orchestra**, who are featured throughout the recording with the composer conducting (**Sono Luminus** [DSL-92287 sonoluminus.com/sonoluminus/grotesque-and-sublime](https://www.sonoluminus.com/sonoluminus/grotesque-and-sublime)). Bjarnason is a hub-like figure in the group of composers who could be said to constitute a First Icelandic School. But his own music sprawls beyond the borders of the school’s typical aesthetic, its characteristic gradual transformation of vaporous orchestral sounds, akin to the shifting shape and colour of a North Atlantic cloud. This difference is amply displayed in *FEAST* with its seven dramatic and dynamically boisterous movements. Also of note here is an external narrative – Edgar Allan Poe’s short story *The Masque of the Red Death* – reflected in the phantasmagorical movement titles such as “the brazen lungs of the clock” and “domination over all (skeletal procession).” The score follows the trajectory of Poe’s story, opening with a dense and decadent party punctured by its own ‘reverie’ for solo piano. Some 25 minutes later, after the skeletal procession, the flamboyant concerto dissolves into dust.

The centrepiece of this recording, *Fragile Hope – In memory of Jóhann Jóhannsson*, is more like the atmospheric works of the Icelandic School, and fittingly so as Jóhannsson was a seminal figure in that movement. It is dark and brooding, full of angst and longing, although there are bright moments where hope shines through.

The final work *Inferno* is a percussion concerto featuring the rising young German star **Vivi Vassileva**. Although the three orchestral percussionists play a vast range of instruments, the soloist is limited to only a few: drum kit, wood blocks, txalaparta (a traditional Basque instrument constructed of wooden boards on a platform), marimba, Japanese taiko drums, kick drum and timpani. Bjarnason says “the primary objective was sonic: a focus on particular sound worlds, rather than a mad dash between many instruments.” The unusual sound of the txalaparta, which is featured extensively in the first and third movements, is especially intriguing and to my ear reminiscent of some of the instruments invented by Harry Partch. There is an

extended and effective timpani cadenza reinforced by low strings and woodwinds. *Inferno* provides a stimulating climax to a scintillating disc.



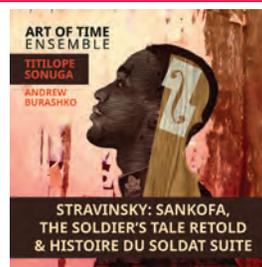
Britten – Suites pour violoncelle 1-3 (revisitées) features Montreal cellist **Pierre-Alain Bouvrette**. This is a digital release which unfortunately does not come with much documentation. I say this because these are very complex works, unlike most of Britten’s oeuvre and it would be useful to be given some analysis or at least some background and context to their composition. When I

asked Bouvrette about this absence he responded that many digital platforms don’t support anything but audio files and cover art, so he did not produce a programme booklet. He did however send me an artist’s statement from which I have adapted the following:

The leading element of my approach was driven by the nature of these works with their polyphonic ambitions for an instrument that is mostly monophonic. The cello can certainly be bi-phonic but it is realistically impossible to play more than 2 notes at the same time. Therefore, polyphony becomes a pure illusion. [...] I have produced a studio recording, exempt from the constraints of a false linear time frame, existing only as a sound object on its own. Using every tool available in the studio I have created a version of this music, one that could be imagined through the lens of an interpreter/sound technician/sound designer. [...] This was made with utmost respect for these works that I love but not without a touch of humour and lightness, which I hope may be forgiven. This version should not be taken as a reference for these works and I hope that if a listener falls in love with what they hear, they will also go listen to a more traditional version.

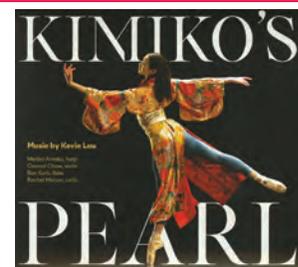
That all being said, I find Bouvrette’s renditions convincing and satisfying, with all the extreme dynamics and rhythmic nuances intact. The recorded sound is exemplary, and I was not aware of any obvious instances of studio manipulation. I did, however, take his advice and listened to my traditional favourite performances, those by the dedicatee Mstislav Rostropovich, and more recent recordings by Truls Mørk and Pieter Wispelwey. It was great to have an excuse to immerse myself again in these masterworks. You can find Bouvrette’s Britten on most streaming platforms, or here: palmaresadisq.ca/en/artist/pierre-alain-bouvrette/album/britten-suites-pour-violoncelle-1-3-revisitees. 🎻

David Olds can be reached at discoveries@thewholenote.com.



Stravinsky: The Soldier’s Tale Retold & Histoire du soldat Suite
Art of Time Ensemble
& Andrew Burashko

This retelling of L’Histoire du soldat follows a soldier from Canada’s historic No. 2 Construction Battalion, the only all-Black battalion in the Canadian Army.



Kevin Lau: Kimiko’s Pearl
Mariko Anraku, Conrad Chow,
Ron Korb & Rachel Mercer
Blending a contemporary sound with traditional Japanese elements, Kevin Lau’s score from the ballet *Kimiko’s Pearl* is a powerful tribute to a true Canadian story.

STRINGS ATTACHED

TERRY ROBBINS

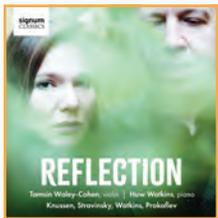


There's another complete set of the **Bach Cello Suites**, this time from the New Zealand-based cellist **Inbal Megiddo** (**Atoll Records ACD233** atoll.co.nz/album.php?acd=233).

From the opening notes of the *Suite No.1 in G Major, BWV1007* there's a lovely use of rubato – no strict tempo here, but a rhythmic freedom which her mentor

Aldo Parisot rightly says “gives an improvisatory feel to the music.” Beautifully shaped, expressive and sensitive, it sets the tone for all that follows.

Megiddo likens the *Suites* to an emotional and spiritual journey that mirrors life's experience, convincingly equating each suite with a progressively later stage of life. Gorgeous tone, faultless intonation, all beautifully recorded – it's been a long time since I've enjoyed listening to these wonderful works this much.



Reflection, the new CD from violinist **Tamsin Waley-Cohen** and her long-standing duo partner pianist/composer **Huw Watkins** was inspired by *Reflection Op.31a*, written for the duo in 2016 by British composer Oliver Knussen, who died in July 2018 (**Signum Records SIGCD968** signumrecords.com/product/reflection/SIGCD968).

The duo immediately wanted to record it, but it wasn't until they performed Watkins'

own *Violin Sonata* in 2020 that Waley-Cohen felt they had found the right accompanying piece; both works are now-premiere recordings. The Watkins sonata is a striking work, written for Waley-Cohen and influenced by the qualities he sees and admires in her playing; despite some climactic passages, it has what the composer calls a prevailing mood of calm introspection.

Also on the CD are Stravinsky's *Duo Concertant, K054* and Prokofiev's *Violin Sonata No.1 in F Minor, Op.80*, works by two favourite composers of Waley-Cohen, Watkins and Knussen.

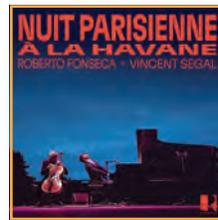


Violinist **Jerilyn Jorgensen** and pianist **Cullan Bryant** are the duo on **Schubert: The Sonatas for Piano & Violin** (**Albany Records TROY2012** albanyrecords.com/catalog/troy2012).

The three *Violin Sonatas in D Major D.384, in A Minor D.385 and in G Minor D.408* from 1816 were published posthumously in 1836 as *Sonatinas Op.137*. In

her insightful notes Lidia Chang suggests that the term sonatina was a deliberate marketing choice, indicating a lesser degree of difficulty with the many capable amateur players of the time in mind, a view supported by the fact that the style of the works suggests that they were intended not for the concert hall but for private performance.

Jorgensen and Bryant established a career presenting classical period historical performances, and this CD appears to be in that vein. The violin playing is low-key and understated, with very little consistent vibrato, and the keyboard is presumably a period instrument, the CD having been recorded in Ashburnham MA, home of the Frederick Collection of Historic Pianos, which Bryant has used as an instrumental source since the late 1990s. No confirmation in the notes, however.



If the thought of a Cuban pianist and a French cellist playing and improvising together appeals to you then you really should listen to **Nuit Parisienne à la Havane**, the new CD from pianist **Roberto Fonseca** and cellist **Vincent Segal** (**Artwork Records ARTR0016CD** store.pias.com/release/559357-vincent-segal-roberto-fonseca-nuit-parisienne-la-havane).

Fonseca – who includes the Buena Vista Social Club among his early activities – and Segal have created an intimate, finely crafted encounter that bridges classical influences, Afro-Cuban traditions and contemporary improvisation. The CD was recorded spontaneously over five days, with no preparation – they “simply sat down and began to play,” balancing carefully composed material with moments of improvisation.

Fonseca admits to being strongly influenced by classical music, especially Bach and Chopin, and the interplay here between classical and jazz piano is captivating and immensely entertaining. Segal's cello is a joy throughout.

What we're listening to this month:

thewholenote.com/listening



Bach Suites Inbal Megiddo

Recorded in an intimate New Zealand chapel sanctuary, played with mastery, grace and spontaneity, these familiar Suites become a wholly new and joyous discovery.



Bach: Goldberg Variations (Arr. for Double Reed Trio by Caitlin Broms-Jacobs) Tacamis Trio

An arrangement for oboe, English horn, and bassoon reimagines Bach's intricate contrapuntal writing through the warm, expressive voices and blended colours of the double-reed family.

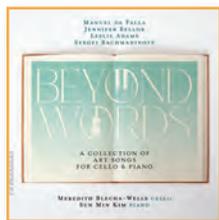


From Dusk Till Dawn

Dobrochna Zubek & Caitlin Boyle
Join us for this unique exploration of repertoire for viola and cello, a journey through the light and dark textures of these two remarkable instruments.



Caitly Gyorgy with Strings
Caitly Gyorgy and Mark Limacher
The new JUNO-nominated vocal jazz album features vocalist Caitly Gyorgy with a forty-piece studio orchestra arranged and conducted by Mark Limacher



BEYOND WORDS – A Collection of Art Songs for Cello and Piano features cellist **Meredith Blecha-Wells** and pianist **Sun Min Kim** in a recital of vocal works reimagined for their instruments, highlighting music’s power to communicate emotion beyond language (Navona NV6788 navonarecords.com/catalog/nv6788).

Two American works are at the heart of the recital: the lovely *Aria for Cello and Piano* by H. Leslie Adams (1932-2024) and Jennifer Bellor’s three-part *Smile and a Sigh – Song of Flight, Echo and Long These Days* – originally for soprano, electric guitar and piano, and arranged here by the performers.

Blecha-Wells and Kim are also responsible for all the remaining transcriptions on the disc. The CD opens with eight Rachmaninoff songs, selected from his various *Romances Opp.4, 21, 34* and *38*, and closes with de Falla’s six-part *Suite populaire espagnole*.

Blecha-Wells has a warm, smooth tone and a lovely sense of line, with Kim a fine accompanist. Cello and piano sound are both beautifully recorded on an excellent release.



In Beethoven complete string quartet news, the three volumes of **The Complete Beethoven String Quartets** released by the **Calidore String Quartet** between February 2023 and January 2025 have now been reissued as a 9CD box set (**Signum Classics SIGCD925** signumrecords.com/product/beethoven-cycle-4-complete-box-set/SIGCD925).

From the outset the releases garnered a very positive response, with reviews in this column noting ensemble playing of the highest quality and expecting the resulting box set to be an exceptionally strong option – which, in a highly competitive field, it clearly is.



Out of Vienna – Berg, Webern, Schulhoff, the outstanding debut album on the **Alpha Classics** label by the **Leonkoro Quartet** is a fascinating exploration of Viennese music for string quartet in the early 20th century **ALPHA1196** leonkoroquartet.com/en/media).

Berg’s 1926 *Lyric Suite* is an intimate and passionate depiction of his deep love for Hanna Fuchs-Robettin, the sister of Franz

Werfel and the wife of an industrialist friend of the composer. Hanna’s annotated copy of the study score from Berg (“May it be a small monument to a great love”) details the use of their initials (B-F and A-Bb in German notation) and personal numerology, as well as significant quotes from other works.

Schulhoff’s *Five Pieces for String Quartet* from 1923-24 are described as looking at the Baroque genre through surrealist – and sometimes sarcastic and mocking – lenses.

Webern’s *Five Movements for String Quartet, Op.5* from 1909 was the first string quartet work to use the free atonal style that Webern had started in his *Lieder Op.3* – “a concentration of means that tended towards aphorism.” He told Berg that the work mourned the 1906 loss of his mother. His beautiful *Langsamer Satz*, an early work from 1905 is essentially a love poem to his future wife.

Concert note: The Leonkoro Quartet perform Haydn, Bosmans and Schubert at Music Toronto on March 5.

Works by Shostakovich and Kaija Saariaho are presented on **Terra Memoria**, the new CD from the **Dudok Quartet Amsterdam** (**Rubicon Classics RCD 1218** dudokquartet.com/albums/terra-memoria-saariaho-shostakovich).

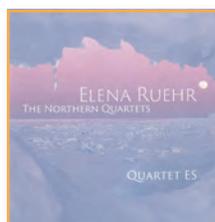
Shostakovich’s *String Quartet No.3 in F Major, Op.73* was highly regarded by the composer, who originally gave each of the five



movements a title suggesting an anti-war stance – *Blithe ignorance of the future cataclysm; The eternal question: why? and for what?*, for instance – before deciding to withdraw them. It remains a powerful personal statement in his unmistakable style.

The title track is Saariaho’s atmospheric 2007 *Terra Memoria for String Quartet*, her second work in the genre. It has the dedication “for those departed,” remembering those no longer with us, “Terra” (earth) referring to the material of their complete lives and “memoria” to its transformation in our memories.

Transcriptions of seven of Shostakovich’s 1933 *24 Preludes Op.34* complete the disc, with two (numbers 1 and 22) arranged by the Dudok’s violinist Judith van Driel and five (numbers 2, 4, 6, 7 and 12) by their cellist David Faber.



On **Elena Ruehr: The Northern Quartets** the **Quartet ES** performs the programmatic set of three string quartets that Ruehr wrote for them following a casual suggestion that she write some new quartets about places she loves (**AVIE AV2798** avie-records.com/releases/elena-ruehr-the-northern-quartets).

String Quartet No.9 “Keweenaw” explores the Keweenaw Peninsula on

Michigan’s Upper Peninsula where Ruehr grew up. The five movements include *A Thimbleberry Ripens in the Sun*, *A Blizzard and Lake Superior at Night*. *String Quartet No.10 “Long Pond”* evokes the small lake in Cape Cod where Ruehr has spent a lot of time, the quartet opening with *Moonrise* and ending with a *Nor’easter* storm.

Iceland was the inspiration for the *String Quartet No.11 “Reykjavik”* in anticipation of its premiere there, Ruehr admitting to having been inspired by Górecki’s *Symphony of Sorrowful Psalms* and Barber’s *Adagio for Strings* when writing it.

The works are all strongly tonal and immediately accessible, creating a distinctive array of soundscapes and fully supporting Ruehr’s remark that you don’t need to know the programmatic elements to enjoy the music.



The string quintet developed alongside the string quartet, but never matched the latter’s prominence in the chamber music world. The new 3-CD set **Mozart String Quintets**, featuring violinists **Oleg Kaskiv** and **Alexander Grytsayenk**, violists **Eli Karanfilova** and **Valentyna Pryshlyak** and cellist **Pablo de Naverán** presents all six of the works Mozart wrote for the genre, with a viola instead of a cello as the fifth instrument

(**Claves Records CD 50-3127-29** claves.ch/products/mozart-the-string-quintets?srsltid=AfmBOoqf06kfgxKgUYsw9O19DT5AGRfn3Ltpzw-14bjh4tbwldE1pxu).

Michael Haydn has been credited with creating the form in 1773, the same year that Mozart wrote his *String Quintet in B-flat Major, K174* on returning from a trip to Italy. The *String Quintets in C Major K515*, in *G Minor K516* and in *C Minor K406/516b* (the latter a transcription of an earlier *Serenade for Wind octet*) date from 1787, the *String Quintet in D Major K593* from 1790 and the *String Quintet in E-flat Major K614*, the last chamber work he completed, from 1791.

There’s bright, joyful playing here that still plumbs the emotional depths of these superb works.

Two remarkable works by teenage composers are featured on **Enescu & Mendelssohn Octets**, with the Paris-based **Quatuor Ébène** and the London-based **Belcea Quartet** continuing a relationship they first began ten years ago (**Erato 5021732997296** warnerclassics.com/release/octets-mendelssohn-encescu).



“Phenomenally gifted,” says the release blurb of both composers – if anything, an understatement. It’s still difficult to believe that Mendelssohn’s wonderful *Octet in E-flat Major, Op. 20* from 1825 was written by a 16-year-old, and George Enescu’s *Octet in C Major, Op. 7* from 1900, when the 18-year-old composer was living in Paris, inspires equal admiration. It’s an expansive and passionate work that reflects the influences of the time – Strauss, Wagner, Debussy – as well as folk music from the Romanian composer’s homeland.

Both works receive full-blooded performances. There are numerous recordings of the Mendelssohn available, but the addition of the Enescu renders this excellent release even more attractive.



The Brazilian **Rafaell Altino** has been principal viola with the **Odense Symphony Orchestra** for 28 years, and they join him in three 21st-century Danish **Viola Concertos** by Karsten Fundal (b.1966), Christian Winther Christensen (b.1977) and Søren Nils Eichberg (b.1973), all written for him. **David Danzmayr** conducts the Christensen, **Pierre Bleuse** the Fundal and Eichberg (**Dacapo DAC-DA2044 dacapo-records.dk/en/recordings/fundal-viola-concertos**).

Fundal’s 2008 *Viola Concerto (Lightened Darkness/Darkened Light/Dwindling Recall)* is an engrossing work, brilliantly orchestrated with a full range of textures and sonorities. The three sections grow less dense in texture, with the solo viola gradually disappearing over the final six minutes against a barely audible background of what sounds like falling water.

To call Christensen’s 15-minute composition from 2019 a *Viola Concerto* seems a misnomer: seven brief sections, mostly mixtures of sounds and effects with barely a hint of orchestration. The release sheet mentions “strings tapped with rods rather than bowed, instruments patted and scraped, and woodwinds blown without reeds. Rarely does anything sound fully or in the foreground.” Make of that what you will.

Eichberg’s 2016 *Charybdis (Wirbeirausch)* restores our faith. It’s named for the whirlpool and sea monster in Homer’s *Odyssey* and was inspired by the force of natural destruction, the viola being “caught in the spiraling vortex of the orchestra.” Brilliant stuff!

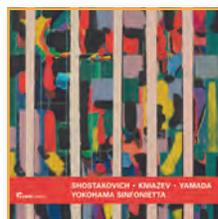
Compositions by Edward Elgar, John Ireland and Frank Bridge are featured on **English Cello Works**, a new **Naxos** CD with the Danish cellist **Andreas Brantelid**, the Swedish pianist **Bengt Forsberg** and the

Royal Danish Orchestra under **Thomas Sondergård** (**8.573690 naxos.com/CatalogueDetail/?id=8.573690**).



Brantelid digs deep in an expansive and passionate opening to the Elgar in a live recording of a 2021 Copenhagen concert. It’s a terrific performance all through, with lovely phrasing, plenty of nuance and a fine mix of intensity and expressive sensitivity. The orchestral support is equally fine. Ireland’s *Cello Sonata in G Minor* from 1928 is fittingly described here as fusing brooding, terse muscularity with lyricism and bravura. Brantelid and Forsberg provide a compelling reading, as they do with Bridge’s *Cello Sonata in D Minor, H125*, a two-movement work begun in 1913 but not completed until 1917, the trials and tribulations of the First World War which intervened possibly accounting for the differences between the Romantic opening movement and the more melancholic and defiant second.

Elgar wrote *Liebesgruß (Love’s Greeting)* in 1888 as an engagement present for his piano student Caroline Alice Roberts; it was published by Schott the following year in various arrangements under the title *Salut d’amour*. The cello and piano version closes an outstanding CD.



The two **Shostakovich Cello Concertos** were both written in collaboration with Rostropovich, whose artistry inspired the composer to expand the cello’s expressive capabilities with virtuoso technique and profound emotional depth. They are presented on a new **Avanti Classic** CD in live performances by **Alexander Kniazev** and the **Yokohama Sinfonietta** under **Kazuki Yamada** (**AVA 10672 avanticlassic.com/releases/shostakovich-cello-concerto-cd**).

Both concertos offer insights into Shostakovich’s relationship with the Soviet regime. *Concerto No. 1 in E-flat Major, Op. 107* from 1959, with its extraordinary solo cello cadenza third movement is from a relatively relaxed period following the 1953 death of Stalin, but it is still somewhat ambivalent and cautious.

Concerto No. 2 in G Major, Op. 126 from 1966 is darker and more introspective; the composer’s health was deteriorating, and he was under increased scrutiny after reluctantly joining the Communist Party in 1960.

The two concertos were recorded in performance in Philia Hall, Yokohama in January 2015 and February 2018 respectively, and are accurately described as capturing the dark intensity and emotional richness of Shostakovich’s music. ●

What we’re listening to this month:

thewholenote.com/listening



Haunted Melody
Peter Campbell

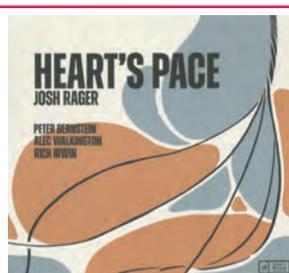
“Campbell moves through an eclectic repertoire with playful authority, interpreting songs as if offering each composer the best of his artistry.”

- Thierry De Clemensat



Curtains of Light
Whitney Ross-Barris

A dynamic new record – blending jazz, choral, neo-soul, spoken word, and folk elements – that crystallizes deeply human stories of disconnection, longing, and beautiful resilience.



Heart's Pace
Josh Rager

Montreal based pianist and composer teams up with NY guitarist Peter Bernstein on original compositions that blend sophisticated harmony, warm interplay, and expressive melodies.

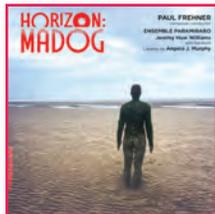


Northbound to Finch
Maria Kaushansky

A contemporary instrumental jazz album featuring all original compositions inspired by Toronto. Paul Gill on bass and Anthony Pinciotti on drums. Available on all platforms.

VOCAL

Paul Frehner – Horizon: Madog
Jeremy Huw Williams; Ensemble
Paramirabo; Angela J. Murphy
Navona Records NV6819 (navonarecords.com/catalog/nv6819)



► In the realm of rock music, the question “what was the first ‘concept’ album” is a good conversation starter for audiophiles and amateur music historians alike.

While the debate often ends in a tie (between Frank Zappa’s *Freak Out* and The Beatles’ *Sgt Pepper’s Lonely Hearts Club Band*), a better question might be: “what constitutes a so-called concept record in the first place?” And while that question will not be solved within this column, I am confident that a tri-language opera (French, English, and Welsh) that explores the theme of post-apocalyptic environmental renewal through the life of a “back-to-the-lander” named Madog who looks for non-technologically mediated means of connecting communication practices across diverse communities, would certainly count as “conceptual.”

Released on Navona Records earlier this year and composed by Western University professor Paul Frehner, with what I can only imagine was an extraordinarily challenging to write libretto by Angela J. Murphy, *Horizon: Madog* creatively takes fans of contemporary classical music and opera on exactly such a conceptual and exploratory journey. Calling upon his background as rock guitarist, Frehner takes inspiration from progressive rock and avant-garde jazz, blending diverse musical styles on this interesting and exciting project. Also featuring a new composition for analog synthesiser, the entire recording is a welcome addition to the canon of Canadian operatic composition and electroacoustic music, as well as offering a testimony to the creativity that can result when collaborations across composers, soloists, and ensembles work effectively and musically together to good end.

Andrew Scott

CLASSICAL AND BEYOND

Bach – Goldberg Variations for double reed trio
Tacamis Trio
Leaf Music LM 307 (leaf-music.lnk.to/lm307PR)

Bach – Goldberg Variations
Baroque Chamber Orchestra of Colorado;
Frank Nowell
Navona Records nv6821 (navonarecords.com/catalog/nv6821)



► Even in 2026, the genius of J.S. Bach is revealed in new and exciting ways. His *Goldberg Variations*, a war horse within the Baroque canon, was originally composed for

the two-manual harpsichord, but has been interpreted using just about every instrumental and vocal combination imaginable. A hallmark of technical difficulty, the piece demands much from its performers who need to find their own opportunities for dynamism (the original harpsichords offered no dynamic touch sensitivity) and personalization within what at this point is a plethora of wonderfully recorded and creatively interpreted performances. Good thing then that there are still imaginative and skilled musicians out there willing to take up the mantle of responsibility and find ever new ways of approaching this great work. And two fine new 2026 recordings, *Bach – Goldberg Variations* by the Baroque Chamber Orchestra of Colorado and *Bach: Goldberg Variations for double reed trio* by the Tacamis Trio do just that.

I had the good fortune to attend the Tacamis Trio’s album launch party at the wonderful Arts & Letters Club of Toronto recently and to hear the skilled double-reed maneuvering and interpretive aplomb that this talented young trio brings to the Goldbergs. Comprised of oboist Caitlin Broms-Jacobs, English hornist Tracy Wright, and bassoonist Allen Harrington, who collectively form the double reed section of the Manitoba Chamber Orchestra, Tacamis’ unique instrumental combination and compelling ensemble sound mined the expressive expansiveness of a well-chosen selection of the 30 variations, plus a few beautiful Renaissance pieces. Both the performance and their most recent recording on Leaf Music highlight the groups musicality, ability to weave together compelling contrapuntal lines using an unorthodox, but beautiful, collection of instruments, and their symbiotic performance style that undoubtedly comes from working together, as they have done, in both the MCO and the Winnipeg Symphony Orchestra for



over a decade.

While the intimacy of the trio format can tease out the delicate intricacies of Bach’s piece. It is indeed an impressive undertaking when an

orchestra, in this case the terrific Baroque Chamber Orchestra of Colorado (featuring a new arrangement by violist Alexander Vittal), takes on Bach’s famous aria and its subsequent creative inventions. Vittal’s version captures both said delicacy, along with the intensity and expansiveness that, for example, *Variation 2* deserves, and which an impressive large scale orchestra such as this can handle admirably.

Both recordings are excellent and while listening to them back-to-back, one gets the sense of not only how seamlessly Bach’s timeless piece can move within various ensemble shapes and sizes, but how in the skilled hands of the many wonderful musicians represented here, there is still much to discover and much joy to be had from a work that is nearly 300-years old.

Andrew Scott

Opus 109 – Beethoven | Bach | Schubert
Vikingur Ólafsson
Deutsche Grammophon 13812
(deccaclassics.com/en/catalogue/products/opus-109-beethoven-bach-schubert-vkingur-olafsson-13812)



► Born in Reykjavik in 1984, Grammy award winning pianist Vikingur Ólafsson completed his studies at the Juilliard School, and since then

has earned an international reputation, performing with such orchestras as the Berlin Philharmonic and the Royal Concertgebouw. Ólafsson signed a contract with DG in 2016 and in ten years, has made some 30 recordings, this latest one featuring music by Bach, Schubert and Beethoven.

The disc opens with the *Prelude No.9 in E Major* from Bach’s *Well-Tempered Clavier* – all of a minute and 44 seconds – a seemingly odd choice for an opener. Equally intriguing is his decision that every composition on the recording be in the key realm of E, stemming from Ólafsson’s synaesthesia (in his mind, the key translates into vibrant shades of green.)

Beethoven’s *Sonata Op.90* from 1814 that follows is sometimes referred to as “a struggle between head and heart.” Ólafsson plays with a strong assurance, easily meeting the demands of the two contrasting movements.

He returns to Bach with the *Partita No.6*, long regarded as the grandest of all the *Partitas* and a true study in contrasts. While

the notes are well articulated, both the *Corrente* and *Air* are taken at a much brisker pace than is commonly heard.

The early *Sonata in E Minor D586* by Schubert precedes the final composition, Beethoven's three-movement *Sonata No.30 Op.109*. The work is a marked departure from the traditional sonata form and Ólafsson offers an energetic and expressive interpretation.

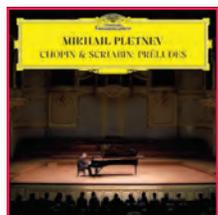
A quibble in this recording is the sound quality. It seems possible that the mic may have been placed too closely to the keyboard, resulting in a particular imbalance and a somewhat less resonant sound. While this might be overlooked, it somewhat mars an otherwise engaging performance.

Richard Haskell

Chopin & Scriabin: Preludes

Mikhail Pletnev

Deutsche Grammophon 5419773735 (store.deccaclassics.com/products/chopin-scriabin-24-preludes-cd?srsltid=AfmBOorvIu8gwUT_6TdcZw2LGlc5Be-7qAj3MxSpSnUCrf-ejgPCWJqz)



▶ Since winning the gold medal at the International Tchaikovsky competition in 1978, Mikhail Pletnev has enjoyed a stellar career, not only as a pianist but

also as a composer and pedagogue. Included among his activities are a large number of recordings for the DG label, both as soloist and conductor. Nevertheless, this latest one presenting Chopin's *24 Preludes Op.28* and the *24 Preludes Op.11* by Alexander Scriabin, is his first studio recording after a 19-year hiatus.

Romantic legend has it that Chopin composed the preludes while on his ill-fated sojourn in Mallorca with George Sand during the winter of 1839. Yet contemporary sources

indicate that they were probably completed before the couple departed. Pletnev approaches these well-loved gems with an elegant sensitivity, perfectly capturing the ever-contrasting – and fleeting – moods while infusing his own personal mark within.

The opening prelude is taken at a much more leisurely pace than is commonly heard and the “*Raindrop*” *Prelude No.15 in D-flat Major* makes much less use of the pedal so the repetitive A-flat in the bass-line indeed resembles the sound of its namesake. Preludes such as the *Third* and *Eighth* reinforce Pletnev's reputation for formidable technique, while demonstrating keenly balanced phrasing.

Less well known are the *Preludes* by Scriabin. The Russian composer greatly admired Chopin's music, and this set similarly covers all 24 major and minor keys while following the same key sequence. Nevertheless, many have a mood of quiet introspection utilizing a lush harmonic language. Pletnev delivers a refined performance, always carefully nuanced, from the delicacy of *No.5* to the more strident *Nos.6* and *11*.

A program of music both familiar and less so – welcome back Mr. Pletnev. It has been a long wait and we hope you'll favour us with another recording soon.

Richard Haskell

Bartók – Miraculous Mandarin; Concerto for Orchestra

Toronto Symphony Orchestra; Gustavo Gimeno

Harmonia Mundi HMM 905365 (store.harmoniamundi.com/format/1871527-bartk-the-miraculous-mandarin-concerto-for-orchestra)



▶ This third issue of the Toronto Symphony Orchestra conducted by Gustavo Gimeno for French Harmonia Mundi is the best yet. Bartók is

another 20th century giant whose masterpiece, the *Concerto for Orchestra* has been paired with one of his most imposing works, *The Miraculous Mandarin* in its seldom performed complete version. This includes some brief but telling choral elements, provided by the Toronto Mendelssohn Choir, and this is far preferable to the usually programmed *Suite*. The style of this ballet-pantomime is in Bartók's most challenging Expressionistic vein, a constant and colourful, mostly atonal setting, with a stream of motives and musical events that are hard to fit into any sense of a narrative just from the volatile music. For me this piece is best taken as purely sonic experience, and in this production the TSO gives an overwhelming performance.

The famous *Concerto for Orchestra* is one of the more frequently done and recorded works of the 20th century, and always shows any orchestra at its best, being not only a challenge for countless solo instrumental turns, but also in ensemble and orchestral discipline. The competition is daunting on recordings, starting with the first great recording by the Chicago Symphony conducted by Fritz Reiner, who commissioned the piece from the dying Bartók in 1941 after he made it to the United States. The *Concerto* has since been

What we're listening to this month:

thewholenote.com/listening



hORs TempS

Géraldine Eguiluz, Michel F Côté
“Resolutely unclassifiable...” “...intriguing...extraordinary soul of creativity.” Géraldine Eguiluz and Michel F Côté create mutating collages using music that Eguiluz recorded on cassettes in Paris in the 1990s



This Thing Called Love

Liona Boyd

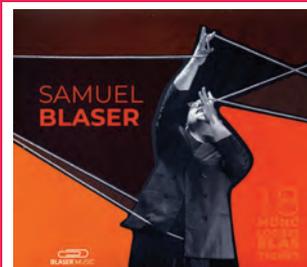
Liona Boyd invites listeners into a lush and lyrical world that spans genres and emotions with an album as heartfelt as it is timeless.



Archipelago

Jonas Kocher

Across seven improvised pieces, this work explores tension between control and unpredictability. Rich in contrasts, the music navigates resonant chords, fragmented melodies, and hypnotic repetitions—presenting accordion anew.



18 monologues élastiques

Samuel Blaser

Blaser transforms architecture into instrument, exploring trombone's raw sonic possibilities through space and echo. Experimental yet rooted in tradition, revealing surprising new dimensions of mastery.

recorded by most major orchestras and many aspiring conductors, and this new recording must be one of the best in recent times. Gimeno is competitive with Reiner.

There is a short, commissioned piece, *the sediments*, by TSO associate composer Emile Cecilia Lebel. This welcome work contrasts the event-packed Bartók pieces with calmer, sustained sonorities of complex overlaid chords later mixed with tam-tams.

The sound has been perfectly captured with careful microphone placement in Roy Thompson Hall to create a resonant soundstage with a good sense of depth and uncluttered spatial openness. The annotations are especially informative.

Michael Doloschell

Mahler – Symphony 9
London Philharmonic Orchestra, Vladimir Jurowski
LPO LPO-0139 (lpo.org.uk/recording/mahler-nine)



▶ No composer ever expressed more turbulent inner demons in his music than Gustav Mahler. In his last completed symphony, the *Ninth*, he even

confronted his own mortality, having been diagnosed with a life-threatening heart condition.

The symphony's hesitant opening phrases, likened by Leonard Bernstein to Mahler's irregular heartbeat, lead to nearly half-an-hour of musical angst, struggle, nostalgia and cataclysmic fortissimo climaxes before ending with serene resignation. The second movement sardonically parodies *ländler* folk dances using "wrong notes" and heavy-footed accents. The following *Rondo-Burleske* frames longing lyricism with music of angry aggression.

The extended *Adagio* has been called "a foreshadowing of eternity," its tormented dissonances dissolving into a profoundly moving evocation of transfiguration, comparable to the sublime *Adagios* of two other *Ninths*, those by Beethoven and Bruckner. The extraordinarily drawn out closing minutes have always suggested to me a long series of faltering heartbeats, inexorably diminishing until the symphony's final note, marked "ersterbend" (dying).

On December 3, 2022, Vladimir Jurowski returned to London's Royal Festival Hall to conduct the London Philharmonic Orchestra, having served as its principal conductor from 2007 to 2021. In this "live" performance, Jurowski combined intense energy with generous rubatos, drawing superbly balanced, massive sonorities from Mahler's huge orchestra, including an immense string section – 18 first violins, 16 seconds, 14 violas, 12 cellos and 10 double-basses – while

carefully spotlighting the many beautifully played woodwind and brass solos. Bravi Jurowski and the LPO!

Michael Schulman

Youth – Krása | Ančerl | Schulhoff
Krásá Quartet
Supraphon ANI-145-2
(wearewarpedrecords.com/UPC/8594211850674)



▶ The Prague-based Krása Quartet's debut album honours three Czech-Jewish victims of the Nazis, including Hans Krása (1899-1944), the ensemble's

inspiration, who was murdered in Auschwitz. Influenced by Zemlinsky and Mahler, Krása's early *String Quartet, Op.2* (1921) mixes lyricism, harmonic instability and highly imaginative part-writing, juxtaposing sonorities from the violin's highest register to the cello's lowest. The opening *Moderato* features brooding, disquieted chromaticism; the whimsically titled *Prestissimo-Molto Calmo-Volgare* is a fantastical excursion through strident dissonances and kitschy clichés; the predominantly meditative *Molto lento e tranquillo* is interrupted by an intense, far-from-"tranquil" climax before slowly subsiding into silence. This youthfully audacious work contrasts markedly with Krása's *Theme with Variations* (1935-1936) which tries too hard to please with its excessive sentimentality.

Karel Ančerl (1908-1973) survived internment in Auschwitz, albeit with permanently impaired health; his wife and son, however, died there. Ančerl, the Czech Philharmonic's artistic director (1950-1968), emigrated after the Soviet invasion, becoming the Toronto Symphony's music director from 1969 until his death. His robust *Two Fugues* (ca.1926-1927), brief student exercises, suggest Ančerl's compositional potential before he opted instead for the baton.

Erwin Schulhoff (1894-1942), who died of tuberculosis while interned at Wälzburg, embraced diverse styles including jazz and musical Dadaism – his absurdist, silent piano piece *In Futurum*, consisting solely of rests, possibly inspired John Cage's *4'33"*. The young Schulhoff's five-movement *Divertimento* (1914) alternates cheerful and melancholy folk-flavoured melodies. It's an appealing work, but the real gem here is Krása's boldly ingenious *String Quartet*.

Michael Schulman

The Korngold Collection
Pacifica Quartet; Orion Weiss; Milena Pajaro van de Stadt; Eric Kim
Cedille CDR 90000 240 (cedillerecords.org/albums/the-korngold-collection)



▶ Having created a legacy of gorgeous operatic and instrumental works, including four of the five pieces in this two-CD set, Erich Wolfgang Korngold fled

Austria in 1938, just ahead of the Nazi *Anschluss*, to flourish anew as a Hollywood film composer.

Beauties abound in this album's nearly two-and-a-half hours of music. In the richly-textured *String Sextet in D Major, Op.10* by the teenaged Korngold, two joyously surging movements frame the moody *Adagio* and the *Intermezzo's* charming Viennese waltz. Korngold's signature combination of long-lined, achingly beautiful melodies and jaunty cheerfulness illuminate his *Piano Quintet in E Major, Op.15* (incorporating themes from his song cycle *Lieder des Abschieds*) and his pre-Hollywood string quartets, *No.1 in A Major, Op.16* and *No.2 in E-Flat Major, Op.26*.

As with his other final masterworks – the much-loved *Violin Concerto* and still underperformed *Symphony* – Korngold drew from his film scores for his *String Quartet No.3 in D Major, Op.34*. The *Trio* of the spiky *Scherzo* uses a nostalgia-laden theme from *Between Two Worlds*, the tender slow movement is based on *The Sea Wolf's* haunting love music, and the bumptious *Finale* features a light-hearted tune from *Deception*.

Strangely, despite their loveliness, these five works are seldom heard in the concert hall. Bravi, then, to the Pacifica Quartet, quartet-in-residence at Indiana University, pianist Orion Weiss, violist Milena Pájaro-van de Stadt and cellist Eric Kim for their stirring performances that should help bring these unjustly neglected works to a wider audience.

Michael Schulman

Tulevaisuus
Mackenzie Melemed
Bright Shiny Things BSTC-0227
(brightshiny.ninja/tulevaisuus)



▶ Finnish for "future," *Tulevaisuus* is the title of an engaging and moving recital of music from the 18th to the 21st centuries by

American pianist Mackenzie Melemed. A disparate combination of music at first glance, Melemed pairs works from the classical canon by Bach, Liszt, and Brahms with contemporary works that

respond to these older works.

Melemed employs a wide range of tone colour for Bach's *Prelude and Fugue in B-flat Minor* (from book one of the *Well-Tempered Clavier*). His beautiful control of textures and contrasts in the following *Prelude and Fugue* by Stephen Hough is proof that this music is effective even in hands other than Hough's own. Not linked by title alone, Hough's fugue features a sudden re-appearance of the opening motif from Bach's prelude at its climax. Liszt's *Funérailles* is suitably dramatic and brooding, if lighter in texture than normally heard. Laura Kaminsky's *Threnody... October 2024* follows with dramatic use of sonority and a bell-like resonance which recalls Liszt's own dramatically tolling work.

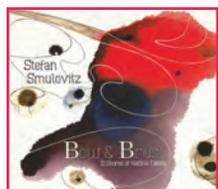
In Brahms' early *Variations on a Theme by Schumann*, Melemed gives a performance of sombre lyricism, a mood that continues in Avner Dorman's *Lament and Variations*, which quotes directly from the Brahms in the course of an emotional arc that ranges from sorrow to resilience, and concludes in peaceful stillness.

Drawing these works together is an overall mood of elegiac reflection. Liszt's *Funérailles* was inspired by the failed Hungarian Revolution of 1848, Brahms' variations were composed in the aftermath of Schumann's attempted suicide by drowning, Dorman's work is dedicated to the victims of the October 2023 attack in Israel, and Kaminsky's *Threnody* was written in response to the incessant conflict of our present time.

Stephen Runge

MODERN AND CONTEMPORARY

Bow & Brush – 12 Scores of Nadina Tandy Stefan Smulovitz
Redshift Records TK548
(stefansmulovitz.ca)



▶ Vancouver multi-instrumentalist and technology artist Stefan Smulovitz is known throughout the west-coast as a diverse musician, collaborator and

organiser, and founder of the ensemble Eye of Newt, a group creating live scores to enduring movies. Inspired by a series of painted images from visual artist Nadina Tandy designed to be interpreted musically, Smulovitz has released his first album *Bow & Brush: 12 Scores of Nadina Tandy*. Using his diverse experiences as a multi-disciplinary artist, violist, sound artist, electronic creator and improviser, as well as the creator of his own software Kenaxis, Smulovitz gathers together a full album from what was originally a single commission from Vancouver New Music's One Page Scores program (visual artists were invited to create a one-page visual score to be interpreted by a partnered musician).

Smulovitz went on to commission 11 further visual scores from Tandy to create this album.

Suffused with electronic extensions and additional soundscapes, Smulovitz expands his colours and expressions into multitudes of hues and textures from various sources: playing acoustic violin, viola and bass, with the addition of Dvina, Enner, Lyra, Noon, Perkons, Waterphone, gongs, and layers of electronic treatments and instruments. The result is a cinematic audioscape one might describe as "ambient grunge." The album comes with a booklet of Vancouver-born Tandy's abstract paintings, which may enhance the listening experience and are worthy on their own. My favourite track is *Maple Seed Pods*, a slow, grounded course of water drifting out to a wide expanse of light.

Cheryl Ockratt

From Dusk Till Dawn
Dobrochna Zubek; Caitlin Boyle
Redshift Records TK 570
(redshiftmusicsociety.bandcamp.com/album/from-dusk-till-dawn)



▶ Hamilton-based violist Caitlin Boyle and Toronto-based cellist Dobrochna Zubek collaborate in 13 short pieces, most of them composed for this pairing of

instruments.

Rebecca Clarke (1886-1979) was herself a virtuoso violist; her *Viola Sonata* ranks among today's most-often performed, alongside the two by Brahms. Her *Two Pieces*, *Lullaby* and *Grotesque*, are respectively dreamy and mischievously brusque.

Before joining the modernist avant-garde, Witold Lutoslawski (1913-1994) drew inspiration from traditional Polish folk melodies and dances, as heard in the five miniature pieces that make up his *Bucolics* for piano, here arranged by Boyle and Zubek. The fourth, a soulful, songful *Andantino*, is especially lovely.

The engaging pizzicato-dominated *Limestone & Felt* by American Caroline Shaw (b.1982) begins with unpredictable dancing syncopations before shifting to sustained, slow, pensive pulsations. (The title, writes Shaw, refers to hard and soft surfaces.)

In the duo's arrangement, *Song of Ophelia* from *Seven Verses of Alexander Blok*, Op.127 by Dmitri Shostakovich (1906-1975), originally written for soprano Galina Vishnevskaya and her husband, cellist Mstislav Rostropovich, retains its haunting sense of sorrowful plaintiveness.

The Break of Dawn by the cellist's father, Andrzej Zubek (b.1948), progresses gradually from darkness to light, encountering subtle touches of Gershwin and Viennese waltz along the way.

A moody *Prelude*, sprightly *Gavotte* and

warm-hearted *Berceuse* from *Eight Pieces*, Op.39 by Reinhold Glière (1875-1956) end this entertaining disc. Lasting only 33 minutes, the CD left me wanting much more entertainment from this very talented pair of musicians.

Michael Schulman

Thomas Adès – The Exterminating Angel Symphony; Violin Concerto
Leila Josefowicz; Minnesota Orchestra;
Thomas Sondergard
Pentatone PCT 5187 487 (pentatonemusic.com/product/ades-the-exterminating-angel-symphony-violin-concerto)



▶ Thomas Adès has had one of the more successful compositional careers in England for at least 25 years now, with compositions in all forms, including three operas. He has

written many orchestral pieces in unconventional forms, and his style seems unpredictable, but always holds the attention with surprising musical gambits and constantly spectacular and very personal orchestration.

The *Violin Concerto* from 2005 has now been recorded at least three times, including an out-of-print EMI disc by violinist Anthony Marwood with the composer at the podium. This latest production, featuring the high-octane Canadian-born Leila Josephowicz accompanied by the under recorded Minnesota Orchestra with their new chef Thomas Sondergård, offers the most compelling treatment. Slightly faster, this performance fulfills the stratospheric demands of the score which are handled with quicksilver dexterity and a deft expertise by both soloist and orchestra.

The main work here is the debut recording of the symphony Adès has extracted from his last, phantasmagorical opera, commissioned by the Met: *The Exterminating Angel* inspired by the eponymous surrealist film by Louis Buñuel. This symphony provides a sampling of some of the tumultuous music from the opera. The first two movements are derived from the restless orchestral background score which evades and overwhelms the listener. The last movement ends up as an almost wild waltz. The orchestral performance and recording here are focussed and very clear in the orchestra's famous unobtrusive acoustic. This enterprising, very successful disc heralds Pentatone's arrival to record this group and their new conductor in the cleanest most direct sound. May they continue with the enterprising repertoire.

Michael Doloschell

**Prophecy: Tüür; Korvits; Vasks
Ksenija Sidorova; Estonian Festival
Orchestra; Paavo Järvi**
Alpha Classics ALPHA1198 (outhere-music.com/en/albums/prophecy)



► *Prophecy*, performed by renowned Estonian conductor Paavo Järvi and his Estonian Festival Orchestra comprised of his handpicked musi-

cians, and Latvian solo accordion superstar Ksenija Sidorova, who has collaborated with Järvi for over ten years, pays tribute to Baltic Estonian and Latvian music.

Prophecy (2007) by Erkki-Sven Tüür for accordion and orchestra, a work in four movements played without pauses, explores the concept of the Seer, a person who can see the future but is often despised by the society in which they live. The opening has the orchestral holding slow soft notes and building in volume, then soft again, blending with Sidorova's virtuosic accordion playing. An accordion bellows shake creates dramatic rhythmic sense with loud orchestra playing.

Tõnu Kõrvits' four movement *Dances* (2024) opens with *I. Darkness* containing quiet held notes on the accordion to short silence to contemporary dance flavoured full orchestral crescendo and upfront accordion. Closing full "band" decrescendo to soft accordion is breathtaking. *II. Passacaglia* is serious with big volume changes. Accessible sounds in *III. Siciliana*. Closing *IV. Sarabande* is loud with orchestra, percussion and accordion rhythmic lines to unexpected accented closing. Pēteris Vasks' *The Fruit of Silence* (2007), inspired by a prayer by Mother Teresa, is arranged by George Morton for accordion, vibraphone and string orchestra. Sidorova's beautiful musical high single note melody followed by vibraphone solo, and orchestral and accordion accompaniments are mellow, calming and reassuring. These two works were performed live in Toronto with the Toronto Symphony Orchestra, Järvi and Sidorova October 31 through November 2, 2025.

Järvi's passionate conducting draws out tight orchestral and accordion performances in this clearly recorded release with contrasting blasting and subtle sounds. Hästi tehtud -- well done!

Tiina Kiik

**Arid Landscapes
Noah Franche-Nolan; Dan Pitt**
Signal Chain Records SC001
(aridlandscapes.bandcamp.com/album/arid-landscapes)



► As a fan of Toronto jazz guitarist Dan Pitt's minimalist solo album *Monochrome: Songs For Travel*, I was richly rewarded by his new duo's debut

album *Arid Landscapes* with Vancouver pianist Noah Franche-Nolan. Ten tracks of deep explorations into expressive treatments of both instruments unfurl delicate nuances of artistry; the resulting partnership is so immersive I found myself at times forgetting I was listening. It's not clear how much of the music is written vs improvised (my hunch is a lot of both). As with many creative partnerships during the COVID era the pair began by exchanging recordings online before meeting up in person, adding electronics both live and in post-production. The resulting project is a warm and enveloping creative journal leaning at times toward textural soundscapes, blossoming into a beautifully sparkling album I could not put down.

I love the pairing of acoustic piano and guitar delays in the fantastical explorations of *RTMK. Weathered* could be a soundtrack for a moon-landing, feeling spontaneous yet grounded in harmonic notes and textures of the guitar's reverse delays with acoustic piano. *Summerhill's* supremely subtle shifts in tones might be my favourite track of the album, along with the shimmering closer *The Optimist*.

I'm inspired by players who have so much trust in each's skill and alignment that it shows in their patience in each other, giving time for the development and refining of each idea. This was beautifully supported by the mastering by François Houle, keeping the authenticity of the duo's intertwining electro-acoustic rhythms and acoustic explorations perfectly balanced while ensuring the buoyancy and liveliness of this new project is clean and fresh.

Cheryl Ockrant

JAZZ AND IMPROVISED

**Caity Gyorgy With Strings
Caity Gyorgy; various artists**
La Reserve Records (caitygyorgy.bandcamp.com/album/caity-gyorgy-with-strings-arranged-and-conducted-by-mark-limacher)



► Back in the heyday of popular singers like Frank Sinatra and Nat King Cole it was standard practice for record labels to release albums for their artists every year or

even multiple times a year. (Fun fact: Doris Day recorded more than 650 songs from 1947 to 1967.) And these weren't thrown together bare bones records – they were fully orchestrated and replete with horns, woodwinds and strings. Caity Gyorgy is throwing back to that time with this latest release (her sixth in about as many years) and she references that era in her liner notes, saying how labels used to “crank ‘em out.”

But this sounds like anything but a rushed job, with its beautiful production and full orchestra on each track. All ten songs are original and penned by Gyorgy and Mark Limacher or by Gyorgy alone. Most of the songs clock in around the three-minute mark, and there's no soloing to speak of, and that all adds to the nostalgic feel of the album and puts it more in the crooner category than jazz. Limacher's gorgeous arrangements give the record a generally upbeat tone, despite some quite poignant lyrics from Gyorgy, and on several of the tunes the orchestrations really take centre stage.

Standout tracks for me are Gyorgy's own *Next Time* and *There Goes*, and the collaboration *That Doesn't Matter* where the melody is the star and the arrangements complement and support it. Overall, this record is quite an accomplishment and Gyorgy and Limacher should be very proud. Bonus: the cocktail recipes included in the liner notes are a lot of fun!

Cathy Riches

**Murmurations
Kate Wyatt Trio**
Independent (katewyatt.bandcamp.com/album/murmurations)



► It's truly beautiful when you can almost hear an artist's thoughts unfolding within their compositions. Pianist and composer Kate Wyatt's latest

release takes influence from nature, specifically the murmuration of starlings, an elaborate, unifying behaviour. It unfolds like a living organism, constantly shifting shape while maintaining an inner logic.

The album captures the beauty of collective motion – ideas circling, separating, and reconvening – without ever losing its sense of purpose. All pieces are penned by the members of the trio; Wyatt, bassist Adrian Vedady and drummer Louis-Vincent Hamel.

Central to the album are Wyatt's piano melodies, agile and conversational. She lets the phrases breathe and take on a life of their own. Vedady and Hamel round out the compositions perfectly, encouraging the music to soar to new heights. Instead of spotlighting virtuosity for its own sake, the record emphasizes interaction.

Coming back to the concept of murmuration, the music has a communal feel to it, shaped by trust and a shared curiosity. The trio feels as if it's truly breathing as one being, ebbing and flowing as nature does, progressing through the pieces together. Sonically, a satisfying balance between warmth and clarity is achieved, with each note and nuance crystal clear, bringing the emotion and feeling within the music to the forefront.

Murmurations is thoughtful, elegant, and quietly adventurous, reflecting a mature artistic voice confident enough to let the music evolve naturally, on its own terms, with utmost grace.

Kati Kiilaspea

Haunted Melody

Peter Campbell; Various artists (including Kevin Turcotte; Bill McBirnie; Adrean Farrugia et al)

Independent (petercampbellmusic.com/music)



▶ A good album is characterized by many different elements, one of them being when it manages to transport us into the mind and deepest feelings of the musician. American

Canadian vocalist and producer Peter Campbell's fourth release is just that – an emotionally charged musical journey where all is bared to the listener. Built on introspection rather than spectacle, the record feels intimate and deliberately restrained, inviting the listener into a quiet, vulnerable space. It lingers long after the final note fades, like the echo of a song drifting down an empty hallway.

Campbell has been influenced by Brazilian and Portuguese music on this album which features three pieces by Brazilian composers. This influence is especially prevalent in a tune like *Lost in a Summer Night*, where a

soft, reverberant guitar melody is layered over bossa nova rhythms and keyboards shimmering faintly in the background. The arrangements throughout the record leave plenty of breathing room for the music and emotions to play out in their own ways, nothing feels rushed. One of the most satisfying aspects is the amount of warmth and space that are present, perfectly conveyed by Campbell's emotionally direct, beautiful vocals, adding just the right amount of reflection to the tunes.

This album is for late nights, quiet rooms and listeners willing to listen beginning to end. In embracing subtlety and sincerity, Campbell delivers a haunting, thoughtful work that resonates precisely because it refuses to shout.

Kati Kiilaspea

Grant Stewart – Next Spring

Grant Stewart; Tardo Hammer; Paul Sikivie; Phil Stewart

Cellar Music CMF110223

(grantstewartjazz.bandcamp.com/album/next-spring)



▶ Toronto-born, New York City based Grant Stewart is a masterful tenor saxophonist, composer and producer. Additionally, he is the Director of

the revolutionary and free-thinking Tribeca Jazz Institute. With over 20 CDs to his credit, this is Stewart's fifth album for Cory Weeds and his impressive Cellar Live label. This well conceived project was beautifully recorded at the iconic and legendary Van Gelder Studios. Stewart's collaborators here are three of the most refreshing and creative jazz artists on the scene today – pianist Tardo Hammer, bassist Paul Sikivie and (brother) Phil Stewart on drums.

The intriguing material on the recording includes rarely performed jazz standards, as well as five original compositions. Stewart was a student of the late, great Barry Harris, and although bop and post bop modalities are wonderfully present in Stewart's writing and soloing, this is a cutting edge, technically thrilling, contemporary jazz album – rife with emotional depth and totally devoid of any over-trodden licks or trite modalities.

First up is *Next Spring* by Marvin Jenkins. Stewart's rich, warm tenor sound is a delight, and the quartet is tight. Hammer takes a dynamic solo here, not only displaying his technical chops, but also his superb choices and lush harmonic ideas. Sikivie and tasty, skilled drummer Stewart are deeply locked in, the bass solo fluid and facile. Wayne Shorter's immortal, *Nefartiti* is also stirring, with the ensemble donning a sensual, languid and deeply swinging motif.

A stand-out of this thoughtful programme

is Harris' composition, *Father Flanagan*, which was written in tribute to genius jazz pianist Tommy Flanagan. Stewart's sonorous tenor sound, and the depth of sensitivity of the players here is stunning. This inspired recording is nothing short of a master class in the art of the jazz quartet. Every note has been created with skill, creative intention and taste.

Lesley Mitchell-Clarke

Curtains of Light

Whitney Ross-Barris; various artists

Independent (whitneyrb.bandcamp.com/album/curtains-of-light)



▶ Jazz vocalist, pianist and composer, Whitney Ross-Barris' latest recording is a triumph of musical genre-blending and considerable artistic spelunking into the emotional

depths of the things that make us human – including our innate ability to re-emerge into life following adversity through love, connection, creativity and community. A stellar cast was assembled for this project, including Amy Peck on saxophones, Rebecca Hennessy on trumpet, Drew Jurecka on violin and viola, Kevin Fox on cello, co-producer Michael Shand on keyboards/guitar, Eric St. Laurent on guitar, Lauren Falls on bass and Ben Wittman on drums/percussion. All 13 compelling tracks were composed by Ross-Barris and arranged by Shand and Jurecka.

Every offering here is like a meticulously fashioned rare gem, but some clear highlights include the uplifting opener *Bourgeois Reverie*. Presented with a tasty horn arrangement, this song was inspired by punitive pandemic restrictions and is a reflective idyll on the little niceties of life and the personal connections that we were denied. An engaging and soulful blues, *Up in the Night* is a masterpiece of Ross-Barris' technical skill, style, grace and understated elegance, supported by Shand's B3 as well as supple, and pure backing vocals from Alex Samaras, Gavin Hope, Miku Graham, Mary van den Enden and Yvette Tollar.

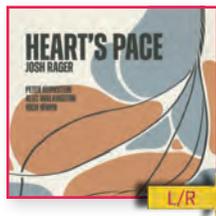
Other stand-outs on this unique and delightful recording include the breathtaking, a cappella *Sunrise* that boasts a superb vocal arrangement by Ross-Barris which seamlessly segues into *There You Are*, on which Jurecka's inspired string arrangements are a thing of special, luminous beauty. The closing title track is another stunning ballad, fully realized with sumptuous strings, superb rhythm section and ensemble work, as well as superb and evocative vocals from Ross-Barris.

Lesley Mitchell-Clarke

Concert Note: Whitney Ross-Barris is featured at Niagara Jazz's Secret Salon Series March 22, 2026 – 7-9pm (location revealed)

upon ticket purchase <https://niagarajazzfestival.com/events/sss-2026-9th-edition/>)

Heart's Pace
Joshua Rager Quartet
Bent River Records BRR-202503CD
joshrager.bandcamp.com/album/hearts-pace



► It's a mark of excellence when a guest artist achieves the band dynamic of a group that's been together for decades. Montreal based pianist Josh

Rager, bassist Alec Walkington, and drummer Rich Irwin, certainly have this lineage. The aforementioned guest is New York guitarist Peter Bernstein.

Heart's Pace doesn't go out of its way to sound cutting edge, but it also resists any nostalgic trappings of neo-traditional jazz. This aesthetic makes Bernstein a perfect guest, as he has a grounded "old school" sensibility that he brings to 21st century playing. Rager arranged standards like *I've Grown Accustomed to Her Face* and Henry Mancini's *Dreamsville* in an original way, and his original compositions hold their own alongside these classics.

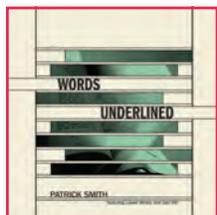
The quartet is captured beautifully at Montreal's legendary Studio Pierre Marchand, a space revered by local and visiting musicians alike. The sounds are crisp without being sterile, which serves to further elevate and highlight the musicians' individual artistry. I seldom pick "favourite" tracks when reviewing, but *Fathers and Sons* encapsulates a lot of what's great about *Heart's Pace* to me. There is complex moving harmony, brilliantly navigated in solos by Bernstein and Rager, placed atop a rock-solid swing feel from Walkington and Irwin.

Occasionally I'd like to hear a take with longer solos by the band, but that's a common paradox when recording improvisatory music. If anything, that's just further impetus to hear these great musicians live, and in the meantime, give *Heart's Pace* a listen!

Sam Dickinson

Concert note: Joshua Rager's Quartet with Peter Bernstein launches *Heart's Pace* March 20 at Upstairs Jazz in Montreal.

Words Underlined
Patrick Smith; Lowell Whitty; Dan Pitt
Lit Soc Records 001 (litsocrecords.bandcamp.com/album/words-underlined)



► Saxophonist Patrick Smith has been a mainstay on the Toronto music scene for several years, carving out a creative and sustainable niche for himself. *Words*

Underlined isn't commercial or "mainstream," but Smith is a consummate professional in those worlds, influencing his more adventurous creative playing in a positive way.

Toronto is full of great musicians, but an easy place to get pigeon-holed. Some "creative" players lack a visceral approach gleaned through commercial work, while many commercial players prioritize a well pressed suit over the ability to improvise. Toronto's historically successful and respected players (Doug Riley and Moe Koffman come to mind) straddled that fine line, and I think Smith is carrying that torch in his own way.

Words Underlined features Dan Pitt on electric guitar and Lowell Whitty on drums. This bass-less format brings to mind drummer Paul Motian's trio, but influenced or not, Smith's Words Trio sounds unique. Pitt uses guitar effects in a tasteful way, never over-saturating his sound. Whitty contributes ample groove and embraces sparser moments too. Tracks like *Hazel* and *As Years Go By* utilize the intimate nature of the trio format, while parts of *Banff* demonstrate you don't need a bassist to rock out.

A versatile group needs a versatile venue, and Sellers and Newel was the perfect place to bring this music to life. I look forward to hearing what's next from the Words Trio and fledgling Lit Soc Records!

Sam Dickinson

Standard Elegance
Bill Coon
Cellar Music CMF121225 (billcoon.bandcamp.com/album/standard-elegance)



► Bill Coon is a Vancouver based jazz guitarist and composer with an over 30-year history playing with many well-known jazz artists including Jimmy Heath, Sheila

Jordan, Bucky Pizzarelli and Hugh Fraser. He has also performed on more than 50 recordings and has won "Guitarist of the Year" from the National Jazz Awards. Coon has written works for orchestras from the National Arts Centre, Vancouver, Norwegian Radio and Jill Townsend, as well as big bands and small jazz ensembles.

Coon's multifaceted activities serve in contrast to *Standard Elegance*, an exquisite album of jazz classics played on solo guitar. These 13 standards are treated warmly and introspectively by Coon on electric archtop and nylon string guitars. *All the Things You Are* shows off Coon's beautiful chord melody skills and he also throws in some contrapuntal lines to contrast with the melody. *The Nearness of You* begins with some harmonics and sparingly harmonized melody and then slowly progresses through some beautifully arpeggiated chords before ending with the same harmonics. *Here's That Rainy Day* has some delightful combinations of arpeggiated chords with just a hint of some bossa nova rhythms.

Standard Elegance is both relaxing and engaging. It is a pleasure to listen to a fine musician displaying his craft.

Ted Parkinson

Northbound to Finch
Maria Kaushansky; Paul Gill; Anthony Pinciotti
flat 6th records FS-1001
mariakaushansky.com



► This is New York City-based jazz pianist Maria Kaushansky's debut album. She was born in Russia, and her family emigrated to Israel. In the early 1990s

they moved to Toronto when she was a young girl, where she grew up and went to university. All compositions are by Kaushansky here with nine main tracks and six alternate takes, each being her musical reflection and tribute to growing up in Toronto. She is joined by New Yorkers Paul Gill on bass, and the late Anthony Pinciotti on drums.

Opening title track *Northbound to Finch* is inspired by the Toronto Transit Commission's Finch subway station, which was Kaushansky's home stop. An opening loud repeated piano melody is supported by bass and drums. Happy "almost home" jazz flavoured piano lines followed by louder sounds from the rhythm section. Sudden soft and slow tight playing is followed by solo piano to silence, like the station stop. *Windchill -30*, Kaushansky's music about Toronto winters is so interesting. The solo "low temperature" bass start, then faster with drums, descending bass line like falling down, and piano "shivering" trills express Toronto's extreme winter temperatures.

Tight trio performances and beautiful creative playing paint a sonic portrait of Toronto. Each listener will have their own story based on listening to the tracks, whether or not you are from or live in Toronto.

Kaushansky has also released a companion album, *Northbound to Finch: Music for Ballet Class* which has the compositions here

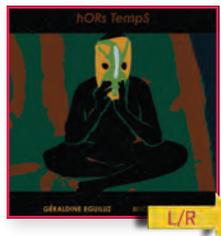
adapted for ballet exercises.

Tiina Kiik

hORs TempS

Geraldine Eguiluz; Michel F. Côté
ambiances magnetiques am284

(actuellecd.com/fr/album/6813-hors-tempS)



▶ Reversed tape loops, strummed micro gestures and percussive elements sourced from increasingly esoteric places encircle something less akin to a pulse than some greater subtextual unifying logic. The source of these seemingly endless subtle sonic events – be it primary or found – does not grab you as much as the question of their seamless coexistence.

This is music that journeyed quite a ways to get here; somehow all that you are hearing is born from the early 1990s when Géraldine Eguiluz was in Paris, and recorded some sounds on cassettes. Returning to one's work after a prolonged span of time can perhaps come with an inherent freshness and Eguiluz warped, molded, deconstructed, recontextualized and eroded the sounds on these tapes through collage which is another category of introspective creation. Take *Territoires perdus* #3 for instance, where from a handful of vocal tracks stem harmonies that feel like they are only attained through this medium, as sustained breathy backgrounds envelop heavily edited streams of glibberish, creating a unique atmosphere of uncanniness and one of the many inscrutably hyper specific feelings achieved throughout this project.

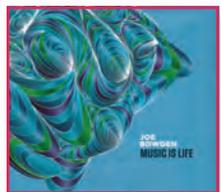
Adding Michel F. Côté ostensibly adds an entire additional process to the creative mix, as he is another universe in himself with all the aural information he is able to generate through countless means. Around track five, the “how” becomes less enthralling than the “what.”

Yoshi Maclear Wall

Music is Life

Joe Bowden

Independent (theurbanyoda.com)



▶ Delightfully infectious fusion outing from Joe Bowden's ludicrously stacked band, every track demands repeated listening, just by virtue of how

catchy the grooves are, how expertly mixed the elements are, and how every solo is a standout. An incredible midpoint has been found between dazzlingly complex metrical

wizardry and fundamentally bouncy accessible songcraft, a breath of fresh air to say the least. This is music that works in the foreground, works in the background (the blissful *Spacing Out* is aptly named), works at work and works when one is feeling overanalytical.

It could be said the band operates in two different capacities throughout the album: one being the Rich Brown iteration and one being the Mike Downes iteration. This is a little reductive, as other variables are not beholden to which bass player is present, but there is a welcome shift in sonic identity every time one swaps in for the other. Bowden's drums are always driving and propelling proceedings forth, but how the elements of the kit synergize with Brown's electric and Downes' acoustic playing is a subtle difference that makes a world of difference when it comes to the expressive depth of this project. Not so coincidentally, both bassists have absolutely showstopping solos at various points. Other key members include Warren Wolf (vibraphone) and Manuel Valera (piano). Overall, this is a band that allows the nuances in the music to speak the loudest. Plenty of rewinding, head-shaking and exclamations of “how did they...” will ensue.

Yoshi Maclear Wall

Impact

Steve Holt Jazz Impact Quintet

Independent IMD108 (steveholtmusic.

bandcamp.com/album/the-steve-holt-jazz-impact-quintet-impact)



▶ Truly brimming with life, this release delivers on its album art and audacious title with a sound that is not grandiose or bombastic *per se* but makes an

enduring impact on the listener. The intangibles that come with being a great bandleader may not necessarily be immediately apparent in many recordings, but this one feels like an exception. These songs have a real, ever-present sense of direction to them, and to say that everything about the quintet's approach to these tunes feels airtight would be an understatement.

Steve Holt's keyboard playing is very prominent in the mix and this emphasis on harmonic information and rhythmic interplay serves as an anchor for everything that ensues within these intricate compositions. The B section of *Second Voyage*, when Holt briefly doubles what Kevin Turcotte and Perry White have in the melody, is a moment that conveys real heft, beyond just being extremely pretty. Meanwhile, the head of *The Unveiling* is a blink-and-you'll-miss-it hail of counter-melodies and shots, with Holt's left-hand doubling of Duncan Hopkins' bass pedal feeling as essential an aspect of the piece as anything else.

Owing to the precision and grace of the playing, this music is always fleet-footed (even the ballads) yet there are moments of tenderness prevalent throughout. Again, this album delivers on its title in a very holistic, diverse and abundant sense.

Yoshi Maclear Wall

No Kings!

No Kings!

JACC Records 59 (jaccrecords.bandcamp.com/album/no-kings)



▶ Recorded in 2022, before the U.S. anti-Trump No Kings protests, the 78 minutes of creative sounds by this quartet exemplify the freedom totalitarians abhor.

Americans, tenor saxophonist John Dikeman, bassist William Parker and percussionist Hamid Drake, plus Portuguese trumpeter Luis Vicente are perfectly in sync as they propel sound variations ranging from brass portamento and staccato triplets, the reedist's renal growls, elevated screams or multiphonic shredding and powerful ambulating bass and drum action, without one overwhelming the others' assertions as President Donald Trump has done to other U.S. government branches.

Despite a mid-point tempo acceleration the quartet vigorously maintains a steady pulse of drum backbeats and walking bass lines. This takes place even with unexpected interjections from Parker's gimbri strums or wooden flute peeps that are matched by Vicente's bell shakes and bamboo flute whistles and Drake's frame drum vibrations. Together these interjections neatly intensify the exposition of stretched staccato trumpet smears and hearty reed scoops and honks.

The group groove attained remains even after a pause for prolonged audience applause followed by a brief recapitulation of brass tongue flutters and ascending reed tongue twists. Modulating among free-form exploration and carefully positioned narratives, this group of No Kings! defines effective and perceptive group interaction while metaphorically suggesting what pre-MAGA American democracy used to resemble.

Ken Waxman

Vibrations in the Village Live at the Village Gate

Rahsaan Roland Kirk

Resonance Records HCD 2081

(rahsaanrolandkirklive.bandcamp.com/album/vibrations-in-the-village-live-at-the-village-gate)



► When Rahsaan Roland Kirk died after his second major stroke at 42 in 1977, jazz lost a major sound innovator who was also an unabashed

entertainer. But Kirk, who overcame the impairments of blindness and a 1975 stroke which forced him to play with one arm, always performed without compromising or condescending. Naturally ebullient, on this 77-minute gig, he not only plays a music store's collection of instruments, including tenor saxophone, stritch, manzello, flute, nose flute, whistle and oboe, often two or three simultaneously, but also vocalizes a sly anti-racist blues.

Although backed by Sonny Brown's tough backbeat drumming, Henry Grimes' bass pulse and three different pianists, Jane Getz, Horace Parlan or Melvin Rhyme, who are alternately bluesy, minimalist or highly rhythmic, the set is rightly focused on Kirk's work. He creates an unsentimental, throbbing flute version of the ballad *Laura* with the same ingenuity he brings to tricky chord and pitch changes on swift originals like *Ecclesiastics* and *Three For the Festival*. He dexterously appends quotes from other tunes, playing two reeds at once, whistles for emphasis and once duets with himself on transverse and nose flute. He even uses the oboe's snarky vibrato to originate a double-time, nearly unaccompanied blues groove.

Recorded in 1963 at the height of Kirk's communicative powers, it's easy to ignore the occasional audience cross talk, even when there isn't a bass solo, to appreciate comprehensive sounds that would never be heard again.

Ken Waxman

POT POURRI

Ruta De La Clave

Joaquin Núñez & Habana Safari

Lula World Records LWR051A

(lulaworldrecords.ca/joaquin-nunez-habana-safari)



► Five years in the making, noted JUNO-winning, Cuban-Canadian percussionist, composer and producer, Joaquin Núñez has produced an exquisite,

contemporary Latin-Jazz recording. Núñez's partner here is sizzling New York City-based Cuban pianist, Dayramir Gonzalez. All of the superb compositions were penned by the pair, and are a celebration of the essential heart-beat of Afro-Jazz, the "clave" rhythm, which can be found in nearly every Latin-Indigenous culture positioned along the Caribbean slave routes from West Africa.

Although incorporating motifs from a number of Latin musics – this CD is clearly a New York project, infused with Cuban cultural identity, but also baptized in that special energy, creativity and magic that can only be found in one place. Núñez's gifted colleagues here, include Gonzalez on piano/keyboards, Roberto Riveron and Paco Luviano on bass, Alexander Brown on trumpet and flugelhorn, Jeff King on tenor sax, Luis Deniz on alto sax, Bill McBirnie on flute, Colleen Allen on clarinet, Esteban Vargas on violin and viola, and vocalists Marta Elena, Joanna Majoko and Dyalis Núñez-Machado.

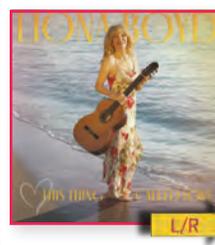
Things kick off with the incendiary *Afrocubanos*, which features thrilling percussion from Núñez, potent bop-infused horn lines and a face-melting tenor solo by King, as well as a ridiculous trumpet solo by Brown. The listener takes a deep dive into Afro-Cuban mysticism on *Mi Changui*, supported by dynamic vocals and an exquisite solo from Deniz on alto as well as a volcanic percussion-infused coda. Other stand out tunes include the stirring title track *Ruta De La Clave*, which boasts a skilled arrangement with plenty of Cuban flavour, and the magnificent *Una Guajira En NY* (Cuban country girl in New York), which is loaded with fine bop-centric soloing and continued reverence to the sacred "clave" itself!

Lesley Mitchell-Clarke

This Thing Called Love

Liona Boyd

Moston Music 471603 (lionaboyn.com)



► Internationally renowned, multi-award-winning Canadian musician Liona Boyd blends her classical guitar with folk, pop and Latin music, her singing, and song/lyrics writing skills

here. This surprisingly memorable 14-track release, Boyd explains, "covers" her full range of lifetime emotional experiences. It marks her 50-year career, which has included more than 30 recordings.

The first two tracks are covers. The Everly Brother's *Bye Bye Love* has Boyd singing with Mark Masri (of The Tenors) in an upbeat rendition with guitar strums and solos. Producer and longtime collaborator Peter Bond's bass supports Boyd and Srdjan Givoje vocals in *Jamaica Farewell*. Two of Boyd's earlier collaborative compositions/recordings are reimagined here. *Gordon Lightfoot*, a tribute to the late musician's classics, includes Ronnie Hawkins vocals. Boyd also revisits her collaboration with the late Olivia Newton-John on lead and harmony vocals, with classical instrumental touches in *Summer Dreams*.

The other tracks are Boyd compositions. *My Dog (Dedicated to all animal lovers)* is a heartwarming song about pets, in duet with Andrew Dolson, who also plays steel string guitar here. Guitar melody phrasing is perfect. Nice woof-woof like guitar plucks at the ending. *My Canada* is a rambunctious patriotic work featuring a full orchestra arranged by Mark Lalarna, choirs and numerous Canadian vocalists. Boyd passionately expresses her personal feelings in the instrumental *This Thing Called Love*, a moving Boyd/Dolson classical guitar duet. Introspective *My Life Alone*, and high-pitched *Living on Borrowed Time* are heartbreaking storytelling songs about the ups and downs of Boyd's life.

Thanks to this iconic artist for sharing her personal emotions and this marvellous music.

Tiina Kiik

Something in the Air

Dedicated Musicians' programs expand the scope of Solo Instrumental Expression

KEN WAXMAN

Once the preserve of virtuosi and usually limited to a few designated instruments such as the piano and the violin, solo concerts began featuring many more instruments in the concert field and jazz, especially during the later half of the 20th century. The growth of improvised music during that time bolstered the individualized concept even further and now it's possible to find solo expositions for as many instruments as exist anywhere. Of course, the idea of solo playing involves timbral enhancement, not reduction and the sounds on these discs comprehensively reflect this approach.



Banish any thoughts of Lawrence Welk schmaltz or endless choruses of *Peg of My Heart* from the squeeze box when contemplating Swiss accordionist **Jonas Kocher's Archipelago** (**Bruit Editions BR 17 bruit-asso.bandcamp.com/album/archipelago**). Divided into seven parts, the unpredictable improvisation slides among tempos, pitches and emphasis as Kocher uses bellows glissandi plus button pressure and release to outline the narrative. At points allowing largo drones or repeated shakes to confirm the ongoing exposition, his sudden staccato jabs or pinpointed accents break up the sequences enough so that inserts including treble key tension, sudden stops and pulsing almost-electronic shrills are constantly associated. As likely to winnow chords as to ascend to pipe-organ-like chordal augmentations, *Archipelago* contains its own wood slapping percussion and responsive jiggles while maintaining logical horizontal ambulation. Additionally, among the presto mechanized pivots, key stops and resonating squeaks and shrills, melodic fragments exist that harmonize enough to tone down unwarranted stridency.

Another solo flight which has become almost standard in the jazz-improvised music world, especially after the pioneering efforts of Steve Lacy, Anthony Braxton and others in the 1960s, is the unaccompanied saxophone session. **Looms & Legends** (**Pyroclastic Records PR 41 nedrothenberg.bandcamp.com/album/looms-legends**) is American **Ned Rothenberg's** solitary statement with alto saxophone, Bb and A clarinets or shakuhachi. Although Rothenberg ends the disc with a strained breathy version of the jazz standard *'Round Midnight* that's the only conventional tune here. Instead, he moves through timbral scrutiny, study and story telling with his reeds. Irregularly projected with tongue slaps, bagpipe-like tremolo drones and consistent tone extensions, there are recurrent interludes where his andante lower-pitched flutters and shrill staccato cries advance two tandem lines with different pitches at

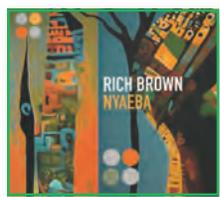


the same time. Meantime, for example, *Fra Gile* moves from squirmy and slithery flutter tonguing to altissimo circular breathing, and then downshifts to more dissonant but consistent linear puffs. More forcefully, a track like, *Plun Jah* alternates spetrofluctuation and pinched clarinet trills until reaching straight-ahead line extensions. Others, including *Resistance Anthem* work their way horizontally with languid balladic suggestions in advance of single alto saxophone bites slowly ascending with taut variations. With many other instances of circular breathing and intense clarion reed whooshes and whorls, the key definition of Rothenberg's ideas among the 14 tracks is the give-away titled *Urgency*. Making full use of continuous reed slurs and slides and the timbral extensions of nearly every tone, a steady ostinato continues at the same time that tongue, mouth and air approaches encompass reflexive reflux. This hardens into snorts and snarls until a combination of those textures and emphasized mouth-piece squeaks confirms the harmonized narrative until it fades away.

If singular extemporization is a challenge for musicians when they have bellows, buttons and a keyboard at their disposal or multiple woodwind keys, imagine how it is improvising with nothing but three valves, a manipulating slide and a body tube. But that's what Swiss trombonist **Samuel Blaser** does on **18 monologues élastiques** (**Blaser Music BMO 18 CD samuelblaser.bandcamp.com/album/18-monologues-élastiques**). Not the first to do so, and actually his second solo disc, these monologues are even more unique. That's because he recorded the album while walking through multiple acoustically-designed areas in Berlin's famous Funkhaus studio complex. With tracks lasting from 32 seconds to six minutes, the building's spatial qualities are also adapted to the creation. At points you hear footfalls as he enters a space along with brass textures moving from distant to close up. Sometimes trombone output reflects the location as on *Torture Room* when detached mouthpiece whistles become murmuring howls and rumbling snarls as brass metal is rubbed against the floorboards. *Grand 8* features wide gutbucket slurs that reflect back from the walls, with here and on other tracks antiphonic responses taking two identities, one slurry and horizontal the other fragmented. The speedy *78 instead of 45* is double-tongued, staccato and almost martial, as notes refract onto themselves and slither up to prestissimo. Meanwhile *La promesse de l'aube* is built around speedy glissandi that when moderated become rounded and almost mellow, but when emphasized turn to triplets. Oddly enough the concluding *Waedamah* is so linear that the mid-range and moderated tones nearly replicate lyrical jazz standards. However brass pressure is adumbrated on the extended *Le grand numéro* as the detached slide is banged against the trombone's body to create metallic clanks as prestissimo yelps echo off the studio walls, then gradually thicken and widen as they bend into subterranean tones.



There are prominent stops and pops as well on **NYAEB** (**Whirlwind Recordings WR4838 richbrown-whirlwind.bandcamp.com**), but ones only produced with thumbs and fingers. That's how Toronto's **Rich Brown** uses a 6-string electric bass, a 4-string semi-acoustic fretless bass and e-bowed electric bass to define his eight variants on solo playing. Someone who has participated in projects with the likes of Rudresh Mahanthappa and James "Blood" Ulmer, here he cannily matches the instrument(s)' rhythmic and resonant roles with textures that also resemble those from a guitar, a kalimba, idiophones and synthesized strings. In a way NYAEB is an updated version of Spiritual Jazz of the 1970s, with less percussion and uneven expositions, but pinpointed versatility. Confirming his jazz influences, Brown plays *Heart of a Lonely Woman*, which incorporates Ornette Coleman's classic tune and bookends his elevated interpretation on *Turiyasangitananda - The Transcendental Lord's Highest Song of Bliss* with audio clips from an interview with Alice Coltrane, known



the whole note. com

for her transcendental music. The first has a slippery and slinky exposition with buzzes and bumps advancing underneath the familiar theme played on the instrument's top strings. Reflecting instrumentally Coltrane's statements with a consistent meditative drone on the latter track, Brown's elevated finger picking projects a groove on top of what is a vaguely eastern-leaning canon. Other tracks project folkloric airs with chiming guitar-like elaborations in stop-start melodies anchored by double bass-like stops. Then there are those like *Nyaeba (The Griot)* and *Kalagala Ebwembe* where blurred fingering creates Africanized ngoni-like fraills at the same time as thick thumps resemble a jazz bass solo. Since Brown's soloing is eclectic, not exhibitionist, variations throughout maintain a groove as well as melodic extensions.



More expected but unique solo explorations of acoustic double bass textures are on **Rumble | Rubble | Ripple (Endectomorph Music EMM-029 andrewschiller.band-camp.com/album/rumble-rubble-ripple)** by Boston-based academic and improviser **Andrew Schiller**. Drawing on the standard repertoire as well as diversions into folkloric, improv and aleatoric music, Schiller's is the

only album here that includes interpretations of familiar tunes such as *Skylark* and *You Must Believe in Spring*. The recognizable melody

of the second is framed with adagio bowing, then with measured nonchalance doubled and finally defined with single *sul tasto* strokes. Meanwhile *Skylark* is introduced in triple time as the theme is deconstructed in single notes then reprised at an even quicker pace. More generic to his ideas, Schiller's magnified low tones are the antithesis of Brown's electrified pitch leaps. Hard string stops with prestissimo or staccato thumps bring out the instrument's woody resonance as processional patterns move consistently forward. Despite pivots in tempos, speeds and intensity, light and more lyrical motifs also exist within the improvisations. Instances of this two-pronged approach are on *Blueberry Phase* and *Satellite*. The former is built around scouring narrow bow work that reaches strident constriction then downshifts to a more moderated exposition though with harsh string pulls as a climax. *Satellite* on the other hand tweaks expectations by interpolating snatches of *Norwegian Wood* and other lyrical stanzas in between stop-start evolution of singular woody thumps, and introduces a melodic reprise at the end.

These musicians have adopted various strategies to emphasize their concepts of how to present solo sessions to their best advantage. Rather than thinking of the results as missing timbres from other instruments, the use of extended techniques adds textures to solo playing which makes these sessions more productive than reductive. ●

What we're listening to this month:

46 Stravinsky: The Soldier's Tale Retold & Histoire du soldat Suite
Art of Time Ensemble & Andrew Burashko

46 Kevin Lau: Kimiko's Pearl
Mariko Anraku, Conrad Chow, Ron Korb & Rachel Mercer

49 Bach Suites
Inbal Megiddo

52 Bach: Goldberg Variations
(Arr. for Double Reed Trio by Caitlin Broms-Jacobs)
Tacamis Trio

55 From Dusk Till Dawn
Dobrochna Zubek & Caitlin Boyle

56 Caity Gyorgy with Strings
Caity Gyorgy and Mark Limacher

57 Haunted Melody
Peter Campbell

57 Curtains of Light
Whitney Ross-Barris

58 Heart's Pace
Josh Rager

58 Northbound to Finch
Maria Kaushansky

59 hORs TempS
Géraldine Eguiluz, Michel F Côté

60 This Thing Called Love
Liona Boyd

61 Archipelago
Jonas Kocher

61 18 monologues élastiques
Samuel Blaser

thewholenote.com/listening

“Watching the excitement unfold”

A Conversation with Carol Olympus

DAVID PERLMAN

I've just had an invigorating back and forth exchange with Carol Olympus after reading something he said (in a story in a recent issue of the *High Notes Avante* newsletter) about his preferred style of teaching music. “Inclusivity and the emphasis on expression over perfection” was how he described it.



MIA OLYMPUS

WN: Can you say more about this? “Excellence” as the *numero uno* criterion in the arts actually closes a lot of doors.

CO: You've hit the nail on the head! The idea of “formal music lessons” has an inherent gate-keeping aspect to it too, given the problematic commodification of music in a hyper-capitalistic world. But dial it back a bit. It's only in the last 500 years or so out of the last 10,000 that we've created this “performer class” – virtuoso musicians vs the audience. No doubt it has led to some of the most brilliant performing musicians in history, but with an unfortunate side effect: you

either dedicate yourself entirely to achieving that level of athleticism, or, more often, you give up on playing music altogether.

So how does elevating the importance of expression over perfection help?

It increases the potential for inclusivity. My aim in teaching (and in my music therapy/music psychotherapy practice) is to make music accessible to all. And I mean all. Almost everyone has the ability to express themselves through music. And this is where, from my earliest conversations with Ingrid Taheri [High Notes Avante founder] their mission aligns perfectly with my values: to make music lessons accessible across the socioeconomic spectrum and across intersectional positioning.

Which translates to what in practical terms?

One: approach music theory as “descriptive” instead of “prescriptive.” Only then can we enjoy John Cage's *First Construction (In Metal)* as much as Radio Head's *OK Computer*; or A Tribe Called Quest; or one of my students' compositions about ice-cream, for that matter!

Two: stop looking for perfection (based on an unnatural equal temperament-tuned sound palette); let go of our inhibitions and let the music flow.

Three: level the playing field, remove barriers and intimidation, and watch the excitement unfold – even my adult students and clients become “childlike” (for lack of a better word) when it clicks.

In the story you also talk about “using music not just for entertainment, but for healing.” And about “collaboration and curiosity” as keys to making that happen. Where does one-on-one vs. group instruction fit into that approach?

For me, personally, at this stage in my life, I'm keen on working with people one-on-one or in small groups, enabling real human connections, by using the evidence based practice of music therapy/music psychotherapy in healing. It's an approach that is resource-oriented and compassionate and works for teaching as well in the right environments.

The choice of individual sessions vs groups often arises from my clients' needs and goals – sometimes they transition from one to the other and back again – it all depends. Individual sessions can help with rehabilitation, emotional expression, finding identity, deep trauma work, guided imagery and music, gestalt and more. Group sessions help with social connections, bonding, catharsis in sharing common sentiments such as grief and joy, and so on.

At Holland Bloorview Kids Rehabilitation Hospital, I help facilitate “HB Rocks,” a community music program where children and youth with disabilities participate in jam sessions in a supportive environment. Initiated and guided by my mentor and clinical supervisor Andrea Lamont, it's going into its 11th year, fostering self-confidence, joy and belonging, along with showcasing musical skill. I'm scheduled to co-present this program and advocate for accessible community music with Andrea at the World Congress of Music Therapy in Italy later this year.

In the story you also talk about hoping to see HNA's programs grow in reach and recognition. Scaling up is hard to do.

Yes, hard but not hopeless. For example, in addition to providing music lessons, High Notes also provides loaner instruments for students who may not be able to afford to buy their own. Scaling this up (along with advocacy, accessible learning, and expanding music for mental health) requires both collective and systemic effort: support from our community partners, infrastructure support, as well as adequate funding.

Once you manage to get students on this expressive path, what's needed to keep them there?

Exposure to live music, for one thing. Maybe break up Ticketmaster's (and Live Nation's) monopoly so it doesn't cost a kidney to attend a concert?! Even better, tax-payer-funded free-to-attend, child friendly, community-oriented live music that reflects the cultural composition of the community in question. And opportunities to showcase talent in an inclusive, supportive environment free of judgment – no winners/awards/medals/grades/criticism.

Musicking for the fun of it.

Yes indeed! Bring back home jam sessions with a guitar or piano or a small djembe. Make it cool to sit in the backyard and sing together with friends and family (even off key and out of tune) to foster deep bonding and belonging. No judgment! Catchy three-chord songs! Play for the sheer joy of playing, without having to worry about being note-perfect, or someone tut-tutting your lack of dynamics or going all high brow about your skill levels. Play music you love, and enjoy it! And rope in the parents/adults!

There's a lot to unlearn/relearn/be educated on – for parents in particular – about not treating music exclusively as a competitive sport. Some will stick to that view anyway. But it shouldn't be at the expense of taking away their children's autonomy and sheer joy, which is what happens when music is only taught to achieve grades or within a competitive or commercial mindset. And for that autonomy and joy to thrive, music lessons need to be accessible to all.

“Expressive and inclusive.” Back to where we started.

Yes! As *High Notes Avante's* anthem emphasises, “We all have a story, everyone's unique”. ●

Carol Olympus is a music therapist/psychotherapist (student intern) and musician with an extensive background in audio engineering and live concert production, who is passionate about working with children, youth, and adults, and promoting music in his community.

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