

**Matt Wannan**

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**From:** Aeolian Hall Musical Arts Association <boxoffice@aeolianhall.ca>  
**Sent:** March 4, 2021 11:49 AM  
**To:** Box Office  
**Subject:** Aeolian Newsletter: March 4, 2021



## AEOLIAN HALL NEWSLETTER

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AEOLIAN HALL MUSICAL ARTS ASSOCIATION PRESENTS  
**MARTY KOLLS**  
THE PHOENIX SESSIONS  
THE AEOLIAN  
**FRIDAY, MARCH 5 2021**  
FREE WITH A \$20 MONTHLY SUBSCRIPTION  
LIVE ONLINE AT 7:30PM

TICKETS AVAILABLE AT:  
[AEOLIANHALL.CA](http://AEOLIANHALL.CA) • 519.672.7950  
THE AEOLIAN LOCATED AT 795 DUNDAS ST



## THIS FRIDAY NIGHT: **MARTY KOLLS**

Friday March 5, 2021

7:30 p.m. Premier

Singer-songwriter Marty Kolls brings the energy of her east coast upbringing, classical music training, and life-long experience on the stage to every one of her performances. She mesmerizes her audience with her voice, melody and presence, with songs that speak of living life from the heart. "Marty Kolls is a revelation," says the London Free Press' Arts Editor, James Reaney.

Marty released her first full length album entitled 'This Life' in 2014 to a standing room only audience at one of Canada's top rated and intimate music venues, Aeolian Hall. This performance was an experience for all who attended and awaited for the arrival of this much anticipated album including her friend and producer Simon Larochette of Sugar Shack Studios.

The album sums up much of Marty's experience as an artist and lover of life, not without it's disappointments and battles. The title track 'This Life', inspired by a Richard Linklater film 'Waking Life' urges us to live in the present before there is 'nothing left to give'. Like warning bells going off in your head, the bombast of the horns and

punch of the drums reiterate the same message.

An artist who writes from experience Marty takes her audience to the many places she's lived such as her beloved New Brunswick with its winding roads and formative memories. She also speaks of her times living and working for years in Asia as a musician and teacher where her appreciation for privileged life was awakened.

Upon her return to Canada in 2006 Marty was thrown into the mix of musical talent in Toronto Ontario. Finding her way through the modern era of online overnight sensations, she nestled into the musical venues of the west end like the Cameron House and the Dakota Tavern carrying on the traditions of her live music upbringing. There she stumbled upon producer Jesse Capon and together they produced a two song CD through the FACTOR Music Demo Grant, now offering Marty something to share with the industry.

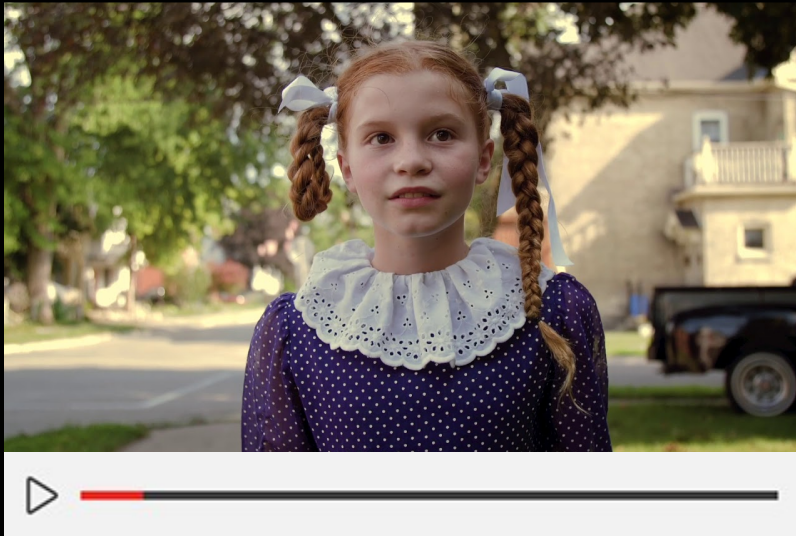
It wasn't long before her stories would take a new turn upon discovering she was pregnant with her daughter, and shortly after made the move with her husband to his home town of London Ontario where they now live. Continuing to make music in a number of bands, including well known cover-grass band Kevin's Bacon Train, Marty has found a home and community of strong musicians and friends. Now sharing the stage with acts like Sarah Harmer, Dan Mangan and Whitehorse, she continues to love and take pleasure in the good fortune that is 'This Life.'

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## PLAY TOO

MARTY KOLLS

Northcut Studios, 2019



## FIND THE MICROPHONE AND WIN

If you are like us, and you've been reading the Aeolian weekly newsletter from top to bottom since we launched the new layout in October... then this contest is for you!

Find the microphone 🎤 hidden in one of the stories below. Email [boxoffice@aeolianhall.ca](mailto:boxoffice@aeolianhall.ca) and be the first to tell us exactly where it is and win a one month pass to the Phoenix Sessions... that's 4 concerts in the comfort of your home. You will also receive two signed posters from any of the Phoenix Sessions. Happy reading!

PS: It has to be this microphone: 🎤 . Pictures of musicians holding microphones are a clever guess, but not what we are looking for. Good luck!

**Congratulations to last week's winners!**

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# ACTIVATING YOUR MONTHLY PACKAGE

Membership is Automatic; Show Selection is the Viewer's Choice

Every month, your Phoenix Sessions Membership rolls over automatically. Members still need to login and select your show package and any other *Member's Only* items we have on offer. The process is easy.

## IF YOU ARE ALREADY A MEMBER

(ie: you subscribed with automatic renewal and have a Membership Number)

- Go Here (to select MARCH's programming): [FEBRUARY LINK](#)
- Scroll down to the Membership Form at the bottom of the page.
- Select I AM A MEMBER
- Enter your membership number\*
- Select VERIFY
- This will automatically confirm your membership is active and provide access to the March Pass.
- Scroll down. Enter your information (name and email).
- Select SUBMIT
- Check your email. You will receive your March Pass.\*\* Keep it safe: you will use it for every concert in March.

\***Lost Your Membership Number?** Select "I FORGOT MY NUMBER" and enter your email address. We will email it to you within a few minutes.

\*\***Lost Your March Pass?** Go here: [MARCH PASS RECOVERY](#)

REMEMBER: unless you wish to donate or want to give a membership as a gift, leave these sections blank. Partially completed sections will cause an error message when checking out.

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**AEOLIAN PHOENIX  
SESSIONS**

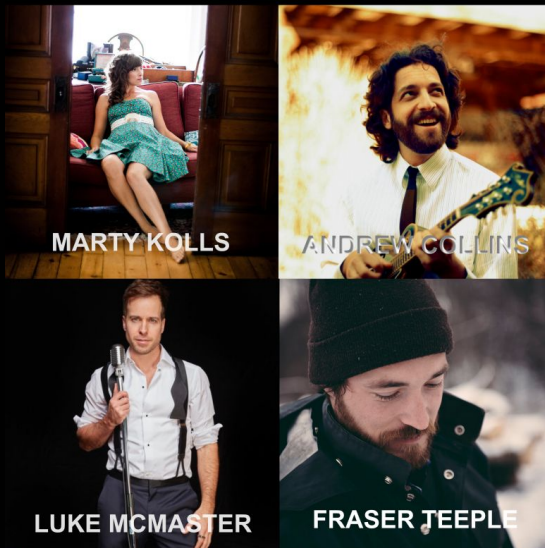
With special thanks to  
our sponsors:



# Chris Collins & Elana Johnson

2021 Gold Sponsors

AEOLIAN HALL MUSICAL ARTS ASSOCIATION PRESENTS  
THE PHOENIX SESSIONS



**MARCH 2021**  
SEE ALL FOUR SHOWS WITH A \$20 MONTHLY SUBSCRIPTION!  
WEEKLY AT 7:30 P.M.

TICKETS AVAILABLE AT:  
**AEOLIANHALL.CA • 519.672.7950**  
THE AEOLIAN LOCATED AT 795 DUNDAS ST



## Aeolian Phoenix Sessions...

### MARCH PRODUCTIONS ANNOUNCED

The *Phoenix Sessions* bring the virtual stage live into your living room. Subscribers have front row seats and a virtual backstage pass to a concert and interview. A one-month membership and access to at least four performances is available for \$20.

Aeolian's Phoenix Sessions are proud to produce four outstanding performances in March. One new show will be released every Friday including: Marty Kolls, Andrew Collins, Luke McMaster, and Fraser Teeple

Subscribe once, enjoy live music all month long!

These performances are part of the Aeolian's Phoenix Sessions. To view, become a recurring monthly member. You will receive an email including a link that you will use each time you wish to view a performance.

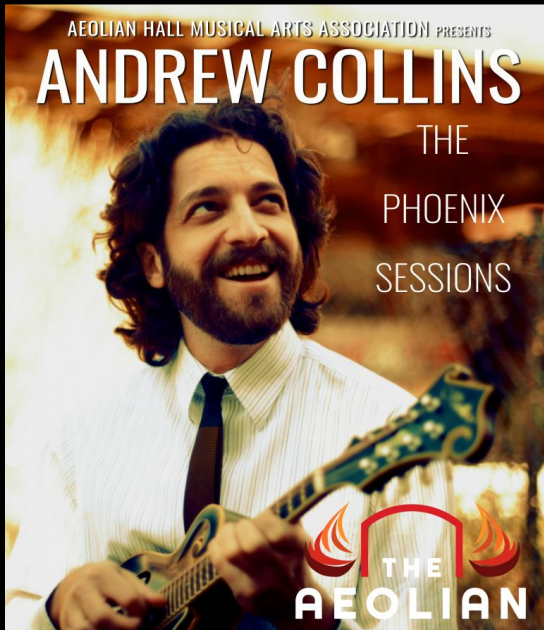
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AEOLIAN HALL MUSICAL ARTS ASSOCIATION PRESENTS

# ANDREW COLLINS

THE  
PHOENIX  
SESSIONS



**FRIDAY, MARCH 12 2021**  
FREE WITH A \$20 MONTHLY SUBSCRIPTION IN MARCH  
**LIVE ONLINE AT 7:30PM**

TICKETS AVAILABLE AT:  
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THE AEOLIAN LOCATED AT 795 DUNDAS ST



## AEOLIAN PHOENIX SESSIONS PRESENT: **ANDREW COLLINS**

Friday March 12, 2021

7:30 p.m. Premier

Mando maestro Andrew Collins finds himself – through no actual fault of his own – at the epicentre of Canada’s burgeoning acoustic/roots music scene. He didn’t invent it – but he’s certainly been a contributor, having co-founded seriously noteworthy Canadian bands like the Creaking Tree String Quartet, the Foggy Hogtown Boys and, more recently, his namesake Trio. That’s not to mention the fact that this prolific, robust performer – comfortable on mandolin, fiddle, guitar, mandola and mandocello – composes, produces, arranges, writes and teaches across multiple genres, including a popular collision of folk, jazz, bluegrass, celtic, and classical.

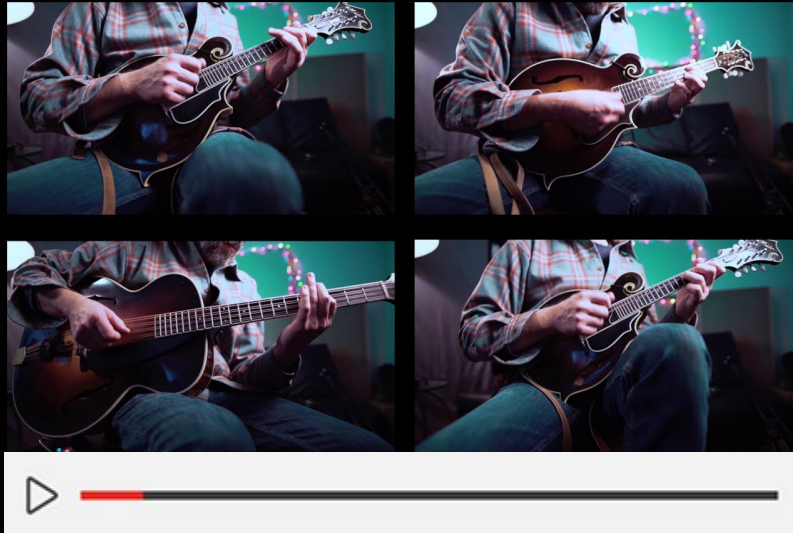
As Collins gathers up innumerable JUNO nominations (5) and Canadian Folk Music Awards (7) won by his various ensembles, he’s zeroing in on the work he does with Trio-mates: fellow string guru Mike Mezzatesta, whose versatility shines through on guitar, mandolin, fiddle and mandola, and in-the-pocket James McEleney holding it down on the bass, mandocello and vocals. Showcasing a dizzying number of styles and instruments on stage, Collins and Co. appear to live by the old adage, “idle hands are the devil’s workshop”, likely keeping them just ahead of his grasp. Bending and blending genres, these musical shape shifters land somewhere between the re-imagined worlds of Béla Fleck and Newgrass invader, David Grisman.

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# HOME ALONE

ANDREW COLLINS

Recorded & Produced by Andrew Collins, 2020



AEOLIAN HALL MUSICAL ARTS ASSOCIATION PRESENTS  
**LUKE MCMASTER**

THE PHOENIX SESSIONS



**FRIDAY, MARCH 19 2021**

FREE WITH A \$20 MONTHLY SUBSCRIPTION

**LIVE ONLINE AT 7:30PM**

TICKETS AVAILABLE AT:  
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## AEOLIAN PHOENIX SESSIONS PRESENT:

# LUKE MCMASTER

Friday March 19, 2021

7:30 p.m. Premier

Icons of Soul, Luke McMaster's ambitious new project, offers a refreshing twist. For not only is Brandon, Manitoba-born purveyor of contemporary blue-eyed soul paying tribute to classic R&B songwriting legends on his upcoming fourth album: he's recruiting them. "I'm collaborating with legends like Lamont Dozier and Felix Cavaliere on some new originals," says McMaster, the Torontobased singer, songwriter and producer best known for "Good Morning, Beautiful," his 2013 Top 3 Billboard AC smash with new age pianist Jim Brickman.



“And what’s especially cool about this project is that they’re still hungry: as much as I’m learning from these masters who wrote unforgettable hits that have formed the soulful soundtrack of my life, they’re equally excited to work with me and my songwriting partner Arun Chaturvedi to write something fresh.” Aside from covering some of the classic immortal chart-toppers written by Rascals founder Cavaliere (“Good Lovin’,” “Groovin’,” “People Got to Be Free”) and Motown sensation Dozier of Holland/Dozier/Holland (“(Love Is Like A) Heat Wave,” “I Can’t Help Myself (Sugar Pie, Honey Bunch),” “You Can’t Hurry Love”) – both members of the Rock ‘N Roll and Songwriter Halls of Fame – McMaster co-wrote two songs apiece with the prodigies at their respective Nashville and Las Vegas homes, capturing the occasions on camera for a corresponding Icons of Soul TV documentary series.

“Lamont told me this great story about his inspiration for ‘I Can’t Help Myself,’” McMaster recalls. “It turns out his grandmother owned a beauty shop and his grandfather would be hitting on all the ladies, saying things like, ‘Hello, Sugar Pie;’ ‘How you doin’, Honey Bunch?’ When Brian and Eddie Holland asked him for some ideas for the song, he remembered his grandfather’s flirting and the rest is history. “Stories like Lamont’s that I can now tell my audiences enable me to entertain them even more and offer them a unique and authentic perspective whenever I perform.”

Soul and R&B are no strangers to Luke McMaster, even during his Brandon formative years. “In my small town, many of my friends were into hockey and metal like Iron Maiden, but I was always the one who sang pop music with an emphasis on Motown and soul,” McMaster explains. “I had a natural inclination to sing in that style and I loved it all – the falsetto, the major keys and the strong melodies – it just resonated with me.”

That proclivity continued in the late ‘90s and early ‘00s, when he relocated to Winnipeg and enjoyed his impressive Canadian gold album run as a duo with Rob James in McMaster & James, (“Thank You,” “Love

Wins Everytime,") with media often referring to them as the "Canadian Hall & Oates."

When he turned solo in 2002 and launched a more focused songwriting career and placing songs on multi-platinum and gold albums by Rihanna, Nick Lachey, Nick Carter and Kalan Porter (7 million sales and counting), he also recorded a succession of EPs and albums (2008's Time EP, 2013's All Roads, 2014's Heart of Soul and 2016's Trending) that contained both originals and sensual interpretations of such favourites as Stevie Wonder's "Signed, Sealed, Delivered (I'm Yours)," Roberta Flack's "Feel Like Makin' Love" and the Bee Gees "How Can You Mend a Broken Heart."

Which brings us full circle to Icons of Soul, inspired in part by publishing giant Leeds Levy, president of Leeds Music, a director of ASCAP and a former president of Chrysalis Music Group and MCA Music Publishing (Elton John, Elvis Presley, OutKast) who planted the initial seed of the idea following a chance meeting with McMaster in Los Angeles. Levy made the calls that hooked McMaster up with Cavaliere and Dozier, and is playing a prominent role in hooking the Icons of Soul principal up with some other hopefuls on his wish list: Philly-based soul architect Thom Bell and blue-eyed soul progenitor Daryl Hall; prolific Brill building pop Barry Mann & Cynthia Weil and – fingers crossed – Motown mainstays Smokey Robinson and Stevie Wonder.

McMaster himself says he wants to continue writing new music with more icons down the road, a work that will cast an eye to yesterday while focusing on the sounds of tomorrow. "This is what I love to do," notes Luke McMaster. "And since I'm a constant student, I'm applying these lessons that you can't learn from a book towards perfecting my own skills as a writer. "This is something uniquely special that I want to take to another level for those that love R&B, soul and Motown music – and give them an experience that they will never forget."

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# MY LIFE IS A SONG

LUKE McMASTER FEATURING LAMONT DOZIER


Official Music Video, 2020



AEOLIAN HALL MUSICAL ARTS ASSOCIATION PRESENTS

# FRASER TEEPLE

THE PHOENIX SESSIONS



**THE AEOLIAN**

**FRIDAY, MARCH 26 2021**  
FREE WITH A \$20 MONTHLY SUBSCRIPTION  
**LIVE ONLINE AT 7:30PM**

TICKETS AVAILABLE AT:  
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THE AEOLIAN LOCATED AT 795 DUNDAS ST

London Arts Council London  
Canadian Heritage Patrimoine canadien

## AEOLIAN PHOENIX SESSIONS PRESENT: **FRASER TEEPLE**

Friday March 26, 2021

7:30 p.m. Premier

Fraser Teeple has slowly built a catalogue of musical work that stands as an underground gem in the Canadian music scene. His economy and sensitivity as a songwriter evoke a young northern Springsteen, with a textured voice that can cut through an east end dive bar or soulfully creak out a heart-breaker to a still concert hall. Fraser approaches his songwriting craft like a tradesman: he respects the strong tradition he stands within, and works carefully and with dedication to master the simple skills of telling a story, creating an image, or crafting a melody. He has apprenticed in bars, coffee shops, and concert halls across Canada and Europe —

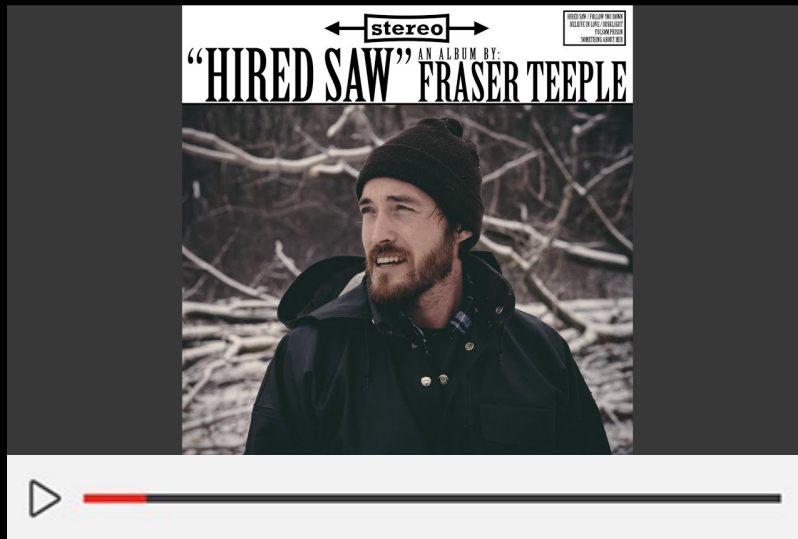
and has become a soundtrack for driving down a dirt road, renovating a house, and burning driftwood on a northern beach.

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## HIRED SAW

FRASER TEEPLE

2017



AEOLIAN HALL MUSICAL ARTS ASSOCIATION PRESENTS  
THE PHOENIX SESSIONS



HEARTACHES  
STRINGBAND

FRED HERSCH

APRIL LOVE  
FEATURING TAKE THREE

PERMESSO  
FEATURING JENNIFER THORPE

EL SISTEMA  
QUARTET

**APRIL 2021**

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WEEKLY AT 7:30 P.M.

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## AEOLIAN PHOENIX SESSIONS...

### APRIL PRODUCTIONS ANNOUNCED

The *Phoenix Sessions* bring the Aeolian stage into the comfort of your living room. Subscribers have front row seats and a virtual backstage pass to a concert and interview. A one-month membership and access to at least four performances is available for \$20.

Aeolian's Phoenix Sessions are proud to produce five outstanding performances in April. One new show will be released every Friday including: Heartaches String Band, Fred Hersch...Live from New York, *Permesso* featuring Jennifer Thorpe, the El Sistema Quartet and *April Love* featuring Take Three.

Subscribe once, enjoy live music all month long!

These performances are part of the Aeolian's Phoenix Sessions. To view, become a recurring monthly member. You will receive an email including a link that you will use each time you wish to view a performance.

**Stay tuned: May and June productions will be announced soon!**

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## REVENONS A NOS MOUTONS, AVEC DEGUENE

Un segment spécial pour notre amis francophone

### Célébrer les héros de tous les jours: les enseignants

La nouvelle est tombée! Le congé de Mars, n'aura pas lieu en ...mars, mais plutôt.. en avril!!

Pour la population scolaire et plus particulièrement les enseignants, cette nouvelle était attendue, mais en même temps, très redoutée. En effet, ce congé qui arrive à la fin de l'hiver était le moment pour nous, de nous reposer, de recharger nos batteries, de passer du temps en famille, et pour certains de voyager (cette option est impensable cette année, même si certaines personnalités profitent de leurs privilèges pour le faire). N'oublions pas que c'est le seul long congé que nous avons après celui de Noël. Cette année dans le contexte de la pandémie, les enseignants ont été mis à rude épreuve. Lorsque nous retournions à l'école en septembre, nous étions assez incertains de comment est-ce que le retour se fera. Nous nous posions beaucoup de questions, à savoir entre autres, comment allons-nous faire pour faire respecter les mesures sanitaires à des enfants dont les plus jeunes ont quatre ans! Seront-ils capables de se tenir à distance de leurs amis qu'ils n'ont pas vu depuis de longs mois? Seront-ils capables de porter le masque tout le temps? Vont-ils respecter l'hygiène des mains indispensable pour briser la chaîne de contamination? Vont-

ils arrêter de nous donner et de nous demander des câlins?

Autant de questions qu'on se posait et qui faisait grimper notre niveau de stress à mesure que la rentrée scolaire s'approchait.

Une fois l'école ouverte, le personnel devait en plus de livrer l'enseignement académique, se charger de faire respecter ces mesures sanitaires indispensables à la bonne santé de tous.

Décembre arrive avec ses longs congés et certaines personnes se sont permis de se rassembler et conséquences : les chiffres de la Covid montent! L'école est refermée pour briser la chaîne de contamination. Cela signifie pour nous enseignants, le retour à l'enseignement virtuelle avec tout son lot de stress et de frustrations. Mais on se disait toujours qu'on va y arriver et que le congé de Mars s'en vient bientôt et qu'on va se reposer! Patatra, tout tombe à l'eau!

Donc, vous comprenez bien pourquoi cette déception!

Cependant, en tant que professionnels, nous comprenons le pourquoi de cette décision même si on peut ne pas être d'accord sur son imposition à la population scolaire qui a fait ce qu'il fallait pour contenir la maladie.

Ce sacrifice devrait-être fait par tous les membres de la société car si on en est arrivé à cette annulation ou plutôt repoussement c'est parce qu'il ya eu des individus qui se sont permis de se rassembler lors du congé de Noel et favoriser ainsi la propagation du virus. D'autres personnes souvent, les plus nantis, se sont permis même de voyager et d'aller passer du temps au soleil, comme s'ils étaient les seuls qui devraient avoir ce privilège. Et pendant ce temps, le personnel scolaire s'efforçait de respecter et de faire respecter les mesures sanitaires. Il ya ainsi une certaine injustice, dans le sens ou, nous vivons en constante danger, nous vivons en constante stress, nous respectons toutes

les mesures du bureau de santé et lorsque le moment de nous reposer arrive, ce n'est plus possible de le faire.

Encore une fois, nous comprenons le pourquoi de cette décision mais en même temps, on est en mesure de se demander s'il n'y a pas d'autres mesures qui devraient accompagner ce repoussement du congé. Le gouvernement devrait contrôler davantage les déplacements de personnes, contrôler les périodes de quarantaine et surtout sanctionner lourdement toute personne qui ne respecterait pas les mesures.

Pour le moment, nous enseignants faisons contre mauvaise figure bon cœur et acceptons cette mesure puisqu'il y va de notre santé et de la santé de toute la population. Mais cela ne nous empêche pas de crier : Maman' le congé de mars est repoussé!

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## Témoignage de quatre héroïnes académiques de la pandémie de COVID-19


EduTechno Plus

2020

UNIVERSITÉ L'AVAIL | Chaire de leadership en enseignement  
sur les pratiques pédagogiques innovantes en contexte numérique - Banque Nationale

**NUMÉRIQUE2020**

Témoignages de quatre héroïnes académiques  
de la pandémie de COVID-19



**Nadia Naffi**  
Université Laval

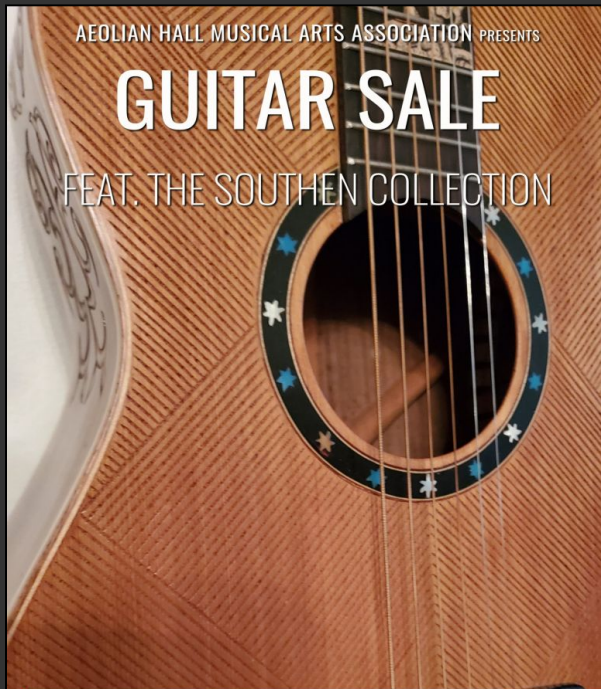
**Céline Leblanc**  
Université du Québec  
à Trois-Rivières

**Judith Cantin**  
Ecole Polytechnique  
de Montréal

**Marie-Julie Babin**  
Université Laval

**Émilie Casista**  
Université Laval





AEOLIAN HALL MUSICAL ARTS ASSOCIATION PRESENTS

# GUITAR SALE

FEAT. THE SOUTHEN COLLECTION

**BEGINS NOVEMBER 21, 2020  
ONLINE AND BY APPOINTMENT**

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THE AEOLIAN LOCATED AT 795 DUNDAS ST



## Aeolian Guitar Shop

A recent gift by longtime friend and former Board Member Dave Southen has brought a whole new level of music to the Hall during these quieter times. Dave has donated his guitar collection to the Hall for purpose of resale.

Each week we will feature one of the guitars in our collection. If you are interested in this guitar or seeing any in the collection, please email [info@aeolianhall.ca](mailto:info@aeolianhall.ca).

### Guitar of the Week:

## WEISSENBORN

**Model:** Twisted Wood

**Condition:** New

**Accessories:** Case & Original Box

**Price:** \$1000

GUITARS

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## Twisted Wood Guitar Demo with Harry Manx

Twisted Wood Guitars

Demonstration Video (2015)





# EL SISTEMA AEOLIAN UPDATE: Music to Change the World

This moving documentary about Venezuela's unique system of music education takes us from barrios of Caracas to the world's finest concert halls. It shows how Venezuelan visionary José Antonio Abreu changed the lives of hundreds of thousands of children over the past three decades. Children from streets dominated by the gun battles of gang warfare are taken into music schools, given access to music and taught through the model of the symphony orchestra how to build a better society.

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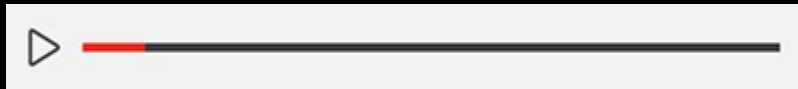
El Sistema: Music to Change the World

Euro Arts Channel

2011



Not your head but your heart.



# CELEBRATING THE LIFE AND MUSIC OF CHICK COREA

- Clark Bryan, Executive & Artistic Director, Aeolian Hall

It was 2009 and one of my staff members suggested trying to bring Chick Corea to Aeolian Hall to perform. At the time, I knew who he was and his cross-over into classical music, but only at a really surface level.

To my great surprise, the invitation to perform at The Aeolian was accepted. I never thought he would come to such a small venue with little history of presenting Jazz Giants. On March 2<sup>nd</sup>, I picked Chick up at the London (Ontario) airport with his tour manager who was also his piano technician. Our first stop on the way to the hotel was to pick up some spring water at a local store. While his manager went into the store, Chick and I began a lively conversation centered around music. Luckily, the errand proved much longer than anticipated. We chatted about so many classical composers and music. Scarlatti, Scriabin, Dutilleux and many more. That night, Chick went to the internet and downloaded some scores.

He ended up performing some of the works we chatted about that next day in the concert. I distinctly remember the Scarlatti Sonata he performed. He played it straight with no improvisation. I've never heard a piece of music performed with such meaning. It was as if Chick had written it himself. Every interval felt vocal and intentional. No pianism, just sheer music. That first concert was a mash-up of everything you could imagine stylistically. He performed in sweatpants as if he was in his own living. His interactions with the audience were informal, warm and regular. I sat within his view. He gazed over regularly, smiled, winked and I felt that he played every note for me.

After his first visit, Chick and I stayed in touch by email. I remember introducing him to the late works of Gabriel Fauré and his excitement when I sent him Fauré Fifth Impromptu. I had suggested a project of coming back with Herbie Hancock and having them improvise with two pianos on themes from Fauré's Piano Nocturnes and record the concert. He was excited and enthusiastic about the idea. Chick left with my CD recordings and graciously told me how much he enjoyed them-especially my Debussy playing. What an inspiration to hear this from such a great musician.

A few days after his visit, Chick sent me an unsolicited testimonial for his experience at The Aeolian:

*" Thanks once again for a totally pleasurable two days. You and your team were the best of hosts and best of all, the Aeolian Theatre, the audience you helped bring in and the whole ambience was just perfect including the very nice Yamaha grand. I'm sure any of my musician friends would love this venue and the wonderful way you have of hosting the artist (me in this case). I wish you all continued success in your passion to bring good music to London, Ontario and hope to play here again soon."*

In 2012, Chick's agent reached out to us mentioning that he would love to come back with his friend Gary Burton and the Harlem String Quartet. The cost of producing this concert was out of the reach of our 300-seat venue. We told the agent that we couldn't proceed. When Chick found out that we couldn't go ahead, he made arrangements so that we could produce the

I spent much of the next day looking after Chick and his manager. That included meals and eating together. One of the Aeolian's volunteers cooked up a gourmet feast for us, so we were able to eat on site and not miss a beat! Conversations flowed easily. Chick had a child-like curiosity and wonder for music. The music industry hadn't affected his ability to be in wonder and awe at the beauty of discovery. I've seen so many veteran artists jaded and tired on our stage over the years. This experience was so refreshing.

Chick had been touring a lot when I first met him. I asked him how that felt. I had left that world when I bought Aeolian Hall in 2004 out of fatigued and loneliness. He called himself a "Road Warrior" and loved the adventure even after all of the years of touring.

I remember one discussion we had about Bach and the Well-Tempered Clavier. He was just discovering and learning some of the Preludes and Fugues. He said to me: "You could spend hours delving into two bars of this music". He was also learning the Dutilleux piano Sonata. I had studied that Sonata many years before and we were able to both marvel at the structure and development of ideas in this work.

Chick told me about his experience at the Juilliard School of Music. It was brief (I think I remember him saying a couple of months). He was, in his own words, not a sophisticated classical musician. He said he came from a humble background. He loved Chopin and brought some of Chopin's music to his lessons. After playing for his teacher (a Russian teacher), she told him that it was very nice. He said: "yeah, I'd really like to learn more about this Chopin guy". The teacher responded: "No, we are going to do the finger exercises". He said to me: "I had a choice. Go this way (classical) or that (jazz)." He chose the latter. He told me that he regretted that choice today because he missed so much of the foundations of pianism and training in the discipline of classical music. He said classical music was his greatest inspiration. I told Chick that I had plenty of that training

concert by reducing the price to the same as his solo concert. Chick himself kicked in the difference in cost. Many who attended this concert thought it was the best concert they had ever heard. It was all new music composed by Chick.

The collaboration was astounding. The Harlem String Quartet was a great maven for diversity with Black and Hispanic members. Chick would often get up from the piano when he wasn't playing his part in the concert and go over to the members of the quartet and listen, sometimes waving his hands...not conducting; just getting caught up in the moment.

I had to travel to Toronto to pick Chick up at the airport for this concert. On the way back to London, conversation flowed steadily for two hours. At one point he was asking me about a technical challenge of playing repeated octaves and his struggles for endurance. On the dashboard while driving, I showed him how one can utilize the wrist in a down-up movement to avoid fatigue; something discovered in the 19<sup>th</sup> Century by Theodore Kullak that revolutionized octave playing. He got it right away. I'll never forget the feeling I had when I imparted this knowledge to this legendary man and how grateful he was.

Later, when I watched his interactions with our volunteers, clients and staff, I noticed he always treated everyone as an absolute equal. I'm quite sure one of the biggest roles his tour manager had was to protect his time with people so he could practice, eat and sleep!

During this second visit, my husband and I sat down to dine with Chick, Gary Burton and his life partner Jonathan Chong. I introduced my husband to everyone at the table and then Gary introduced his husband. Gary later told me that he was so happy I had been so open in front of Chick about being gay. I guess Chick and Gary had never discussed his homosexuality-even after years of performing together. Chick had only positive, nonchalant reactions to these introductions. He belonged to the Church of Christian Science which is a Church that had a



and that it could be really limiting. I wished that I could improvise.

To that he responded: "Yes, classical musicians take themselves and their music too seriously." I knew exactly what he meant; how that training can limit freedom of expression-especially in the old paradigm of having students do the interpretation their teachers insist upon them to do, instead of letting them discover and serving as a guide to them.

Concerning The Aeolian and my passion to advance its mission, Chick told me: "Don't you ever let this place stop you from making your music". Those words haunt me even to this day. It's so easy to stop playing when you have administrative and program development duties on your brain all of the time. I fight to keep my music going.

history of being anti-gay...although I think that is changing in recent years.

Another question I asked Chick during this visit was tied up with my own frustrations as a musician. I remarked: "Don't you ever worry that with all of the projects of composing and learning music, you'll run out of time in this life?". He remarked: "No. I'll have many lifetimes to get to the ones I don't get to in this life."

We lost a great musician this week. A man who I'm sure had a profound, inspiring impact on everyone he met.

In closing, here are Chick's own words he placed at the end of his collection of Children's Songs:

Keep what you like  
Change what you want  
Create your own rules  
Have a question?  
Get it answered  
to your satisfaction

Seek out the ones who create  
And are willing to share knowledge  
Beware of the "authorities" who don't  
themselves create

Discipline your body  
Discipline your instrument  
But only toward your own  
dreams and goals

Run the body and make it obey  
Practice with an even flow  
Control with easy intention

Discover the Beauty of Slowness  
It's the Beauty you intend

Practice your imagination  
Put your illusions through your  
Body and instrument

Sing to yourself without your body's  
Voice  
This is what is meant by  
"hear it"

Play what you “hear”

Practice with an even flow

Control with easy intention

Gather the techniques that

Serve your dreams

Create techniques to

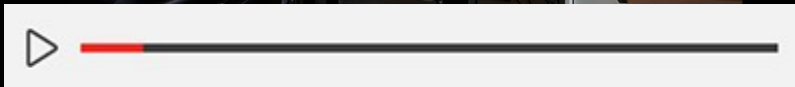
Serve your dreams

- Chick Corea

## Chick Corea and Gary Burton

Tiny Desk Concert

*National Public Radio (NPR), 2016*





## LIVE FROM CLARK'S STUDIO

This week we bring you two more pieces performed live by our Executive and Artistic Director, Mr. Clark Bryan.

Clark has performed and recorded a piece of music every day since Aeolian closed its doors in March 2000 ensuring that music does not go silent in these unusual and challenging times.

The arts can be seen as a luxury for those who have the time or the money to enjoy them, but our goal has always been to provide universal access to music.

[MORE MUSIC BY CLARK](#)

For your enjoyment, here are a few of Clark's more recent performances:

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**Cornelius Gurlitt**

**Lament Op 203, No 8**

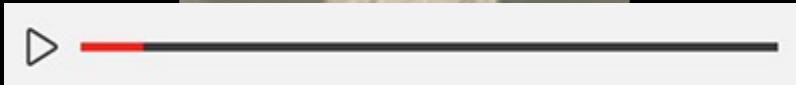
*Recorded in 2021 by Clark Bryan, Pianist.*



**Nicolai Amani**

Elegie Op 7. No 3

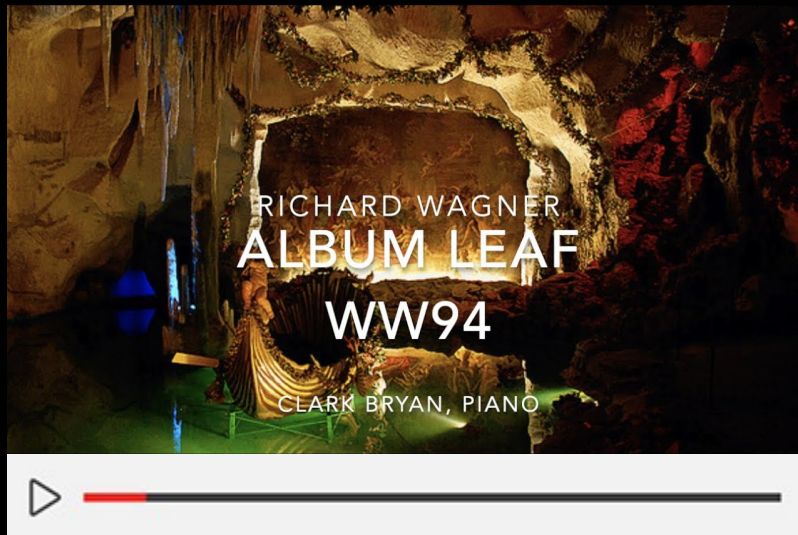
*Recorded in 2021 by Clark Bryan, Pianist.*



## Richard Wagner

Album Leaf WW94

*Recorded in 2021 by Clark Bryan, Pianist.*

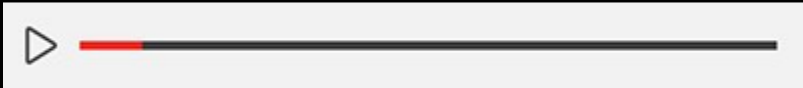


## Alberto Nepomuceno

Barcelona

*Recorded in 2021 by Clark Bryan, Pianist.*

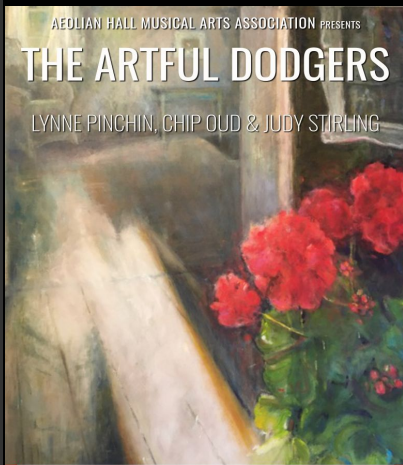




We must communicate from a place of love. Many of us can recall an experience of listening to a work performed without love. It can be a good performance. Everyone will know and feel that something is missing. *The ingredient of love shifts the “good” to “sublime” or “ecstatic”.*

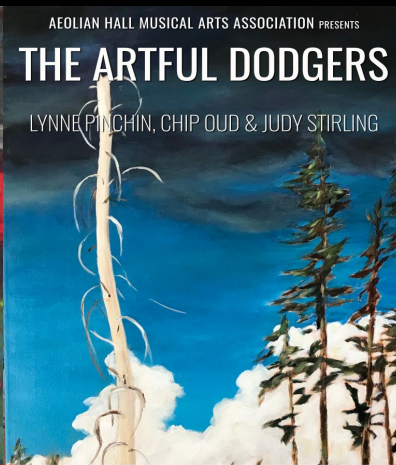
- S. Clark Bryan

## ARTFUL DODGERS WINTER 2021 SHOW



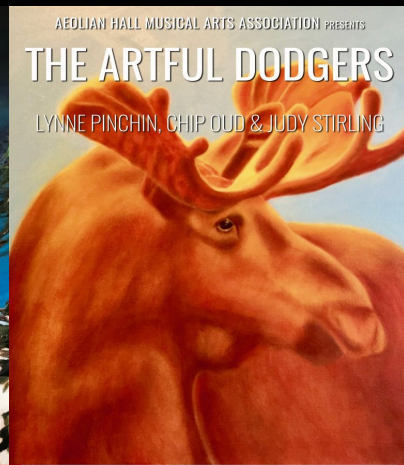
AEOLIAN HALL MUSICAL ARTS ASSOCIATION PRESENTS  
**THE ARTFUL DODGERS**  
LYNNE PINCHIN, CHIP OUD & JUDY STIRLING

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Installation by the Artful Dodgers collective featuring the works of Lynne Pinchin, Chip Oud and Judy Stirling in their third showing at Aeolian Hall.

All pieces are available for immediate purchase and pick-up at Aeolian Hall at 795 Dundas Street, London, Ontario.

To purchase, email us (no calls, please) at [boxoffice@aeolianhall.ca](mailto:boxoffice@aeolianhall.ca). In your email, please indicate which pieces (by title and artist) you wish to purchase.

A representative will contact you as soon as possible to arrange payment (Credit Card or eTransfer in advance of the pick-up appointment) and schedule curbside pick-up at Aeolian Hall.

With thanks to the artists, the Aeolian Hall receives 30% of the sale of each work with proceeds going toward our programs like El Sistema Aeolian and the Pride Men's Chorus London.



## THIS WEEK'S FEATURED WORKS



**BECKONING**

*Chip Oud*

Oil, 30x26, \$200



**WINTER IN THE CITY**

*Lynne Pinchin*

Acrylic, 2x30, \$1000



**PINK IRIS**

*Judy Stirling*

Oil, 20x24 (Framed), \$550

Select the  
photo to be  
taken to the  
entire  
collection by  
the Artful  
Dodgers



**SHADY ARTISTS WINTER 2021 SHOW**



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London Arts Council London Canadian Heritage Patrimoine canadien

Installation by the Shady Artists collective featuring the works of Janice Howell, Sandi McCabe and Michele Haley showing at Aeolian Hall.

All pieces are available for immediate purchase and pick-up at Aeolian Hall at 795 Dundas Street, London, Ontario.

To purchase, email us (no calls, please) at [boxoffice@aeolianhall.ca](mailto:boxoffice@aeolianhall.ca). In your email, please indicate which pieces (by title and artist) you wish to purchase.

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With thanks to the artists, the Aeolian Hall receives 30% of the sale of each work with proceeds going toward our programs like El Sistema Aeolian and the Pride Men's Chorus London.

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## THIS WEEK'S FEATURED WORKS



**PINK TREE IN BLOOM**

*Michele Haley*

Oil, 20x20, \$400



**ISLAND IN THE SUN,  
SPRINGBANK PARK**

*Sandi McCabe*

Acrylic, 30x15, \$325



**ITALIAN VASE**

*Janice Howell*

Acrylic, 18x18, \$320



**Select the  
photo to be  
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entire  
collection by  
the Shady  
Artists**

## **Our History: Our Future COMMUNITY PORTAL**

Each week, the Aeolian looks back at our history, and forward to our future in a search for equality for all people. We ask "why," we celebrate successes, and we remember there is still much work to be done. Love and respect for our fellow human beings is the only path that promises peace, equality and human dignity.

We are proud to bring you Aeolian's Community Portal. This is and will continue to be a work in progress where we archive stories important to the voices we have featured here each week in the Our History: Our Future column. We will advocate for the rights of Canada's Indigenous people, the LGBTQ2 community and support the Black Lives Matter





movement. Not just a repository of historical information, we will also include coming events, online resources, and stories and videos that shine light on the challenges to and achievements of the movement toward equality.

We cannot do this alone. We want to hear from you and include your stories. If you are represented by this portal and have a story to tell, write us. We welcome submissions and would be happy to interview you or research a topic or event that has not been covered. The more we know, the more our readers know, the better we can understand each other as humans who are equal, humans who have dignity, and humans that deserve to have their stories honoured.

Community Resource Portal

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## BLACK EXCELLENCE SERIES:

### Zenobia Powell Perry

Zenobia Powell Perry (1908-2004) was a fascinating and prolific American composer and pianist. She wrote songs, piano pieces, chamber works, an opera, and music for orchestra and symphonic wind band. Of African-American and Creek Indian descent, her unique life story is about perseverance and determination—how to pursue your dreams, regardless of your race, gender, age, or economic background. It shows how individual strength, personal integrity, and courage, as well as self-expression through community involvement, determine how one person can make a difference in her family, community, and nation.



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### Zenobia Powell Perry

Black Excellence Series

Recorded in 2020 by JDW Sheet Music



## Indigenous musician Willie Dunn gets new posthumous release

**Recordings to be available March 19**

*I pity the country*

*I pity the state*

*And the mind of a man*

*Who thrives on hate*

The opening lines of Willie Dunn's *I Pity The Country* are still powerful, more so than 40 years since the record was released.

It's still Dunn's best known song, but during his career, the Indigenous artist and activist penned dozens of tunes, and even though

he worked with groups like the CBC and the National Film Board, was never able to achieve mainstream success.

The people behind a new compilation are hoping to change that.

[READ MORE](#)

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## Willie Dunn

*Pity the Country*

1971



## VELVET MAFIA:

### The Gay Men Who Shaped the Music of the 60s

The story of rock'n'roll in the 60s has been told countless times by the stars who sang the songs, spun the solos or thrashed the drums. In the UK at the time, that most often meant straight white men, as it did in the US. But the people who shaped and advised those artists – the ones who managed the stars of the classic rock age – were, by an outsized margin, gay men.

That interwoven community included Brian Epstein (who brought the world the Beatles), Kit Lambert (who co-managed the Who),



Simon Napier-Bell (the Yardbirds, and a young Marc Bolan), Robert Stigwood (Cream, the Bee Gees), Billy Gaff (Rod Stewart), Ken Pitt (David Bowie), Barry Krost (Cat Stevens), as well as Tony Stratton-Smith (who formed the visionary label Charisma for bands like Genesis). In fact, it was a gay man, Larry Parnes, who svengali-d Britain's very first rockers, from Tommy Steele to Billy Fury to Marty Wilde.

Likewise, in the US, you had key LGBTQ music power players like Clive Davis at Columbia Records, Seymour Stein at Sire, David Geffen at Asylum, and Danny Fields, who discovered the proto-punk stars Iggy Pop and MC5 for Elektra.

A new book titled *The Velvet Mafia: the Gay Men who Ran the Swinging Sixties* aims to tell the British side of this story by focusing on several key players in the scene, including a few of the aforementioned names along with the innovative producer Joe Meek and the head of the UK's most powerful label at the time, Sir Joseph Lockwood. Author Darryl W Bullock said he tackled the subject because he believes "it's incredibly important for people to understand that LGBTQ people were not just a part of what created the rock culture we enjoy today, they were the driving force behind it. They were the people who pushed things forward," he said, "the ones looking for the

'next big thing' to kickstart a cultural revolution."

[READ MORE](#)

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## Managing the Beatles: Brian Epstein

In the Life... of the Beatles



## **AEOLIAN'S STATEMENT ON RACE AND RACISM**

The Aeolian Hall was built on a foundation that respects, cultivates and promotes diversity. Discrimination and racism are at odds with our mission and our values.

We stand with the Black Community: in London, in Canada and abroad in calling for an end to anti-Black, anti-racial and anti-Indigenous racism.

Violence and systemic barriers against these communities are destructive to our societies moral and ethical fabric.

The Aeolian Hall calls on our friends, supporters and the larger community to resist and call-out racism.

It is not enough to tolerate and accept each other.

Love for our fellow human beings is the only path that promises peace, equality and human dignity.

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## SUPPORT AEOLIAN HALL

Thank you for supporting the Aeolian Hall Musical Arts Association. For some, participation in the arts is just a dream. El Sistema Aeolian, our free afternoon music education program for children and youth who otherwise do not have access is just one of the programs offered by The Aeolian.

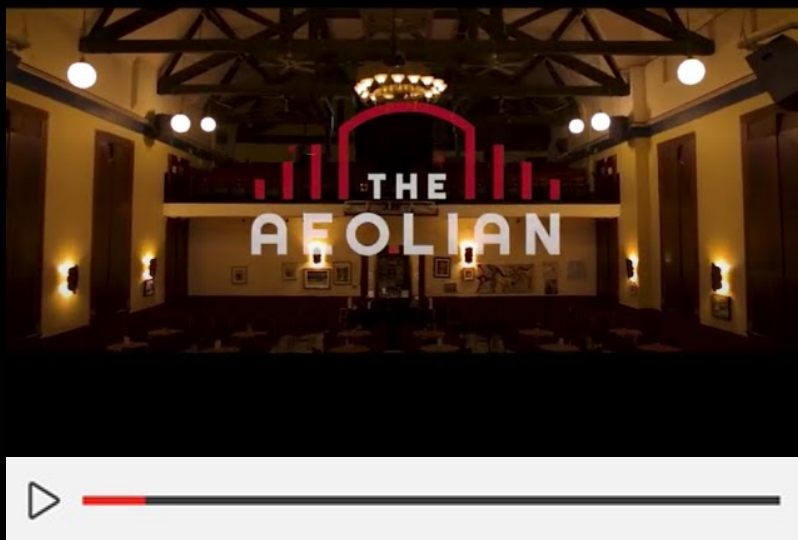
We believe that individuals should have universal access to music and music education: whether it be at one of the hundreds of productions we bring to the stage each year, or to a child holding their violin for the first time: music is a gift. Your contributions support the gift of music, the gift of community.

To give, go to [www.aeolianhall.ca/donate](http://www.aeolianhall.ca/donate) or to learn more, see the Aeolian Hall Documentary below.

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### The Aeolian: A Documentary

*Recorded in 2017 by the Aeolian Hall with Campus Creative*



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