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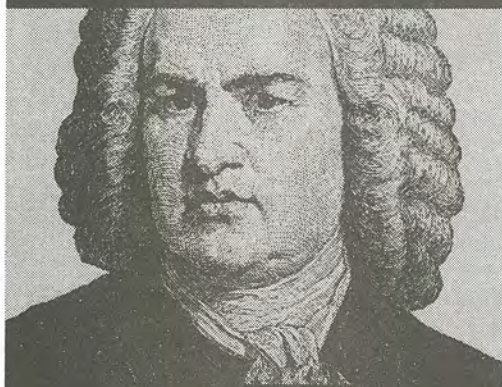
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# A Marriage in Music: Kristine Bogyo and Anton Kuerti

by Dorith Cooper

On March 17<sup>th</sup>, much admired Toronto musical couple, pianist Anton Kuerti and cellist Kristine Bogyo, will perform a joint recital for Mooredale Concerts at Walter Hall. Though not heard together in Toronto for 20 years, they take time from their busy schedule to perform as a duo on occasion, most recently this past October in a small town on the Queen Charlotte Islands, BC.

Connecting with the community has been an abiding theme in the couple's artistic life. In a recent interview at their home in downtown Toronto, they spoke with authority and passion on the role of the artist in the community and balancing social responsibility against celebrity.

An engaging musical intellect, Kuerti is considered by many to be Canada's leading pianist. He has toured 38 countries and appeared in 140 Canadian communities. His extensive discography includes all the Beethoven sonatas and concertos, the Schubert sonatas, the Brahms concertos, numerous works by Schumann and recently, two sonatas of Carl Czerny. For many years he taught at the University of Toronto, but is now busy performing, recording, lecturing, composing and editing.

The vivacious Kristine Bogyo has appeared as a soloist and chamber musician in Canada and the U.S. She is the founder, artistic director and conductor of Toronto's **Mooredale Youth Orchestra** designed to instill a love of music in young people and to inspire them to perform. "Music", she says, "provides insights and taps into your soul and is more important than chasing material goods. It brings tremendous comfort and consolation." She is also artistic director of **Mooredale Concerts**, begun in 1986 as an offshoot of the youth program. It showcases promising younger artists performing alongside professionals in programs of chamber music.

Although audiences for live performances of classical music are shrinking, Bogyo points out that paradoxically "Toronto is buzzing with music and more kids are studying it. Today you're not considered an oddball in high school if you play the cello. What puzzles me is that with



all these kids playing, why aren't there larger audiences for music?"

Kuerti feels that performers must do more to propagate musical appreciation among younger audiences: "I think that when an artist goes on tour, he or she ought to give an additional performance at a local school ... talk to the young people. After all, you've got to advertise your own art. You might need to arrive a day earlier or leave a day later. But if it's the future of your art, it seems that we should be prepared to give up a little for its sake." Kuerti is also that rare artist committed to keeping his fees low, often donating proceeds from his concerts and CD's to humanitarian causes such as Oxfam and Amnesty International.

"High fees are destructive and can't help but corrupt one's attitude towards the art itself. We have something spiritual to share...something like a religion, and so high fees are improper." For both artists, audience size is linked to ticket prices, and these would benefit from more moderate fees.

They speak with wisdom about the cultural importance of amateur music-making in the community, and are enthusiastic about the tremendous growth of performance opportunities in Canada's community orchestras, and in organizations such as the Amateur Chamber Music Players – a world-wide network for chamber musicians ([www.acmp.net/](http://www.acmp.net/)). They share a strong conviction that music begins at home; and theirs has been an exemplary model. Kuerti and Bogyo beam with pride as they consider their two sons' musical growth. Julian, 25, is a violinist who has just

been accepted to the Berlin Hochschule conducting program to study with Lutz Koehler; and Rafael, 21, is a free-lance cellist in Toronto. Last summer, as a birthday tribute to his father, Julian conducted Anton in a performance of Beethoven's "Emperor" Concerto at the Brott Summer Festival in Hamilton.

For Bogyo, one of the enduring connections she has with her sons is artistic: "It would have been terrible for the boys not to love music. They would never have been able to understand Anton or me!" Both parents are convinced that pushing one's children into an enforced practice regimen can lead to misery and a dislike of music; but quitting early, because you haven't given it a chance, is also a mistake.

Over the years, Kuerti and Bogyo launched a number of concert series. First there was Northstars Concerts, then the Festival of the Sound – in which they were both involved. Then in 1986, Kristine created Mooredale Concerts. Always searching for new formats, Anton has since 1997 performed "marathon" concerts of Beethoven's five piano concertos in one evening. Even greater challenges came this past summer when he performed Beethoven's last five piano sonatas at the Caramoor (NY) and Lanaudière (Québec) Festivals. Over-sized concerts were common in Beethoven's day, but he likens his experience with the marathon (especially of the last five sonatas) to a retrospective exhibition of a painter, with the interpreter as curator: "I've been playing these pieces since I was a teenager, so I've devoted quite a bit of my life to them. To collect them

all together in one evening can be a fascinating experience for me, and audiences seem to appreciate it too."

Kuerti is artistic director of the Czerny Festival, set to take place June 13-16, 2002 in Edmonton, co-presented by the Canadian Centre for Austrian and Central European Studies of the University of Alberta, the Winspear Centre for Music, the Edmonton Symphony Orchestra and the Society of the Friends of Music in Vienna. The highly focused festival will celebrate Austrian pianist and composer Carl Czerny (1791-1857), whose music has enjoyed a revival, much of it spearheaded by Kuerti himself.

Primarily known for his infamous piano exercises, Czerny was also a prolific composer in every genre, with over 1,000 works to his credit, including 30 string quartets, which Kuerti believes are "going to be sensational discoveries." Many of Czerny's large-scale unpublished works are now being prepared for their premieres at the festival. Among them is the Sixth Symphony, which Kuerti is editing, and two string quartets, to be performed by the St. Lawrence String Quartet.

The multi-talented Bogyo and Kuerti are the subject of "A Marriage in Music" – an hour-long arts documentary produced by Zephyr Films, to be aired next season on CBC-TV's performing arts series "Opening Night". The film will focus on music in the Kuerti household and includes footage of the whole family in rehearsal, performance and discussion.

When asked about the appropriateness of the film's title, Kristine Bogyo spoke frankly about her struggle to achieve self-fulfillment within the marriage. At the time the couple met, she was a student and Anton was already an accomplished artist, and though she always looked up to him, for many years she felt that she was living in his shadow. "When the kids came along, Anton insisted that we get a full-time nanny so that I could develop my potential and push my own musical horizons. But when the kids got older, I felt that I wasn't contributing enough to the community...that I had creative energy which wasn't being expressed.



After much soul searching, I found my niche by initiating the Mooredale youth program and concert series, and it's been a great success. I've appreciated Anton's encouragement, and now feel that we are on a more equal footing because I have an independent profile. I'm comfortable now."

Kuerti's thoughts go to the core as well: "Every couple has a centre of

activity — what's meaningful to them; and it can be wonderful if the couple can share these things quite deeply...and that can help one's own musicality to evolve."

Highlighting Kuerti and Bogyo's joint recital on March 17<sup>th</sup> is César Franck's cello sonata, and an attractive work by the little known French

composer Louis Vierne, a student of Franck and Fauré. Also to be heard is "Magog" — a short poetic work for cello and piano Kuerti composed for Bogyo during their courtship at the Orford Arts Centre in Magog, Québec. These three works will appear on the couple's second CD, to be released later this year on the Doremi label. The concert also features Kuerti as soloist

in Beethoven's Piano Sonata No. 24, Op. 78 and Mendelssohn's Fantasia in f-sharp.

Fittingly in terms of their commitment to community engagement, the March 17 Toronto concert is the second of two; March 16 they present the same program "further afield" in the intimate and historic Arkell Schoolhouse near Guelph.

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continued on page 39



## T.O. MUSICAL DIARY

by Colin Eatock

**Feb 5, 2002: Interview with Riccardo Chailly, New York.**

THE CONDUCTOR OF THE ROYAL CONCERTGEBOUW Orchestra turns out to be an engaging fellow. Over coffee in his hotel suite he readily shares his views on a variety of musical subjects.

Since I'm interviewing him for a Toronto-based newspaper, my list of things to discuss includes a question about Roy Thomson Hall. After all, this man has conducted in RTH five times now - and in a great many auditoriums around the world including, of course, his own orchestra's esteemed hall in Amsterdam. How would he rate the acoustics of Toronto's much-maligned facility?

But Chailly is experienced with journalists. Before I can ask him what he thinks of Roy Thomson, he tells me - praising the hall for what many would call its most fundamental problem. "I enjoy very much the circular shape," he says, "and the contact with the public, which raises somehow the performances."

Taken aback by his heterodox view, I point out that his opinion is certainly not shared by many, least of all the TSO's former conductor, Jukka-Pekka Saraste. Chailly offers no further comment on the subject, and we move on to other matters. Only much later - that night, as I sit in Carnegie Hall, listening to the Concertgebouw Orchestra - does it occur to me that I should have asked the conductor one more question.

**Feb 11, 2002: Royal Concertgebouw performance, RTH**

In the front lobby of Roy Thomson Hall stands a small wooden model depicting the hall as it will appear following the much-anticipated renovations, set to begin in March. It has a doll's-house charm about it: miniature seats and balconies and - gods be praised! - aisles on the main floor. The RTH volunteer at the display proudly tells a small group of people that "Chailly likes Roy Thomson because you can't hide anything in a dry hall."

His remark reminds me of my self-appointed task for the evening, and I take my seat, eager to compare the Concertgebouw Orchestra I heard last week with what I'm about to hear tonight. But even though the repertoire for the New York and Toronto concerts is identical, differences are immediately apparent. The "glow" I heard in Carnegie Hall simply can't be heard, and there's a disappointing lack of resonance in the fortissimo passages, especially in the brass. Rather than feeling enveloped in sound, as I did in New York, I have the all-too-familiar sensation that I'm listening to an orchestra at the far end of a football field.

Yet I can hear what Chailly is getting at. The clarity of Roy Thomson Hall does have its virtues - especially for an orchestra like the Concertgebouw, whose transparent texture and ensemble precision are admirably displayed in such an environment. Orchestral colours and contrapuntal lines can be readily distinguished; there is a crispness to the snare drum and, when required, a bite to the cellos.

The soloist for the evening, the dazzling violinist Hilary Hahn, seems to have no trouble playing over the orchestra. And in her encore - an unaccompanied movement by Bach - the unforgiving nature of the hall highlights her remarkable technique in a way that Carnegie Hall couldn't.

All this underscores the fact that the engineers at Artec Consultants - the firm that's in charge of the Roy Thomson renovation - have quite a challenge on their hands: to enhance the warmth and presence of the sound, without muddying the acoustic. With a \$20 million budget (about half of what it cost to build the hall almost two decades ago) expectations will be high, when RTH re-opens in August. It's not likely there will be a second chance to fix the hall any time soon.

Following the concert, I make my way to the stage door, hoping to ask Chailly one more question. But an usher tells me that I'm too late: the maestro has already left the building. Alas, I may never find out if he has ever *sat in the audience* during a performance at RTH.

Colin Eatock (eatock@thewholenote.com) is a Toronto-based composer who frequently writes about music for The Globe and Mail, and for other publications. His *Three Pieces for String Quartet* (2001) will be presented by Salon des Refusés Concerts on March 24 at the Church of the Holy Trinity.

## QUODLIBET

by Allan Pulker

**Title change**

We've been calling this little column of mine "Overview" for years; problem is, it wasn't. The real "overview" in WholeNote is our listings. This arbitrary and, I suppose, idiosyncratic sampling of the events of the month ahead, has long been overdue for renaming!

Musing on this recently, I found myself suddenly thinking of those Christmas carol quodlibets my bands played when I was a schoolteacher - why did some carols get chosen and others not?! Looking up "quodlibet" in my trusty *Harvard Dictionary of Music* I found "a humorous type of music characterized by the quotation of well-known melodies ... combined in an advisedly incongruous manner."

Advised incongruity? That about sums it up! So, "Quodlibet!" Henceforth I will write here about "what I please," making it part of my pleasure not to write about anything that my co-workers in the WholeNote salt mines, are covering in the six columns that follow this one.

**Back to School**


It seems like just yesterday that the September WholeNote came off the press, full of promise for the 2001-2002 season. Now already it is March and the academic year that was then just under way is now about to reach its climax, with concerts showcasing the achievements of the current crop of scholars. The Royal Conservatory Orchestra, for example, will perform under the baton of the illustrious Simon Streatfeild, on March 15, in-



Simon Streatfeild

cluding in its programme two challenging works for string orchestra, Bach's *Third Brandenburg Concerto* and Arnold Schoenberg's monumental twenty-five minute work in one movement, *Verklärte Nacht*. Some of you who heard Sinfonia Toronto's splendid interpretation of the Schoenberg early in February may want to attend to have a second chance to absorb the Schoenberg, which is a tour de force, not only for the performers, but also for the listeners.

I was pleased to read about the collaboration on March 2 of the University of Toronto Symphony Orchestra and the orchestra of the Montréal Conservatoire. They join forces under the leadership of U of T Symphony conductor, Raffi Armenian, to perform Gustav Mahler's *Symphony No. 6*. Without being too political or sentimental about it, strong personal connections between our two solitudes does a lot more for the future of the Canadian confederation than the efforts, no matter how brilliant, of any political leader or leaders. Kudos to all involved, and the U of T musicians, I trust, will be reciprocating with a visit to and performance in Montréal!



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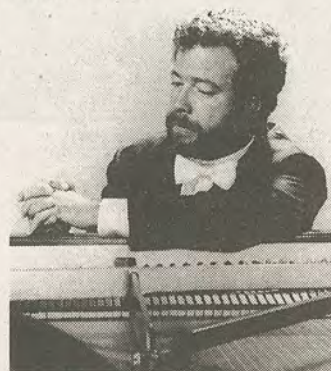
York University's music program, I was assured in a recent conversation with its chair, Michael Coghlan, is also bristling with vitality. Three new faculty members are stimulating growth in new directions, and older ones continue to inspire their students, while supplying stability and continuity to the program. One of those older faculty members, Trichy Sankaran, mrdangam (South Indian drum) virtuoso, who for almost thirty years now has been passing on the musical language of Southern India to generations of fortunate students, is the director of the York Music Department's **South Indian Classical Music Ensemble**. They will perform at 12:30 on March 27.

#### Chamber Music (I)

One of the best bets in March is the **Quatuor Molinari**, performing under the auspices of **Music Toronto** at the Jane Mallett Theatre on March 14. Formed a mere four and a half years ago by four experienced Montréal musicians, the Molinari has earned a reputation as one of the best string quartets in the country. Named after avant garde Canadian artist, Guido Molinari, the quartet specializes in 20th and 21st Century music. It has all eight of R. Murray Schafer's

quartets in its repertoire - it commissioned the seventh - and will perform quartets by Shostakovich and Bartók in the evening's program as well as R. Murray Schafer's Quartet No. 8, a work so new that it is not yet in the ensemble's list of repertoire on its web-site!

#### Nelson Freire



Brazilian pianist, Nelson Freire, will perform in Toronto at the George Weston Recital Hall on March 9, his first appearance here in eighteen years. Considered by some to be the successor to Rubinstein and Horowitz, he has been included in Phillips Classics *Great Pianists of the 20th Century* collection. Since Freire maintains a very limited performing

schedule, this performance is likely to be his only Toronto appearance for a very long time, so do not miss this opportunity!

#### ROM

The Royal Ontario Museum's fledgling concert series includes a performance March 3 by **Tafelmusik** titled "The Genius of Bach" - a reprise of a concert a day earlier at the Toronto Centre for the Arts. It's a series worth watching for.

#### Chamber Music (2)

As usual there is an abundance of chamber music this month so there is no substitute for a close look at the listings, highlighter in hand. March 22 is a particularly busy day: flautist, Susan Hoepfner and harpist, Erica Goodman, join forces for a **Performing Arts York Region** concert that

night. Hoepfner, whom I heard perform in her **Random Acts of Music** concert on February 15 just seems to get better and better. I heard Goodman in the Blessed Trinity/Beth Tikvah concert two days later, and she too was in fine form. Alternatively, the **Montréal Guitar Trio** perform the same evening at the Heliconian Hall, the **Seiler Strings** will perform with the charismatic Joel Quarrington as string bass soloist at Glenn Gould Studio, and the **Kocian String Quartet** will be at St. Venceslaus Church under the auspices of the Czech Community Centre.

Toronto Symphony Orchestra  
The Toronto Symphony Orchestra's streamlined Board of Directors, now under the deft leadership of Bob Rae, who needs no introduction here, has



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announced the appointment of Andrew Shaw to the position of CEO, thus opening a new, and we hope, a happier, chapter in the orchestra's history. The concert of theirs that caught that caught my eye this cycle is April 3 at the Weston Recital Hall, in which they will perform Paul Hindemith's 1943 work, *Orchestral Metamorphosis on Themes by Carl Maria von Weber*. Written shortly after the composer's emigration via Switzerland to the United States, this magnificently orchestrated work is rich in resonances with the past but at the same time confidently contemporary in style.

Sounds like a good omen!

### Yegor Dyachkov

Russian-Canadian cellist, Yegor Dyachkov, performs in the final Women's Musical Club recital this season March 21.

In 2000 he was awarded the Women's Musical Club of Toronto Career Development Artist of the Year Award. Equally at home as a soloist and as a chamber musician, Dyachkov is considered one of the most promising cellists of his generation.

Another coup for Toronto's oldest ongoing chamber concert series!

# EARLY MUSIC

by Frank Nakashima

The first weekend of March is a veritable festival of early music with Quebec City's **Ensemble Anonymus** presenting a free program of 12<sup>th</sup> to 14<sup>th</sup> century sacred and secular works (March 1); the Canadian debut of Britain's **The Dufay Collective** (March 1); "Music of Restoration London" in the **Baroque Music Beside the Grange** series (March 2); **Bell' Arte Singers'** "The Glory of Baroque" (March 2); a once-in-a-lifetime opportunity to hear two of the world's greatest counter-tenors, **Daniel Taylor** and **James Bowman**, together in "A Counter-Tenor Extravaganza" (March 2); the courtly **Musicians in Ordinary** (Hallie Fishel, soprano; John Edwards, archlute, baroque guitar; Christopher Verrette & Linda Melsted, baroque violins) performing some cheery "Music for the Merry Monarch" (March 2); Tafelmusik's "The Genius of

Bach," with harpsichord soloists **Charlotte Nediger**, **Hank Knox**, **Réjean Poirier**, and **Olivier Fortin** with the **Tafelmusik Baroque Orchestra** (at the Toronto Centre for the Arts, March 2; and at the Royal Ontario Museum, March 3); and the **Toronto Classical Singers'** celebration of the anniversary of the Queen's coronation (March 3) with Handel's *Coronation Anthems* and Mozart's *Coronation Mass*. Whew!

And there's more! Just out of town, **Wilfrid Laurier University Opera** and **WLU Baroque Ensemble** will collaborate to present two rare short operas on the theme of all-conquering love. The first will be Francesco Cavalli and Giovanni Faustini's master-piece, "Egisto" and the second will be C.W. Gluck and Charles-Simon Favart's "Cythere Assiegee". The stage direction is by Edgar Tumak and the musical direction by Michael Purves-Smith. Performances are March 1 & 2 at 8:00, and March 3 at 3:00 in the Wilfrid Laurier University Theatre Auditorium (tickets \$15.00). These are both fascinating works. The Gluck is an important gem that has not been performed since the late 1750s. Most interest-

ing is the fact that it will be staged as a vaudeville. "This is an interesting hybrid form that so far as I know appears for the first time in this incarnation," says Michael Purves-Smith.

Moving along in the month, the **Arbor Oak Trio** teams up with a few others to present the music of one of France's greatest composers, François Couperin (selections from *Concerts Royaux* and *Les Nations; Troisième leçon de ténébres*) in their "Great Composers" series (March 6).

And Monteverdi's magnificent Vespers of 1610, *Vespro della Beata Vergine* (March 8) will be performed by the award-winning **Exultate Chamber Singers**, **Ann Monoyios**, soprano; **Scot Weir**, tenor; the **Aradia Ensemble**; and the **English Cornett and Sackbut Ensemble**; **John Tuttle**, conductor. **David Fallis** will be giving the 7:15 pre-concert lecture.

In its continuing series, the **Toronto Early Music Centre** presents "Musically Speaking," a one-hour (free admission) enlightening program of historical performance at the Church of the Holy Trinity (near the Eaton Centre).



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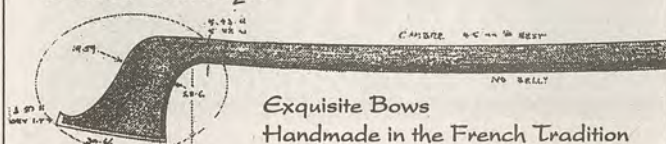
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"Stabat Mater," by Pergolesi (March 10), is the featured work, with Jenni Hayman, soprano, Elaine Robertson, mezzo-soprano and Jurgen Petrenko, organ.

And what a fabulous month this is for Handel operas! **Opera in Concert** presents Handel's *Semele* (March 16, 17, 18) with a great line-up of singers - Tracy Dahl, Catherine Robbin, John Tessier, David Dong Qyu Lee, Alain Coulombe, Giles Tomkins, along with the Aradia Ensemble and the Opera in Concert Chorus under the direction of Kevin Mallon. The informative pre-concert chat with Iain Scott is well-worth attending.



Catherine Robbin sings with *Opera in Concert* March 16-18, directs at York March 13

The anxiously-awaited Canadian **Opera Company's** production of Handel's *Julius Caesar in Egypt*, in Italian with English surtitles, (originally created for the Florida Grand Opera) is just around the corner (starting April 6). Made possible with generous support from the Baroque Opera Fund, founded by the late Peter E. Sandor, and the E. Nakamichi Foundation) the production features Ewa Podles (Giulio Cesare), Isabel Bayrakdarian (Cleopatra), Daniel Taylor (Sesto), Brian Asawa (Tolomeo), Marie-Nicole Lemieux (Cornelia) & others with Kenneth Montgomery "at the helm." Check the website for details: [www.coc.ca](http://www.coc.ca)

If I'm not mistaken, *Missa Bell'Amfirit altera* (March 19) by Orlando di Lasso (1532-1594) is written for "double choir." **Critical Mass** presents the one-on-a-part version at St. James' Cathedral, with proceeds going to "Out of the Cold."

And speaking of one-on-a-part, under the direction of the brilliant English conductor Andrew Parrott, a prominent advocate of performing Bach's choral works with only one singer on a part, **Tafelmusik Baroque Orchestra** will introduce you to an intimate version of Bach's *St. Matthew Passion* (March 21, 22, 23, 24, 26).

A free concert worth noting (March 24) takes place at the University of Toronto's Faculty of Music, showcasing the students of the Early Music Ensemble. And Catherine Robbin tries her hand at directing an opera in concert (also a free presentation) for York Uni-

versity's Department of Music, Purcell's *Dido and Aeneas* (March 13).

Two days later, the **I Furiosi Baroque Ensemble** stages the cantatas of Bach, Handel and Montéclair (March 15, 16) in a program entitled "Furieux - Abandonné. Abbandonato. Verlassen" with special guest, bass-baritone, Brian McMillan.

And, not to be missed, the **Tallis Choir**, which specializes in the beautiful choral polyphony of the 16<sup>th</sup> and 17<sup>th</sup> centuries, performs "Stabat Mater: Music for Passiontide," music of Holy Week, works by Palestrina, Scarlatti, Purcell, Blow, and Victoria (March 23).

Having already done Monteverdi's *Orfeo* and *The Coronation of Poppea*, the **Toronto Consort** is now planning a concert presentation (April 5, 6) of *The Return of Ulysses*. William Hite creates the role of Ulysses while Laura Pudwell is his faithful and patient wife Penelope. They will be joined by soprano Suzie LeBlanc. David Fallis will be directing a full 17<sup>th</sup>-century orchestra of lutes, guitar, harp, keyboards, strings and recorders. This is certain to be a spectacular finale to the Consort's 29<sup>th</sup> season.

Frank T. Nakashima ([franknak@interlog.com](mailto:franknak@interlog.com)) is the President of the non-profit charitable Toronto Early Music Centre an organization which promotes the appreciation of historically-informed performances of early music. e-mail: [temc@interlog.com](mailto:temc@interlog.com). Website - <http://www.interlog.com/~temc>

## CHORAL SCENE

by Larry Beckwith

This is a rich month for fans of the human voice. Nearly all of Toronto's first-rate choirs can be heard in concert, and one or two of the finest singers in the world visit our city this month, as well.

The first weekend in March is a crowded one, so the concertgoer would do well to consult *WholeNote* to make sure they're going to the right concert! No-one should be at home March 2 with so many concerts to choose from. From Glenda Crawford's wonderful **Oakville Children's Choir** to the **Bell'Arte Singers** singing Bach and Handel, choral fans will be well-served. And there are no fewer than three different programs celebrating the genius of John Blow and Henry Purcell.

The following afternoon March 3, the Fallis brothers - David and Alex - shed light on characters that change from one thing to another in music, with expert assistance from

the **Toronto Chamber Choir**. The same day sees the **Toronto Classical Singers** singing Mozart and Handel and the **Victoria Scholars** tackling the German Romantics and more.

On Friday March 8, the **Exultate Chamber Singers** have the evening to themselves for a performance of Monteverdi's Vespers service of 1610. If you've never heard a live performance of this work, I highly recommend it. You'll be on the edge of your seat with the spine-chilling full chorus, solo and ensemble numbers. John Tuttle's laid on a few more tenors in the choir and contracted soloists Scott Weir and Ann Monoyios - two singers able to sing Monteverdi with authority. And the instruments! Sackbuts, cornets, hauntingly beautiful violin lines, lutes, organs. All in the pleasing acoustics of Grace Church on-the-Hill. Monteverdi expert/enthusiast David Fallis offers some well-chosen comments on the work before the performance at 7:15 pm.

There's also a glorious choral happening at the Cardinal Carter Academy on the afternoon of March 10, with Toronto choirs of at least 9

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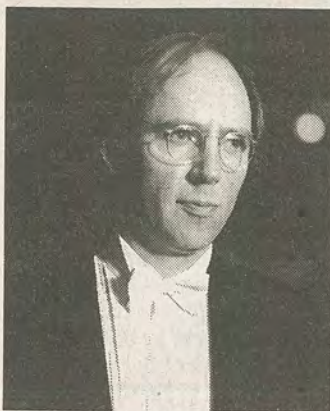
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While not strictly choral, I would call your attention to two events on the weekend of March 16-17. **Opera in Concert** presents Handel's *Semele* with soloists, chorus and orchestra on original instruments being directed by Kevin Mallon. And on the evening of March 16, the distinguished Swedish baritone **Håkan Hagegård** visits the George Weston Hall to perform Schubert's *Die Winterreise*. It takes a special singer to plumb the depths of Schubert's intricate weave of words and music. Hagegård's the man, if anyone is.



Andrew Parrott

The brilliant English choral conductor Andrew Parrott forsakes the choir in an interesting series of performances of Bach's towering *St. Matthew Passion* with **Tafelmusik** beginning on March 21. Evangelist Wilfried Jochens will lead 12 singers, specially chosen for their adaptability and blend. All 12 will sing chorus and solos and in these performances Parrott will attempt to convince us of his conviction that Bach intended his large sacred works to be performed in this fashion. You be the judge.

On March 21 and 22 the **Orpheus**

**Choir of Toronto** teams up with the veteran Toronto dancer/choreographer Danny Grossman for interpretations of choral music inspired by *Christ's Passion*.

**Singing OUT!**, Toronto's gay men's choir has a *Queer Cabaret* on March 23 and 24 at the Central Y. Their conductor, Dominic Gregorio recently won a prestigious prize in a competition at the Westminster Choir College at Princeton University.

The last weekend in March is Easter weekend with a raft of Good Friday concerts bringing out the familiar Requiems. Of special note are the **Mendelssohn Choir** performances of the *Durufle* and *Fauré* Requiems with two of Canada's great singers at the top of their form: Karina Gauvin and Russell Braun. Noel Edison conducts.

And if that isn't enough, choral fans can look forward to performances of the *Bach Mass in B Minor* (**Amadeus Choir**), *Poulenc Mass in G* (**VocalPoint**) and a new *Requiem* by Derek Holman (**Mississauga Choral Society**) in April.

Larry Beckwith can be reached at [dumbbeckwith@sympatico.ca](mailto:dumbbeckwith@sympatico.ca)

## HEAR & NOW (New Music)

by Paul Steenhuisen

Those whom the gods love grow young (Oscar Wilde)  
On March 1 and 2, the **Esprit Orchestra** will assemble a large group of composers and filmmakers from Canada and Europe at the St. Lawrence Centre for their compact "Young Composers Weekend" festival. The main events are two evening concerts, including works for orchestra, electroacoustic music, and art films with live orchestral accompaniment. Audience and visiting artists will also mix in a busy schedule of workshops, panel discussions, and open rehearsals. For a complete lineup and more specific information, contact Esprit, or visit [www.espritorchestra.com](http://www.espritorchestra.com).

The musical language of Esprit guest composer Yannis Kyriakides (Cyprus, 1969, [www.circadian.net](http://www.circadian.net)) is often characterized by shifting speeds unfolding on long time spans, high rhythmic energy, and the use of

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Yannis Kyriakides

unorthodox sound sources. His piece *RHombos* is an exploration of the physical sensation of trance, dis(orientation) and the continual pull of centrifugal force. 'Rhombos' is the ancient Greek term for a stone, bone or piece of wood on a string. This basic instrument served a magical function in various primitive cultures by conjuring and warding off spirits. Cycles in the long lines of the wind instruments are articulated in time by the keyboard and string instruments, the instability of the overall sound of air is set against pulsing sine tones.

Brian Current (Ottawa, 1972) describes his piece *For the Time Being* as mostly textural and goal-oriented, with climactic washes of ensemble-wide gestures lurching and drifting in and out of major triads, as if finding an old friend amidst a sea of changing textures and clusters.

José Evangelista (Valencia, 1943) pursues an artistic path exploring music based exclusively on melody. He has developed a heterophonic writing in which the melodic line generates echoes of itself and creates illusions of polyphony. His music draws its roots from an enlarged vision of tradition: to his Spanish origins he has added the influence of the Indonesian gamelan, the Western avant-garde and that of modal musics. Evangelista's new work *Viola Song*, will be performed with soloist Rivka Golani; although not quoting any style, he identifies the general character and types of musical ornamentation as recalling the violin traditions of India.

My own piece, *Your Soul is a Bottle Full of Thirsting Salt* (2001), addresses the philosophical concept of the soul as the source of all movement. The Pythagoreans declared



Brian Current

the soul to be the motes of dust in the air; particles of dust were likened to the soul because even in complete calm, they are always in motion. Beginning with rich, percussive bells, the piece is the sequential proliferation, magnification and perforation of the opening chords. For more information, visit <http://www.vex.net/ps>.

'tween, by Ron Ford (Kansas City, 1959) is written for orchestra, and is incomplete until finished by someone other than the composer (ideally by high school students).

What is unfinished are the trumpet and percussion parts - the composer has written nothing for these instruments, and has made no specification as to the character of the added interventions. The co-composers are given the freedom and responsibility to either relate or contrast with the material Ford has given.

Canadian Paul Frehner's *Elixirs* are fifteen musical miniatures that draw their inspiration from the wide variety of remedies, stimulants, sedatives, mood enhancers etc. sold in today's society. The various sections are entitled Espresso, Saturnalia, For Inner Harmony, Pacemaker, Pillow, Clone, Tilt a' Whirl, Schizisms, Rotor, Placebo, For Outer Harmony, Twitch, Modulator, For You, Tisane-nuits de rêves.

#### CHRONOLOGUE

The day after Esprit's events (March 3), New Music Concerts will join with the Evergreen Club Contemporary Gamelan for the presentation of EAST AND FURTHER EAST, filling the night air with the music of tuned gongs, bronze kettles, bronze metallophones, bamboo xy-

HEAR & NOW CONTINUES ON PAGE 15



# esprit orchestra messages

Alex Pauk  
music director & conductor



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# Alexina Louie

interviewed by Paul Steenhuisen



For composer Alexina Louie, the past few months have been full of pleasant summations. While finishing touches were being put on the video version of her 6-minute tragic opera *buffa Toothpaste* ([www.toothpastetv.com](http://www.toothpastetv.com)), she received the honour of the Order of Ontario, in recognition of her career achievements.

The over-riding project, however, the one that has consumed nearly all of her creative energies over the past six years, is her opera *The Scarlet Princess*. Written to a libretto by David Henry Hwang (author of *M. Butterfly* and screenplays for Martin Scorsese, Francis Ford Coppola, and others) the score calls for a cast of 3 main characters, 24-voice chorus and 55-piece orchestra. The concert version will be performed on April 23<sup>rd</sup> at the George Weston Recital Hall, while the *Opera America* conference takes place in Toronto. Subsequent to this performance, I would expect a fully staged production to follow, though there is currently no commitment to do so.

Nearing the end of orchestrating her 500-page score, she took time to reflect on the project, the process, and her operatic goals.

**STEENHUISEN:** *Please provide a brief outline of the story.*

**LOUIE:** The story is taken from a 17<sup>th</sup> Century Japanese puppet play that was later transformed into a kabuki play called *The Scarlet Princess* of Edo. It's about a monk who has fallen in love with his acolyte, his male student. The characters,

and she spurns him. The priest becomes increasingly obsessed with her, until she's eventually cast out of the ruling class and becomes a prostitute. She hooks up with a bandit, who becomes her pimp, and these 3 characters are involved in many highly charged scenes involving reincarnation, the murder of the monk, his transformation into a demonic ghost, the cruelty of the pimp, his poisoning, and her escape and subsequent redemption. Toward the end, in the most taut, tense, culminating moment of the opera, she is forced to perform an unspeakable act, during which she has an epiphany and realizes what she must do. She accomplishes an act of mercy and her past is forgiven. The opera then ends with a beautiful Buddhist chant.

**STEENHUISEN:** *Would you agree that the story is somewhat unconventional, in that the main character is a strong female lead, rather than a woman in a submissive role?*

**LOUIE:** Interestingly, when I selected the story, I didn't think specifically about that. It wasn't until I was well into writing the piece that I wondered if I made her such a strong character in part because it's already rare to have an opera written by a woman. Throughout the writing process, I continued to press my librettist to not make her into a demonic character. If she is to perform these horrible acts, the audience has to understand why. I guided him into making her a sympathetic character, shaping the psychology of her presentation.

As an opera audience member, I am often put off by the fact that you

don't get to know how the character got to be that way, why they are that way. I want the audience to buy into it, and I don't want there to be big holes in the characterization. With regard to the princess, I also guided David into focussing the language he used, to clarify her point of view. I often said "That's absolutely fantastic, but a woman wouldn't think that way, a woman wouldn't say that. She wouldn't be so analytical, she would feel it this way." I don't generally spend a lot of time thinking about the gender situation of creators, but I did find it fascinating that I had to lead him to use words that a woman would use. Awareness and reflection of these gender issues wasn't something I was looking for - it's not at the forefront of my thinking, because you have to get on with making art - but there it was, a complete revelation!

**STEENHUISEN:** *What possessed you to do an opera?*

**LOUIE:** I'd been reluctant to write one. Despite having been approached to write an opera for more than 10 years, I never had any interest in the medium, because I thought it was overblown, and I like dealing with the subtleties of orchestral or chamber music. Secondly, I just couldn't bend my head around the form itself, that you had to go through so much recitative in order to stand at the mountaintop and hear a beautiful aria. I didn't get it. I didn't understand the form, and because I didn't understand, I didn't appreciate the form. It was only after I had done the COC/Tapestry New Opera Works workshop that I came to understand that I could write dramatic music, and it was at this time that I wrote *Toothpaste*. By jumping in, I realized that I could do it, though I didn't foresee what I was getting into - this has been a huge job, bigger than anything I could ever imagine, and it's been a humbling experience. Even if you're aware of the specific demands of the genre, if you're aware of the problems, it's not until you actually go in and hear it that you grow and learn. You can intellectualize, but it's not until you wrestle with it that you know. It's not like writing a string quartet - if you make a mistake, the whole 2-hour opera is in jeopardy, and that's a big, big period of time.

**STEENHUISEN:** *When comparing your piece with 19<sup>th</sup> century opera, what elements have you preserved,*

*and what have you discarded?*

**LOUIE:** I would say that mine is in the tradition of grand opera. It's in two acts, with a prologue. Because I have a brilliant playwright as librettist, the drama moves very well. The clarity and differentiation of characters is also part of operatic tradition, and I worked hard at that. I chose to maintain a recitative-aria structure, because the plot line is driven by dramatic events. I felt there had to be a very clear definition between recitative and song, so that when you arrived at a point where the character was in such a heightened emotional state, they would actually sing.

Also, the piece is two hours long, and if I took the approach of many contemporary operas, of through-composed arioso, by the end of it people would want to string me up by my toes. It becomes a matter of balance and weight, to control the musical architecture over a long period of time, which is completely daunting. Having workshops really helped me develop this, because I thought I had been pacing it well, but I realized that I wasn't, that it was becoming what I was trying to avoid. Part of that was because my libretto is so strong. It's a beautiful libretto, it's really fine, and there are funny things in it to offset the grand tragedy. Those humorous moments heighten the horrible ones. I really couldn't say enough words of praise for David.

**STEENHUISEN:** *What is the relation between the text and the music? How do you set his text to convey the situation and psychology?*

**LOUIE:** I have to keep asking myself certain questions - what are the characters feeling, why are they singing this way? You have to assess the situation, to assess the dramatic location in the opera, and save things for later on. A composer does that anyway, say, in the architecture of a string quartet, but you don't want to blow your information all at one point, you have to hold back until the point comes that you feel it's time to release that amount of information.

You have to weigh things, and that's hard to do over a period of 6 years. I had to make sure that the music of Act 1 matched the music of Act 2, which was written 6 years later. In this way it's been a great learning experience. Over time, I would sometimes request more text, or another aria, where I could flesh

**Interview continues on page 20**



## HEAR&amp; NOW

CONTINUED FROM PAGE 13

lophones, drums, cymbals and flutes.

The concert will feature German composer Dieter Mack's *Crosscurrents*, for Sundanese Gamelan Degung instruments. Mack writes that "Traditional instruments have a peculiar character (especially the tuning), timbre and technique but also something that goes beyond the local musical impacts of their respective origin. And it is especially this tension between these two poles that interests me".

Drawn to an ambiguity of harmony and narrative, in her new work *A Light Snow* Linda Catlin Smith was inspired by the work of Jasper Johns, from an exhibition at the Museum of Modern Art in New York. Also on the program is *All the green around*

you, for violin, brass, and gamelan, by Michael Oesterle, and traditional Sundanese music.

## EGOYAN/DE ALVEAR

I look forward to hearing Eve Egoyan premiere Spanish composer Maria de Alvear's 50-minute solo piano piece *Asking*, on March 10 (<http://www.interlog.com/~emu/>). The music is described as "a poetic and powerful minimalist work using proportional notation – a style of composition that relies heavily on the performer's interpretive skills. Following notes along the score is like following a trail of stones through a forest barely illuminated by the moon. The score is not a map. There are no tempo indications, no phrasing instructions, no bar lines, no note values to impede the flow. The piece is mysterious and mesmerizing. Sim-

ple, expressive motivic ideas and delicately shifting rhythms hang suspended above a resonant harmonic ground shattered by episodes of charged intensity." Maria de Alvear will travel from Germany for the performance, and will discuss her work at the Goethe-Institut, on Monday, March 11, from 5:30–7:00 p.m.

On International Women's Day, (March 8, 8pm, the Music Gallery), Arraymusic will celebrate the music of women composers with ON THE EDGE, a concert of music for ensemble and piano. The ensemble works will be *September 01* by Dutch composer Margriet Hoenderdos, *Mother Hubbard* by Canadian composer Juliet Palmer, and *Symphony No. 4 – Prayer*, by Russian composer Galina Ustvolskaya. The concert is rounded out with three works for pi-

ano, each composed by the featured composers: *Aquamarine* by Palmer; *Sonata No. 4* by Ustvolskaya; and *Es verjüngt sich nach unten* for piano, and *right hand*, by Hoenderdos.

My last featured concert in Hear & Now this month is Continuum's "Angle of Vision", on March 20 (also at the Music Gallery). The pieces on this concert all share moments of theatricality, and the Continuum ensemble aims to exploit the musical flamboyance to its maximum. Toronto composer Juliet Palmer presents *Trellis*, for clarinet, alto saxophone and cello, featuring violinist Mark Fewer performing on alto saxophone (!). West coast composer Douglas Schmidt is known for his quirky unconventionality, and madcap accordion playing, and he

HEAR& NOW CONTINUES ON PAGE 16



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HEAR & NOW CONTINUED FROM PAGE 15

will be represented by a newly commissioned work. Peter Hatch's *Music is a Beautiful Disease*, for clarinet, violin, cello, piano and percussion, contains specific scored dramatic gestures, as does *Double* for violin and piano, by Dutch composer Michel van der Aa, who is also featured in a short work for solo cello and tape.

The final piece, *Luciernagas* by American composer Carlos Gutierrez, is described as "a wild whirlwind of ensemble writing".

Space never permits all of the in-depth coverage I would like, but don't forget **Trio Fibonacci's** upcoming concert at the Music Gallery on March 9, one that is sure to be a skillful and elegant presentation of contemporary repertoire; also the fabulous **Arditti String Quartet** at the Jane Mallet Theatre on the 21<sup>st</sup>. The Arditti will perform music by Australian Mary Finsterer, Canadian Linda Bouchard, German composer Wolfgang Rihm, and Danish composer Bent Sorenson.

## LOOKING FOR COGENT NEW MUSIC COVERAGE?

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## torontohearandnow.com

WholeNote magazine, in cooperation with the **Toronto Coalition of New Music and Music Theatre Presenters** is pleased to announce the extension of our website-based coverage of new music in the Greater Toronto area.

torontohearandnow.com offers

comprehensive new music listings separated from WholeNote's general concert listings, allowing followers of new music to see at a glance what's happening in the world of new music.

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Colin Puffer WholeNote webmaster

## JAZZ NOTES

by Jim Galloway

## The Ide(a)s of March

No shortage of interesting goings on this month. On the concert scene it is a month that could be tough on the wallet - or is it painful on the plastic? Certainly there is plenty to tempt you away from infomercials and sitcoms.

At Massey Hall March 3, **Wynton Marsalis** takes to the stage with his septet. The somewhat controversial icon will be stretching out a bit more than on his last visit with the Lincoln Centre Orchestra. Winner of 9 Grammys in both the classical and jazz categories, he is also the first jazz musician to win the Pulitzer Prize in music.

Then March 5 the **Pat Metheny Group** will be onstage at The Hummingbird Centre and I have it on good authority that he will not be playing his tribute to Kenny Gee set!

Later in the month, March 23 you can catch one of the most personal and individual sounds in jazz when the **George Shearing Quintet** appears at the Toronto Centre for the Arts. Not only does George create a sound of his own, he is a member of a pretty exclusive club made up of musicians with whom we all associate a particular song. The song in his case is, of course, "Lullaby Of Birdland", and one has to wonder just how many thousands of times he must have played it.

(Some of the other members of this club: Coleman Hawkins with "Body And Soul", from his definitive 1939 recording; Errol Garner with "Misty"; and Maxine Sullivan with "Loch Lomond". Maxine, I know, got to hate singing it, but was asked for it every time she performed!)

There is lots more going on in smaller concert halls and clubs and it is worth mentioning a few of them. March 21 at the Markham Theatre for Performing Arts there is an interesting double bill of the good-vibes man, **Peter Appleyard** and singer/pianist **Carol Welsman**.

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March 4 at the Ontario Science Centre and features the tremendously talented young pianist, John Roney.

March 16 at Estonian House, the **Classic Jazz Society of Toronto** presents Club Django, The Grande Bouche Swingtette and special guest: Jeff Healey in an evening of Gypsy Swing, Jazz from the Paris of the 30's & 40's. BYOB - (Bring Your Own Beret).

At the other end of the jazz spectrum, March 3 at **Artword Theatre** there is an evening of new improvised music hosted by Eugene Martynec, with CCMC and Friends, featuring Michael Snow on piano/synthesizer, John Oswald, saxophone and Paul Dutton, voice.

I'd also like to mention a CD release party in honour of the memory of the late Toronto trumpet/horn player, **Rick Tait**, to be held at the Bamboo Club on Sunday March 3rd. The evening will feature two live bands - The Through it All Band, led by Rob Gusevs on keyboards, with Mark Kelso on drums, Tony Zorzi on guitar; Rich Brown on bass, and Steve McDade on trumpet. will play music from the new CD "Through It All" The Men From U.N.C.L.E., fronted by singer Terry Hatty, (a band Rick Tait helped to found, and in which he played and sang) will then play a 1 1/2 hour set of big band R&B. Proceeds from ticket and CD sales for this evening will go to the Temmy Latner Centre for Palliative Care.

#### Blues Jay

In the club calendar put a circle round March 7-9, because that's when **Jay McShann** rolls into town for a three night engagement at the Montreal Bistro, with his authentic Kansas City piano playing and unique singing style. He truly is a living legend with a place in the history of jazz. The opportunity to hear the real thing doesn't come along too often. Don't miss this one.

#### And...here's Larry!

Larry Green has been a well-known and longstanding member of the local jazz community, working for many years in commercial radio - in the days when there really was a difference between commercial and public broadcasting in Toronto - always doing his best to give jazz a presence on the commercial air waves. Not being one to be left behind by changing trends, you can now hear Larry on internet at [www.redseat.ca/](http://www.redseat.ca/)

New listeners will have to register, but there is no charge. You do need Windows player. NOT real audio and Larry has 20 shows up at any given time, all about 2 hours long. You can scroll and see how each show is programmed by artist, ti-

tle, album and label. And, of course, you can work on the computer while you listen.

Larry Green DJ - dispenser of jazz.

Give him a listen.

And as always, make some of your listening live!

## JAZZ LISTINGS

### A. CONCERT QUICK PICKS

abbreviated versions of listings to be found in our comprehensive concert listings, commencing on page 22

#### GREATER TORONTO AREA

Mar1 7:30: York University Department of Music. *Improv Soiree*.

Mar1 8:00: Roy Thomson Hall. *An Evening with Michel Legrand & Phil Woods*.

Mar3 8:00: Artword Theatre. *Eugene's Sunday Series: CCMC and Friends*.

Mar3 8:00: Massey Hall. *Wynton Marsalis & his Septet*.

Mar4 8:00: Jazz.FM91. *Sound of Toronto Jazz. John Roney, piano*.

Mar5 8:00: Hummingbird Centre. *Pat Metheny Group*.

Mar6 8:30: University of Toronto Faculty of Music. *Small Jazz Ensembles*.

Mar6 8:45pm & 10pm: Mezzetta Café Restaurant. *International Women's Day Concert*.

Mar8 8:00: University of Toronto Jazz Orchestras at Hart House. *Paul Read, Phil Nimmons, directors*.

Mar13 8:30: Hugh's Room. *Rodney Brown CD Release Concert*.

Mar13 8:30: University of Toronto Faculty of Music. *Vocal Jazz Ensemble*.

Mar15 8:00: University of Toronto Jazz Orchestras at Hart House.

Mar16 8:00: Classic Jazz Society of Toronto. *Evening of Gypsy Swing*.

Mar20 12:30: York University Department of Music. *Jazz Faculty*.

Mar20 7:30: York University Department of Music. *Jazz Choir, Jazz Orchestra*.

Mar20 8:00: Humber Music Jazz Series. *Latin Jazz Night*.

Mar20 8:30: University of Toronto Faculty of Music. *Small Jazz Ensembles*.

Mar20 8:30: University of Toronto Faculty of Music. *11 O'clock Jazz Orchestra*.

Mar21 12:30: York University Department of Music. *Jazz Faculty & Students*.

Mar21 7:30: York University Department of Music. *Student Jazz Combos*.

Mar21 8:00: Markham Theatre for Performing Arts. *Peter Appleyard & Carol Welsman*.

Mar23 8:00: Toronto Centre for the Arts. *George Shearing Quintet*.

Mar24 8:00: Artword Theatre. *Eugene's Sunday Series*.

Mar27 8:30: University of Toronto Faculty of Music. *10 o'clock Jazz Orchestra*.

### FURTHER AFIELD

Mar1 9:30pm: Guelph Jazz Festival.

Fridays of Jazz Series. *Uncle Heavy's Pork Chop Revue*.

Mar2 8:00: Arkell Schoolhouse. *Michael Kaeshammer, jazz piano*.

Mar3 7:00: Amis Du Jazz. *Doug Watson Trio*.

Mar9 8:00: Millpond Centre. *Jack de Keyser. Blues*.

Mar10 7:00: Amis Du Jazz. *Adrian Farrugia Band*.

Mar15 8:00: Amis Du Jazz. *Lynn McDonald CD Release*.

Mar. 23. 8:00: Millpond Centre. *VuJa dé. Brazilian band*.

### B. IN THE CLUBS

The Bamboo Club, 312 Queen St. W. Mar.3 Rick Tait memorial CD release. Reservations: Sharon Francis at 416-586-4800, ext. 6760.

Mar. 6, 9:00. The Toronto Jazz Orchestra "Almost Annual" Fundraising

JAZZ LISTINGS CONTINUE NEXT PAGE

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**Ben Wicks Restaurant and Pub, 424** Parliament Street, Toronto - 8 to 12 pm - (416)961-9425  
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**C'est What, 67 Front Street Toronto** (Front & Church St) - Saturdays 4 to 7 pm - 416-867-9499. Mar.2, 9, 16, 23,30 Hot Five Jazzmakers

**Chick 'N' Deli, Mount Pleasant Ave,** Toronto (just south of Eglinton) - Saturdays 4 to 7 pm - 416-489-7931. Mar.2, 9, 16,23,30 Climax Jazz Band

**Gate 403 403 Roncesvalles Avenue (416)** 588-2930  
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**Grossman's Tavern, 379 Spadina Ave,** Toronto (south of College) - Saturdays 4 to 7 pm - 416-977-7000. Mar.2, 9, 16, 23, 30 Kid Bastien and the Happy Pals

**Hot House Cafe Market Square (416)** 366-7800 Sun Jazz Brunch w/Ken Churchill

**Mezzetta Café Restaurant, 681 St. Clair** West. 416-658-5687. - 9:00 & 10:15pm: Call for information.

**Montreal Bistro, 65 Sherbourne St. (416)** 363-0179. Mar 1-2 Molly Johnson Quintet; Mar 4 Dave Reddock Quartet; Mar 5-6 Jim Galloway/Joe Sealy Quartet; Mar 7-9 Jay McShann Quartet w/Jim Galloway; Mar 11 Tracey Wilkins with her Little Big Band;

Mar 12-16 The Barry Elmes Quintet; Mar 18 The Paul Neufeld Trio; Mar 19-23 Dave Young/Phil Dwyer Trio w/Michel Lambert; Mar 25 Jay Boehmer Jazz Quartet; Mar 26-28, 30 Julie Michels w/George Koller

**Mezzrow's, 1546 Queen W. (416)** 535-4906. Call for information.

**N'Awlins Jazz Bar & Dining 299 King W.** (416) 595-1958. Thurs, Fri, Sat Real Deal; Mon-Tues Dave McMorrow; Wed, Sun Jim Heineman

**Orbit Room 580A College St. (416)** 763-3470. Every Sun Dave Murphy; Every Mon Sisters Euclid w/Kevin Breit; Every Wed LMT Connection; Every Thurs Planet Earth

**Pilot Tavern 22 Cumberland St. (416)** 923-5716. Call for information.

**Portly Piper Pub, 235 Bayly St. W. Ajax -** 5 to 8 pm 905 426 9535 - (formerly Fiddler & Fireman) Call for information.

**Quigley's 2232 Queen E. (416)** 699-9998 - Call for information.

**Reservoir Lounge 52 Wellington E. (416)** 955-0887 Every Mon Bradley & The Bouncers; Every Tues Tyler Yarema; Every Wed Louis Tre w/Danny B; Every Fri Chet Valiant Combo; Every Sat Tory Cassis

**Rex Jazz & Blues Bar 194 Queen St. West** (416) 598-2475. Mar.1 Melissa Stylianou Trio/Quinsin Nachoff Quartet; Mar.2 Laura Hubert Sextet/Leah State Trio/Jennifer Ryan & "Cash Cow"; Mar.3 "Club Django" / "Quadruped/Sharon MacLeod Sextet; Mar 4 Carey West and Monday's Millionaires/Colin Rosati Quartet; Mar.5, 6,7 tba; Mar.8 Melissa Stylianou Trio; Mar.11 Carey West and Monday's Millionaires; Mar.12, 13,14 tba; Mar.15 Melissa Stylianou Trio; Mar.16, 17 tba; Mar.18 Carey West and Monday's Millionaires; Mar.19, 20, 21tba; Mar.22 Melissa Stylianou Trio; Mar.23,24 tba; Mar.25 Carey West and Monday's Millionaires; Mar.26, 27, 28 tba; Mar.29 Melissa Stylianou Trio; Mar.30,31 tba

**Rhodes Restaurant 1496 Yonge St. (416)** 968-9315. Call for information.

**River 413 Roncesvalles** Every Thurs: Julie Michels/Kevin Barrett  
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**Sunny Thai Restaurant, 359 Eglinton Ave.** West. (416)488-8807  
Every Thursday 7:00 - 10:00p.m. Peggy Mahon and Danny McErlain

**Top O' The Senator 249 Victoria St. (416)** 364-7517. Mar 1-3 The David Braid Sextet CD Release; Mar 5-10 Archie Alleyne & Doug Richardson's "Kollage"; Mar 12-17 Doug Hamilton's Brass Connection II; Mar 19-24 The Lina Allemanno Four; Mar 27-28 Alex Pangman Where Jazz Lives In Toronto

**Tranzac Club, Brunswick Ave, Toronto** (just south of Bloor) - 9 to 12 pm - 416-923 8137. Mar. 6, 13, 20, 27, 30 The Grande Bouche Swingtette Gypsy Swing in the style of Django Reinhardt

**VAN GO, 71 Lakeshore Rd.E. Port Credit -** 7 to 11 pm - (905) 278-2296  
Call for information.

**Victory Cafe, 581 Markham St. (round the** back of Honest Ed's) - upstairs 9.30 to 12.30 pm 416-516-5787  
Call for information.

BAND  
STAND

by Merlin Williams

This has been a very busy month -- dare one say Olympic --for me so far. This week alone, I've played in the Musicfest regionals (gold standard award), taken a school orchestra to Kiwanis (bronze certificate) and played a band concert with pipes and drums, chorus and organ.

Add to that workshops in percussion technique, rehearsal tips, band repertoire and Paul Brodie's workshop on self promotion...well, let's just say I found myself having to apologize to the editor for the tardiness of my column. Incidentally, those of you who missed Paul Brodie's workshop should be kicking yourselves. It was excellent.

The concert I played last week was with the **Brampton Concert Band**. This is a group that is experiencing a real renaissance. The band received a Trillium grant last year which was used to purchase new instruments and uniforms. They now have a fully outfitted and staffed percussion section, and band membership and morale are way up. This has raised the playing standard of the band tremendously. It makes me wonder why more bands haven't gone after any of the Trillium grant money.

Looking to the month ahead: March 3 has two bands competing for your attention: the **Etobicoke Youth Band** Children's Concert: Simply for Kids is on at 3 p.m., as is the **Markham Concert Band's** "Flights of Fancy".

The **Glenn Gould Professional School Wind and Brass Orchestra** performs music by Stravinsky, Gabrielli, R. Strauss and Tomasi on Mar 14. Guest con-

ductor is virtuoso trombonist Alain Trudel.

The **Etobicoke Community Concert Band/Etobicoke Swing Orchestra** is presenting "Radio Days", a 50's style show with song & script. Conductor John Edward Liddle and the band are joined by vocalist Virgil Scott and host Jim Paulsen. You've got two chance to catch this show: March 22 and 23.

If you're a bit west of the city, or don't mind the drive, the **Guelph Concert Band** is presenting "A Brass Feast" featuring the Niagara Brass Ensemble on March 22. This concert, at Chalmers United Church in Guelph is a benefit for the Guelph Concert Band.

Keith Reid and the **Hart House Symphonic Band** present a free concert at the Great Hall in Hart House on March 23. The program will include John Williams' Olympic Fanfare and Theme, and Claude T. Smith's Symphony #1 for Band.

Looking ahead to early April, I see that the **University of Toronto Wind Symphony & Concert Band** is performing on April 5, under the batons of Denise Grant and Jeffrey Reynolds. I'm familiar with the Hindemith Symphonic Metamorphosis - it's an excellent piece, and worth the price of admission by itself, however I must admit it's Whitacre's "Godzilla Eats Las Vegas" that has piqued my interest.

As always, please check the main listings section of The WholeNote for complete information about each concert mentioned here.

*If you would like an upcoming band event to be featured in the Bandstand column, feel free to contact Merlin at (416) 489-0275; by e-mail, merlinw@attcanada.ca; on the web, <http://members.attcanada.ca/~merlinw/>.*



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# Do-It-Yourself Baroque Seminar

MARCH BOASTS FINE SELECTION OF 17TH-CENTURY GREATS

By Sarah B. Hood

Opera, oratorio, cantata, sonata, concerto: this mellifluous list embodies the contribution of the Baroque era (roughly the period from 1580 to 1730) to the world's musical repertoire. Toronto being relatively well endowed with exponents of Baroque music, performances of Baroque stage works — even on period instruments and with period tuning — are hardly a rarity here. That having been said, this month offers a particularly rich selection: almost a “self-directed tour” of the era.

The earliest composer represented is Claudio Giovanni Antonio Monteverdi, who lived from 1567 to 1643; (in a sense, he saw the Baroque era in). Monteverdi was an Italian violinist who became court musician to the Duke of Mantua and later Maestro di Cappella at St. Mark's in Venice. Toronto Consort is offering two performances of his *The Return of Ulysses*, complete with a 17th-cen-

tury orchestra under the direction of David Fallis, on April 5 and 6 at Trinity-St. Paul's Centre. The vocalists are the always-entertaining Laura Pudwell and David Hite.

English composer Henry Purcell lived right through the heart of the Baroque era, from 1659 to 1695. There are not one but two opportunities this month to hear his only full opera *Dido and Aeneas*. On March 13 the York University Department of Music presents an opera-in-concert version of the complete work: an always-welcome chance to hear a live rendition of one of the most luscious songs in the entire Baroque repertoire, “When I am laid in earth”. Also known as “Dido's Lament”, it is sung by the betrayed and lovesick queen of Carthage who, preparing to die in her shame and sorrow, begs her followers to “remember me but (ah!) forget my fate”.

Then, on March 23 and 25 the Royal Conservatory of Music “Opera Night” presents selections from *Dido and Aeneas*, along with the not-

at-all Baroque *Trouble in Tahiti* by Leonard Bernstein, at Ettore Mazzoleni Concert Hall (273 Bloor St. West).

Michel Pignolet (1667 to 1737) was born a poor weaver's son in a small French town, but daringly added the noble-sounding “de Montéclair” to his name (after a local fortress) and set off for the bright lights to become a member of the Paris Opera orchestra. Under the service of the Prince de Vaudémont he traveled to Italy, and also achieved great renown in his time as a music teacher.

Undeservedly, many details of his life have been lost to the historical record, but you should think of him when you hear almost any symphonic recording, for it was he who thought to add the double bass to the orchestra. I Furiosi Baroque Ensemble is presenting a staged performance of cantatas by Montéclair and Johann Sebastian Bach on March 15 and 16 at Artword Theatre, featuring bass baritone Brian McMillan.

Bach of course needs no introduction, but it's interesting to note that he was so precisely a contemporary of George Frederick Handel (whom he never met). They were born in the same year, 1685, (as was Domenico Scarlatti), and died only a few years apart (Bach in 1750 and Handel in 1759, well past the end of the Baroque age). Handel's *Semele* is being performed by Opera in Concert on March 16 and 17 at the Jane Mallet Theatre with a wonderful cast: Tracy Dahl, Catherine Robbin, John Tessier, Alain Coulombe and Giles Tomkins, among others. The Aradia Ensemble under Kevin Mallon provides the instrumentals. To top off your Baroque tour, take advantage of Iain Scott's pre-concert discussion 45 minutes prior to either performance.

## OSCAR WINNER

When once I visited the grave of Oscar Wilde in Paris there were fresh gladiolas on the stone. Al-

SPOTLIGHT CONTINUES ON PAGE 20



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though he has now been dead for just over a century, the wit of the man born under the name of Fingal O'Flaherty Wills continues to fascinate and delight readers of his work. For a surprisingly fresh glimpse at the swathe he cut across late Victorian society, you need look no further than *Patience*, Gilbert and Sullivan's thinly-veiled satire of the aesthetic movement. Wilde himself is gently lampooned as the velvet-clad and lily-wielding Bunthorne who spurns his "twenty lovesick maidens" to court Patience, a simple shepherdess. ("Do you ever yearn?" he questions her, to which she responds "I yearn my living.") The North Toronto Players present *Patience* from March 1 to 3 at the Leah Posluns Theatre.

**COME TO THE CABARET**  
Two of Toronto's most popular annual events fall in March; both are cabarets that mix comedy, music and the impossible-to-categorize, and both feature all-female lineups.

First, **Nightwood Theatre** presents its beloved benefit *FemCab: The Five-Minute Feminist Cabaret* on March 10 at the Bluma Appel Theatre. Usually a quick sell-

out, this year's edition features a packed bill including Salome Bey, Peggy Baker, Taiko drummers and Jackie Richardson. For tickets, call 416-944-1740.

Next up is the 9th annual *March of Dames*, the yearly cavalcade of funny females. The talent includes Barbara Barsky, Linda Kash, Kristeen Von Hagen and Trisha Williams, among many others. In honour of their own "nine lives", the Dames are donating a portion of proceeds to Toronto Cat Rescue. *March of Dames* runs March 20 to 24 in the Tims Sims Playhouse at The Second City. For tickets, call 416-343-0011.

### SONGS THEY HAVE SUNG FOR A THOUSAND YEARS?

Until March 21, *The Sing-A-Long Sound of Music* offers die-hard fans a chance to cheer, boo, and even compete in a pre-show costume contest. (Fancy yourself as "Ray, a Drop of Golden Sun"?) And if you're a little low on lederhosen, present your advance ticket at Malabar Ltd. (14 McCaul Street) for a 10% discount on costume rentals. The show runs at the soon-to-close-forever Eglinton Theatre. Call TicketKing at 416-872-1212; a portion of proceeds goes to United Way.

Sounds like a perfect cue for me to sign off this month's column — "So long, farewell, auf Wiedersehen, adieu!"

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### Interview: Alexina Louie, continued from page 14



out a character a bit more, to get behind the character. I also try to match the music with the personality of the character, and determined that I wouldn't set the text only syllabically, but also melodically at particular locations, which assists in balancing the form.

**STEENHUISEN:** *Has your previous work in film informed how you write an opera? Is there any overlap between the genres?*

**LOUIE:** I don't think so, although in both you're moving toward dramatic points, and you have to hold yourself back, to weigh the different dramatic moments. The difference is that in film I don't control the structure, I serve the director's vision, whereas with opera, my take is that the composer is driving the bus. That's the other thing that I had to learn how to

do, to take charge, because basically the responsibility was mine — shaping the work, asking for certain kinds of arias to allow the characters to reveal themselves more, to cut lines of libretto, and so on. It has required a great deal of commitment, to shape the work and take charge. The storyline, and the fact that it's an opera on a grand scale, required me to utilize all of the musical skills I have developed to date.

It represents where I am at this point in my life. I haven't been shy about using my musical language, I haven't scaled back. It's a highly charged opera, very sensual. In some ways it's an erotic opera. Not only am I using the full range of my musical development, but I'm also using the full range of my experience as a human being.

### LISTINGS

### OPERA AND MUSIC THEATRE

**Artword Theatre.** *Mangiaccake!* Charly Chiarelli, performer; Ronald Weihs, director. March 1-24. Fri & Sat: 8:30; Sat: 4:00; Sun: 3:30. 75 Portland. 416-408-2783. Evenings: \$27, \$22, \$15 (child); Sat matinee: \$15, \$12, \$8 (child); Sun matinee: \$22, \$17, \$10 (child).

**Canadian Opera Company.** *Handel: Julius Caesar.* Ewa Podles, Isabel Bayrakdarian, Daniel Taylor, Marie-Nicole Lemieux & other

performers; Kenneth Montgomery, conductor. Begins April 6: 8:00. Pre-performance chat 45 minutes prior to each performance. Hummingbird Centre for the Performing Arts, 1 Front St. East. 416-872-2262. \$38-\$135.

**Canadian Opera Company.** *Mussorgsky: Boris Godunov.* Gidon Saks, Shannon Mercer, Sonya Gossic, Vadim Zapletchny & other performers; Richard Bradshaw, conductor.



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Begins April 5: 8:00. Pre-performance chat 45 minutes prior to each performance.

Hummingbird Centre for the Performing Arts, 1 Front St. East. 416-872-2262. \$38-\$135.

**Canon Theatre.** *Blue's Birthday Party.* Songs, story & new characters. Family entertainment. March 8: 7:00; March 9 & 10: 11:00am, 2:00 & 5:00. 244 Victoria. 416-872-1212. \$45, \$25.

**Canon Theatre.** *Cats.* Music by Lloyd Webber. To March 3. 244 Victoria St. 416-872-1212. \$27-\$87.

**Civic Light Opera Company.** *Stop the World! I Want to Get Off.* By Leslie Bricusse & Anthony Newley. Joe Cascone, Julie Lennick, Stephanie Douglas, Carol Kugler, Linda MacDonald & other performers; Joe Cascone, artistic director. March 1: 8:00; March 2: 2:00 & 8:00. Fairview Library Theatre, 35 Fairview Mall Drive. 416-469-8450. \$17.50, \$15(sr/st), \$12.50(Wed & Thurs special).

**Geordie Productions.** *A Promise is a Promise.* Adaptation of a famous Arctic legend with puppetry, music & dance. Recommended for ages 4 & up. March 9, 10, 12-17. Lorraine Kimsa Theatre for Young People, 165 Front St. East. 416-862-2222. \$14.

**Hamilton Place.** *Funny Girl.* March 7: 8:00. 1 Summers Lane, Hamilton. 905-527-7666.

**Harbourfront Centre.** *Isis: Egyptian Dance and Music, Past and Present.* 20th century traditional music & dance; ancient interpretive dance & music. March 14-17. Thurs-Sat: 8:00; Sun 3:00. Lakeside Terrace, 235 Queens Quay West. 416-973-4000. \$23.

**Heritage Theatre.** *Forever Plaid.* Musical tribute to the 50's. March 1: 8:00. 86 Main St. North, Brampton. 905-874-2800. \$33.50.

**Hummingbird Centre/Tanglewood Family Concerts.** *Little Bear & the Enchanted Wood.* Based on the books by Maurice Sendak and Else Holmelund Minarik. Mar 8: 6:30; Mar 9: 10:30am, 2:00 & 5:30. Hummingbird Centre for the Performing Arts, 1 Front St. East. 416-872-2262. \$29, \$25.

**I Furioli Baroque Ensemble.** *Furieux.* Cantatas of Bach and Montclair. Stage direction and production by Guillaume Bernardi; Brian McMillan, bass baritone. March 15 & 16: 8:00. Artword Theatre, 75 Portland St. 416-652-5483. \$15, \$10.

**Living Arts Centre.** *A Promise Is A Promise.* Based on Robert Munsch's adaption of an Arctic legend; puppetry, music, dance. Mar 24: 2:00. Hammerson Hall, 4141 Living Arts

Drive, Mississauga. 905-306-6000. \$18, \$15.

**Mirvish Productions.** *Mamma Mia!* Musical based on the songs of ABBA. Music & lyrics by Benny Andersson & Björn Ulvaeus; book by Catherine Johnson; directed by Phyllida Lloyd. To June 30. Tues-Sat 8:00; Wed, Sat & Sun 2:00. Royal Alexandra Theatre, 260 King St. West. 416-872-1212. \$25 to \$93.

**Mirvish Productions.** *The Lion King.* Stage musical of Disney's 1994 animated feature. To September 8. Wed-Sat: 8:00; Wed & Sat: 2:00; Sun: 1:00 & 6:30. Princess of Wales Theatre, 300 King St. West. 416-872-1212. \$20 to \$115.

**Music Theatre Mississauga.** *Oliver.* Music, lyrics and book by Lionel Bart. March 22, 23, 28, 29, 30: 8:00; March 24: 2:00. Meadowvale Theatre, 6315 Montevideo Rd., Mississauga. 905-821-0090. \$20, \$18.

**Necessary Angel/Factory Theatre.** *Murphy: The Piper.* Richard Rose, director. Based on Browning's poem *The Pied Piper of Hamelin*, with music, verse & cast of over 20 actors. To March 3. Tues-Sat: 8:00; Sunday 2:00. Mainspace, 125 Bathurst St. 416-504-9971.

**North Toronto Players.** *Gilbert & Sullivan: Patience.* March 1, 2: 8:00; March 3: 2:00. Leah Posluns Theatre, 4588 Bathurst. 905-727-2209. \$20, \$16(sr on March 3), \$10(children), \$18(opening night special).

**Oakville Centre for the Performing Arts.** *L'Atelier lyrique de L'Opéra de Montréal.* Mozart: Cosi Fan Tutte. Bernard Uzan, director. Apr 5: 8:00. 130 Navy St., Oakville. 905-815-2021. \$28-\$35.

**Opera in Concert.** *Handel: Semele.* Tracy Dahl, Catherine Robbin, John Tessier, Alain Coulombe, Giles Tomkins, performers; Aradia Ensemble, Kevin Mallon, conductor; Opera in Concert Chorus, Robert Cooper, director; Pre-concert chat with Iain Scott 45 minutes prior to performance. Mar 16: 8:00; Mar 17: 2:30. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$45, \$35.

**Opera Mississauga.** *Puccini: Tosca.* Maria Dragoni, soprano; Dwight Bennett, conductor. March 2: 8:00. Hammerson Hall, Living Arts Centre, 4141 Living Arts Centre Drive. 905-306-6000. \$28-\$96, \$20-\$87(sr/st).

**Royal Conservatory of Music.** *Opera Night.* Purcell: Dido and Aeneas; Bernstein: Trouble in Tahiti. Brahm Goldhamer, artistic director; Roxolana Roslak, stage director. Mar 23 & 25: 8:00. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 ext.321.

\$10, \$7.

**Royal Ontario Museum/Columbus Centre.** *Verdi: Rigoletto.* Concert version of highlights from the opera. Giuseppe Macina, director. 100 Queen's Park. March 10: 2:00. 416-588-8000. Free with museum admission: \$15, \$10(sr/st), \$8(ages 5-14), children 4 & under free.

**Stage Blue Productions.** *Jesus Christ Superstar.* Lyrics by Tim Rice; music by Andrew Lloyd Webber. March 14-17 & 20-23: 8:00. Isabel Bader Theatre, 93 Charles St. West. 416-946-7777. \$15, \$12, group rates.

**Toronto Consort.** *Monteverdi: The Return of Ulysses.* Laura Pudwell and William Hite, vocalists; 17th century orchestra; David Fallis, music director. April 5 & 6: 8:00. Trinity-St. Paul's Church, 427 Bloor St. West. 416-964-6337. \$18-\$36; \$14-\$30(sr/st).

**Toronto Opera Repertoire.** *Puccini: Tosca.* Giuseppe Macina, director. March 1: 8:00; March 3: 2:00. Bickford Centre Theatre, 777 Bloor St. West. 416-698-9572. \$20, \$12.

**Toronto Opera Repertoire.** *Strauss: Die Fledermaus.* Giuseppe Macina, director. March 2: 8:00. Bickford Centre Theatre, 777 Bloor St. West. 416-698-9572. \$20, \$12.

**TrypTych Productions.** *Offenbach: The Tales of Hoffmann.* Workshop production. Edward Franko, stage director; William Shookhoff, music director; Lenard Whiting, chorus director; Ross Darlington, Danijel Varga, Heather Shaw & other performers. March 2, 3, 4 & 5: 8:00. Victoria-Royce Church, 190 Medland. 416-763-5066. \$20, \$15.

**Unionville Theatre Company.** *The Wizard of Oz.* Music by Arlen; Doug Manning, conductor. To March 2. Evenings 7:30; Saturday 1:00. Markham Theatre For Performing Arts, 171 Town Centre Blvd. 905-

305-7469.

**University of Toronto Faculty of Music.** *Offenbach: Bluebeard.* Raffi Armenian, conductor; Michael Patrick Albano, director. March 8, 9, 15, 16: 8:00. MacMillan Theatre, 80 Queen's Park. 416-978-3744. \$25, \$15.

**York University Department of Music.** *Opera in Concert.* Purcell: Dido and Aeneas. Catherine Robbin, director. March 13: 12:30. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.



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## ST. LAWRENCE STRING QUARTET

March 1, 8 pm. **Walter Hall**. \$20, \$10 seniors/students  
The Juno award-winning ensemble joins friends in  
Golljov's Tangos, Respighi's Il tramonto and Hatzis' String  
Quartet No. 2 (The Gathering).

## MAHLER SYMPHONY NO. 6

March 2, 8 pm. **MacMillan Theatre**. \$16, \$8 seniors/  
students  
Raffi Armenian leads 130 musicians from the **University  
of Toronto Symphony Orchestra** and the **Montreal  
Conservatoire** in Mahler's epic symphony.

## OFFENBACH: BLUEBEARD

March 8 & 9, 8 pm. **MacMillan Theatre**  
March 15 & 16, 8 pm. **MacMillan Theatre**  
\$25, \$15 seniors/students  
The legendary libertine takes a comic turn in the  
Canadian premiere of Offenbach's effervescent  
opéra. **Raffi Armenian**, conductor; **Michael Patrick  
Albano**, director. Sponsored by Bank of Montreal

## JAZZ ORCHESTRAS

11 O'clock Jazz Orchestra—**Phil Nimmons**, director  
March 20, 8:30 pm. **Walter Hall**. \$12, \$6 seniors/students

10 O'clock Jazz Orchestra—**Paul Read**, director  
March 27, 8:30 pm. **Walter Hall**. \$12, \$6 seniors/students  
Special guest: **Scott Robinson**, saxophone. Sponsored  
by Long and McQuade Musical Instruments and  
Meloche Monnex.

## NEW YORK, NEW YORK!

March 22, 8 pm. **Victoria Univ. Chapel**. \$12, \$6 seniors/  
students. **Doreen Rao** conducts the **MacMillan  
Chamber Singers** in a concert of American choral  
favourites.

## GODZILLA EATS LAS VEGAS

April 5, 8 pm. **MacMillan Theatre**. \$12, \$6 seniors/  
students  
**Wind Ensemble and Concert Band**—**Jeffrey Reynolds &  
Denise Grant**, conductors  
Eric Whitacre's hilarious musical depiction of the  
invasion of Las Vegas by the fabled monster-creature.  
Also Hindemith's Symphonic Metamorphosis.

## ONTARIO SINGS!

April 6, 8 pm. **MacMillan Theatre**. \$12, \$6 seniors/  
students  
**University of Toronto Choirs and Ontario School and  
Youth Choirs** perform Carl Orff's Carmina Burana and  
other works. **Lorna MacDonald**, soprano; **Darryl  
Edwards**, tenor; **Doreen Rao**, **Robert Cooper**, conduc-  
tors.

## WILLIAM AIDE

April 12, 8 pm. **Walter Hall**. \$20, \$10 seniors/students  
Distinguished Canadian pianist performs music by  
Brahms, Schumann and Chopin.

## SYMPHONY ORCHESTRA SEASON FINALE

April 13, 8 pm. **MacMillan Theatre**. \$16, \$8 seniors/  
students. **Raffi Armenian** conducts Rachmaninoff's  
Piano Concerto No. 2, Brahms' Academic Festival  
Overture and Stravinsky's Symphony in Three Move-  
ments.

## CONCERT LISTINGS

# Comprehensive Concert Listings

Readers please note: presenters' plans change; & we make mistakes! Please  
always use the phone numbers provided to call ahead. For jazz club listings,  
see pages 18-19. For full music theatre and opera listings, see above. For events  
"further afield" (just outside the GTA) see pages 36-37. And for a handy  
alphabetical list of presenters and venues, see page 37.

### Friday March 01

- 7:30: **York University Department of Music. Improv Soiree.** Student improv ensembles. **Casey Sokol**, director. Senior Common Room, 021 Winters College, 4700 Keele St. 416-736-5186. Free.
- 8:00: **Ensemble Anonymus. Musica mundi - Mundana, Humana, Instrumentalis.** Vocal & instrumental works, sacred & secular, from the 12th to the 14th centuries. **St. Paul's Church**, 227 Bloor St. East. 416-966-1409. Free (donations gratefully received).
- 8:00: **Esprit Orchestra. Young Composers Festival.** Current: For the Time Being; Evangelista: Concerto for Viola and Orchestra; Lammers/Dramm: Helen Barbara (film & live orchestra); Kiriakides/Damen: Rhombos (film & live orchestra). **Rivka Golani**, viola; **Alex Pauk**, conductor. 7:15: Pre-concert films & electro-acoustic music. **Jane Mallett Theatre**, 27 Front St. East. 416-366-7723. \$26, \$12.50.
- 8:00: **Roy Thomson Hall. An Evening with Michel Legrand & Phil Woods.** Jazz. 60 Simcoe. 416-872-4255. \$65-\$100. To benefit the Princess Margaret Hospital.
- 8:00: **Toronto Consort: The Dufay Collective. Troubadour: The Art of Love Refined.** Trouvère and Troubadour repertoire; Codax: Cantigas de amigo. **Trinity-St. Paul's Church**, 427 Bloor St. West. 416-964-6337. \$18-\$36; \$14-\$30(sr/st).
- 8:00: **University of Toronto Faculty of Music. St. Lawrence String Quartet & Michele**

**Bogdanowicz**, mezzo. **Walter Hall**, 80 Queen's Park. 416-978-3744. \$20, \$10.

— 8:30: **Artword Theatre. Mangiacake!** Charly Chiarelli, performer; **Ronald Weihs**, director. 75 Portland. 416-408-2783. \$27, \$22, \$15(child). For complete run see Music Theatre listings.

### Saturday March 02

- 2:00: **Oakville Children's Choir. Songs of the World.** Family concert. **Glenda Crawford**, music director; **Sheldon Rose & Janet Stachow**, accompanists; **Andy Morris**, percussion. **Calvary Church**, 1215 Lakeshore Rd. West, Oakville. 905-337-7104. Donations welcome.
- 7:00: **Toronto Symphony Orchestra.** Beethoven: Leonore Overture #2; Gruber: Aerial (Concerto for Trumpet & Orchestra) (Canadian premiere); Strauss: Ein Heldenleben. **Håkan Hardenberger**, trumpet; **Daniel Harding**, conductor. **Roy Thomson Hall**, 60 Simcoe. 416-593-4828. \$26-\$90.
- 7:30: **Toronto Welsh Male Voice Choir/Canadian Orpheus Male Choir.** **David Low & Stephan Benoit**, directors. **St. Andrew's Church**, 73 Simcoe. 416-234-9445. \$15, \$12.
- 8:00: **Baroque Music Beside the Grange. Music of Restoration London.** Music by Purcell, Matteis, Finger, Eccles & Boyce. **Carolyn Sinclair**, soprano; **Julie Baumgartel**, violin; **Colin Savage**, recorder; **Michael Jarvis**, harpsichord; **Margaret Gay**, cello. **St. George-the-Martyr Church**, 197 John St. 416-588-4301. \$18, \$14.
- 8:00: **Bell'Arte Singers. The Glory of Baroque.** Bach: Magnificat; Handel: Dixit Dominus. Guests: **Talisker Players**; **Lee Willingham**, music director. **St. Anne's Church**, 270 Gladstone Ave. 416-699-5879. \$20, \$12.
- 8:00: **Common Thread Community Chorus of Toronto. Celebrating Women in Music.** **Eve Golberg**, singer/songwriter. **Cecil Community Centre**, 58 Cecil Street. 416-363-9933 ext.33. \$12(advance), \$15(door), \$7(sr/child/unwaged). Benefit for Amnesty International.
- 8:00: **Esprit Orchestra. Young Composers Festival.** **Frederick Elxirs**; **Holbrook**: Faith in Gravity; **Harman**: Iridescence; **Steenhuisen**: Your soul is a bottle full of thirsting salt; **Ron Ford** & high school composition students: 'tween. **Alex Pauk**, conductor. 7:15: Pre-concert films & electroacoustic pieces. **Jane Mallett Theatre**, 27 Front St. East. 416-366-7723. \$26, \$12.50.
- 8:00: **Flying Cloud Folk Club/Hugh's Room. Lucy Kaplansky.** 2261 Dundas West. 416-531-6604. \$16, \$14.
- 8:00: **innermusica. Daniel Taylor & James Bowman: A Counter-Tenor Extravaganza.** Vocal & instrumental music by Purcell & Blow. Guests: **The Theatre of Early Music** period instrument ensemble. **Trinity-St. Paul's Church**, 427 Bloor St. West. \$20-\$35(reserved: phone 416-872-4255), \$45(Premium Reserved: phone 416-921-4377).

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- March 5 Quirino di Giulio, (St. Peter's Anglican, Toronto) *Masters of the Italian Renaissance*
- March 12 Stephen Candow (Assistant Organist, Metropolitan United Church)
- March 19 Critical Mass: Lassus Missa Bell'Amfitrit altera
- March 26 Holy Week - no recital
- April 2 Paul E. Jessen, Organist (St. Matthew's United Church)

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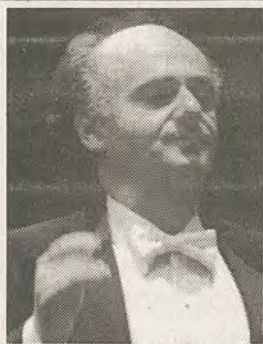
— 8:00: John Laing Singers. *Twentieth Anniversary Celebration*. A cappella choral music by Allegri, Guerrero, Schubert, Grieg, Finzi, Barber, Bernstein, Tavener & others. Part of St. Jude's Celebration of the Arts. St. Jude's Church, 160 William St. Oakville. 905-844-3972. \$20, \$18.

— 8:00: Musicians in Ordinary. *Music for the Merry Monarch*. Music of Purcell, Blow, Draghi, Locke and others. Hallie Fishel, soprano; John Edwards, archlute, baroque guitar; Christopher Verrette, Linda Melsted, baroque violins. Church of the Redeemer, 162 Bloor St. West. 416-603-4950. \$15, \$10.

— 8:00: North York Singers. *Back to Broadway!* Gary Heard, conductor. Church of the Transfiguration, 111 Manor Rd. East. 905-893-9626. \$15, \$12.

— 8:00: Oriana Singers. *Perennials*. Pergolesi: Stabat Mater; folk song arrangements by Henderson, Fleming, Brown & Patriquin. James Bourne, accompanist. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-742-7006. \$18, \$15(sr), \$8(st).

— 8:00: Scarborough Philharmonic. *Masterworks for Three Centuries*. Stravinsky: Pulcinella Suite; Brahms: Symphony #4 in e; music by Daniel. Jerome David Summers, conductor. Birchmount Park Collegiate Institute, 3663 Danforth Ave. 416-261-0380. \$18, \$15(sr), \$11(st).



**SINFONIA TORONTO**  
NURHAN ARMAN, Conductor

Haydn Symphonies 44, 45, 49

8 pm, Sat Mar 2

Glenn Gould Studio 416-205-5555

— 8:00: Sinfonia Toronto. *Haydn in Storm and Stress*. Haydn: Symphony No.49 in f *La Passione*; Symphony No.45 in f# *Farewell*; Symphony No.44 in e *Trauer*. Nurhan Arman, conductor. Glenn Gould Studio, 250 Front St. West. 416-205-5555. \$29, \$24(sr), \$18(st).

— 8:00: Tafelmusik Baroque Orchestra. *The Genius of Bach*. Bach: Concertos for harpsichord. Charlotte Nediger, Hank Knox, Réjean Poirier, Olivier Fortin, harpsichords; Jeanne Lamon, music director. George Weston Recital Hall, 5040 Yonge St. 416-870-8000. \$25-\$47.

— 8:00: TrypTych Productions. *Offenbach: The Tales of Hoffmann*. Workshop production. Edward Franko, stage director; William Shookhoff, music director; Lenard Whiting, chorus director; Ross Darlington, Danijel Varga, Heather Shaw & other performers. Victoria-Royce Church, 190 Medland. 416-763-5066. \$20, \$15. For complete run see Music Theatre listings.

— 8:00: University of Toronto Faculty of Music. *University of Toronto Symphony Orchestra, Montreal Conservatory of Music Orchestra*. Mahler: Symphony No.6. Raffi Armerian, conductor. MacMillan Theatre, 80 Queen's Park. 416-978-3744. \$16, \$8.

— 8:00: Yorkminstrels Show Choir/Toronto Police Association Male Chorus. *Two for a Song*. Songs from Broadway, movies, country & more. Cliff Jones & Harry McCarthy, directors. Northview Heights Secondary School, 550 Finch West. 416-291-0600. \$20, \$18.

**Sunday March 03**

— 1:30: CAMMAC/McMichael Gallery. *Sunday Concert: Duo Boheme*. Music for flute & guitar. 10365 Islington, Kleinburg. 905-893-1121. \$9, \$7, \$20(family), under 5 free.

— 2:00: Coenraad Bloemendal & Friends.

*An Afternoon of Beethoven & Brahms*. Moravatz: Scherzino; Beethoven: Cello Sonata in A Op.69; Brahms: Concerto for Cello, Piano & Violin in a Op.102. Cecilia Ignatieff, piano; Catherine Manoukian, violin; Coenraad Bloemendal, cello. Victoria University Chapel, 91 Charles St. West. 416-364-8900. \$20, \$15(st). Proceeds towards Regent Park School of Music's programs.

— 2:00: Ontario Registered Music Teachers' Association. *Teachers in Concert*. Afternoon of eclectic music. Mildred Bennett, Kathleen Gorman, Carol Hasek, Frank Horvat, Philip MacEwen & other performers.

Women's Art Association, 23 Prince Arthur Ave. 416-214-9534. \$10, \$5, family rates.

— 2:00: Royal Ontario Museum. *Tafelmusik: The Genius of Bach*. Bach: harpsichord concertos. Charlotte Nediger, Réjean Poirier, Marie Bouchard & Olivier Fortin, harpsichords. 100 Queen's Park. 416-586-8000. Free with museum admission: \$15, \$10(sr/st), \$8(ages 5-14), children 4 & under free.

— 2:00: Yorkminstrels Show Choir/Toronto Police Association Male Chorus. *Two for a Song*. Northview Heights Secondary School. See March 2.

— 2:30: Aldeburgh Connection. *The Frankfurt Gang*. Music of Gardiner, Grainger, O'Neill, Quilter and Scott. Susan Platts, mezzo; Alexander Dobson, baritone. Walter Hall, 80 Queen's Park. 416-444-3976. \$30, \$25.

— 2:30: RCM Glenn Gould Professional School. *Family Series: Playing Together*. Quasar Wind Quintet. Ettore Mazzoleni. Concert Hall, 273 Bloor St. West. 416-408-2824 ex.321. \$10, \$5.

— 3:00: Canadian Music Competitions. *North York House Concert*. CMC national winners. Fundraising concert for CMC. 5418 Yonge St., party room. 416-512-7341. Minimum donation \$20.

— 3:00: Concertsingers. *Sing Me to Heaven*. Archer: Requiem; Vaughan Williams: Five Mystical Songs; music by Daley. Paul Coates, baritone; Jan Overduin, organ; Dean Perry, conductor. Saint Thomas Church, 383 Huron St. 416-769-7991. \$16, \$12.

— 3:00: Etobicoke Youth Band. *Children's Concert: Simply for Kids*. Les Dobbin & Ken Hazlett, directors. Martingrove Collegiate Institute, 50 Winterton Dr. 416-239-9724. \$5, under 18 free. Benefit for Youth Without Shelter.

— 3:00: Markham Concert Band. *Flights of Fancy*. Sibelius: Finlandia; Saint-Saens:

**music at york university**

**Wednesday, March 13**

**12:30 pm**

**Opera in Concert:**

*Dido & Aeneas* by Henry Purcell

Directed by Catherine Robbin

**Monday, March 18**

**7:30 pm**

**York University Concert Choir**

W.A. Mozart: *Requiem*

Director: Albert Greer

**Tuesday, March 19**

**7:30 pm**

**York University Women's Choir**

An eclectic repertoire of songs from different traditions, including gospel and both North American & African folk music  
Director: Anne Lederman

**March 20 & 21**

**Jazz Fest**

**Wednesday, March 20**

**12:30 - 1:30 pm**

**Jazz Faculty**

Barry Elmes, drums; Frank Falco, piano; Al Henderson, bass; Mike Murley, saxophone; Sundar Viswanathan, saxophone

**7:30 - 10 pm**

**Jazz Choir** directed by Bob Hamper

**Jazz Orchestra** directed by Al Henderson

**Thursday, March 21**

**12:30 - 1:30 pm**

**Jazz Faculty & Students**

**7:30 - midnight**

**Student Jazz Combos**

**Wednesday, March 27**

**12:30 - 1:30pm**

**South Indian Classical Music Ensemble**

Director: Trichy Sankaran

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York University, 4700 Keele Street  
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*The Glenn Gould Professional School*  
of The ROYAL CONSERVATORY of MUSIC

# concert 2001-2002 season

**Thursday, March 7, 8pm**

Bryan Epperson, cello  
Dianne Werner, piano  
*Sonatas by Shostakovich &  
Rachmaninov*  
\$15 / \$12

**Thursday, March 14, 8pm**

The Royal Conservatory Orchestra  
Alain Trudel, conductor  
*Music by Gabrielli, Tomasi, Stravinsky &  
R. Strauss*  
\$15 / \$12

**Friday, March 15, 8pm**

The Royal Conservatory Orchestra  
Simon Streatfeild, conductor  
*Bach: Brandenburg Concerto No. 3  
Britten: Variations on a Theme by Bridge  
Schoenberg: Verklärte Nacht*  
\$15 / \$12

**Saturday March 23, 8pm &**

**Monday March 25, 8pm**

*Purcell: Dido and Aeneas &  
Bernstein: Trouble in Tahiti*  
Brahm Goldhamer, Artistic Director  
Roxolana Roslak, Stage Director  
\$10 / \$7

**Sunday, March 24, 3:30pm**

Seller Strings  
Mayumi Seiler, leader  
Joel Quarrington, bass solo  
*Music by Mozart, Bottesini and Bartók*  
\$15 / \$12

**March 27, 2002, 7:30pm**

Monster Piano Concert  
International award-winning pianists from  
the Artist Diploma Program of  
The Glenn Gould Professional School  
\$7 / \$5

**April 4, 2002, 8pm**

Steven Dann, viola  
Andrew Burashko, piano  
*Music by Bach, Brahms, Scriabin and  
Shostakovich*  
\$15 / \$12

All concerts will be held at  
The Ettore Mazzoleni Concert Hall  
The Royal Conservatory of Music  
273 Bloor St. West

Box Office: 416 408 2824 ext. 321



Danse Macabre; Mussorgsky: Night on Bald Mountain; big band music of the past. Guests: Not Affiliated; Dr. Diana Brault, director. Markham Theatre for Performing Arts, 171 Town Centre Blvd. 905-305-7469. \$15, \$10(sr/children), family rates.

— 3:00: **Toronto Centre for the Arts.** *Takács Quartet.* Beethoven: Quartet in c Op.18 #4; Bartók: Quartet #4 in C Sz 91; Smetana: Quartet #1 *From My Life.* George Weston Recital Hall, 5040 Yonge St. 416-870-8000. \$27-\$40.

— 3:00: **Toronto Chamber Choir.** *Kaffeemusik: Metamorphoses in Music.* Hughes: Tales from Ovid. Alex Fallis, reader; David Fallis, conductor. Church of the Redeemer, 162 Bloor St. West. 416-968-1338. \$15-\$12.

— 4:00: **Raffi Bedrosyan, piano.** Music by Bach, Beethoven, Chopin, Khachaturian & De Falla. Glenn Gould Studio, 250 Front St. West. 416-205-5555. \$20. Proceeds to the United Way.

— 4:00: **Toronto Classical Singers.** Handel: Coronation Anthems; Mozart: Coronation Mass. Mary Bella, soprano; Elaine Robertson, mezzo; Geoffrey Butler, tenor; Bruce Kelly, baritone; Talisker Players; Jurgen Petrenko, conductor. Christ Church Deer Park, 1570 Yonge St. 416-443-1490. \$20, \$15.

— 7:00: **St. Clement's Church.** *Choral Evensong & Concert.* Music by Desprez, Mendelssohn, Casals & Browning. Marion Singers. 59 Briar Hill. 416-483-6664 #67. Offering.

— 7:30: **Christ Church Deer Park.** *Organ Recital & Compline.* Bruce Kirkpatrick Hill, organ. 1570 Yonge St. 416-920-5211. Free-will offering.

— 8:00: **Artword Theatre.** *Eugene's Sunday Series: CCMC and Friends.* New improvised music. Michael Snow, piano/synthesizer; John Oswald, saxophone; Paul Dutton, voice; Eugene Martynec, host. 75 Portland. 416-408-2783. \$5.

— 8:00: **Flying Cloud Folk Club/Hugh's Room.** *James Keelaghan.* CD release. 2261 Dundas West. 416-531-6604. \$20, \$18.

— 8:00: **Massey Hall.** *Wynton Marsalis & his Septet.* Jazz. 15 Shuter. 416-872-4255. \$38.50-\$76.50.

— 8:00: **New Music Concerts/Evergreen Club Gamelan.** *East and Further East.* Samagaha (Traditional Sundanese Music) (arr. Sukarma); Smith: A Light Snow; Osterle: all the green around you for solo violin, brass ensemble & gamelan; Mack: Angin; Wantilan; Crosscurrents. Mark Fewer, violin; Robert Aitken, flute; Evergreen Club Gamelan; Dieter Mack, composer; New Music Concerts Ensemble. 7:15: Illuminating Introduction. du Maurier Theatre Centre, 231 Queens Quay West. 416-973-4000. \$20, \$10(sr/st), \$5(cheapseats).

— 8:00: **Victoria Scholars.** *Romancing the Song.* Strauss: Die Tageszeiten Op.76; works by Bruckner, Mendelssohn, Schubert, Wagner & Wolf. Jerzy Cichocki, music director; William O'Meara, accompanist. Our Lady of Sorrows Church, 3055 Bloor St. West. 416-761-7776. \$25, \$20.

#### Monday March 04

— 2:00: **Toronto Symphony Orchestra.** Roy Thomson Hall. See March 2. Matinee \$26-\$55.

— 7:30: **Associates of the Toronto Symphony Orchestra.** *The String Quartet Through the Ages.* Haydn: String Quartet Op.74 No.3; Tchaikovsky: String Quartet No.1 in D Op.11; Bartók: String Quartet No.2. Angelique Toews, Bridget Hunt, violins; Daniel Blackman, viola; Audrey King, cello. Trinity-St. Paul's Church, 427 Bloor St. West. 416-693-9953. \$15, \$12.

— 8:00: **Jazz.FM91.** Sound of Toronto Jazz. *John Roney, piano.* Ontario Science Centre Auditorium, 770 Don Mills Rd. 416-696-1000. \$10.

— 8:00: **Toronto Theatre Organ Society/Kiwanis Club of Casa Loma.** *Wurlitzer Pops at Casa Loma.* Buster Keaton film "The General"; Clark Wilson, organ. 1 Austin Terrace. 416-870-8000. \$15.

#### Tuesday March 05

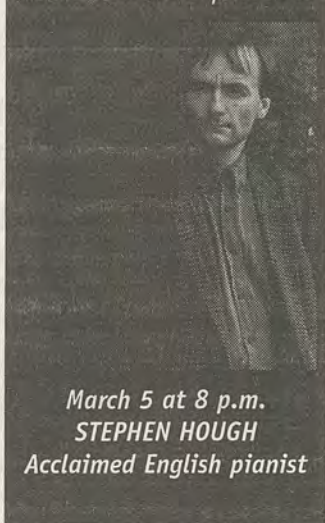
— 1:00: **St. James' Cathedral.** *Lunch Hour at St. James'; Masters of the Italian Renaissance.* Quirino di Giulio. 65 Church St. 416-364-7865 ext.224. Free.

— 5:30 & 7:30: **York University Dept. of Music.** *Student Recital.* Student soloists in the classical performance program. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.

— 8:00: **Hummingbird Centre.** *Pat Metheny Group.* 1 Front Street East. 416-872-2262. \$33-\$53.

— 8:00: **Music Gallery.** *Two Pianos.* Evening of improvisation. Michael Snow & Eve Egoyan, pianos. St. George-the-Martyr Church, 197 John. 416-204-1080.

#### Music TORONTO presents



March 5 at 8 p.m.  
**STEPHEN HOUGH**  
Acclaimed English pianist

— 8:00: **Music Toronto.** *Stephen Hough, piano.* Brahms: Ballades Op.10; Leighton: 6 Study-Variations Op.56; Poulenc: Three Novellettes; Schumann: Carnaval Op.9. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$43, \$39; 18-35 pay your age; students \$5/accompanying adult 1/2 price.

#### Wednesday March 06

— 12:30: **York University Department of Music.** *York Percussion Ensemble.* John Brownell, director. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.

— 12:30: **Yorkminster Park Church.** *Noonday Recital.* Barbara Hallam-Price, organ. 1585 Yonge St. 416-922-1167. Free.

— 7:00: **Kiwanis Music Festival of Greater Toronto.** *Showcase of Stars.* George Weston Recital Hall, 5040 Yonge St. 416-872-2222. \$20.

— 7:30: **Arbor Oak.** *Great Composers 2: François Couperin.* Selections from Concerts Royaux and Les Nations; Troisième leçon de ténèbres. Michele DeBoer and Gabrielle MacLaughlin, sopranos; Larry Beckwith and Marty Davids, baroque violins; Felicity Deak, baroque cello; Stephanie Martin, harpsichord. Upper Library, Massey College, 4 Devonshire Place. 416-778-4923. \$18, \$12.

— 8:30: **University of Toronto Faculty of Music.** *Small Jazz Ensembles.* Walter Hall, 80 Queen's Park. 416-978-3744. Free.

— 8:45pm & 10pm: **Mezzetta Café Restaurant.** *International Women's Day Concert.* Kye Marshall, cello & David Occhipinti, guitar. Music by women jazz composers including Lil Armstrong, Blossom Dearie, Carla Bley & others. 681 St. Clair West. 416-658-5687. \$6.

#### Thursday March 07

— 12:00 noon: **CBC Music Around Us.** *Robert Kortgaard & Peter Tiefenbach, piano duo.* Duos & duets by Poulenc, Grieg, Badings & Dvorak. Glenn Gould Studio, 250 Front St. West. 416-205-5555. Free.

— 12:10: **University of Toronto Faculty of Music.** *Thursdays at Noon: Music and Poetry.* Hawkins: new work; Britten: Songs and Proverbs of William Blake; Ravel: Don Quichotte à Dulcinée. Matthew Leigh, baritone; John Hawkins, piano; instrumental ensemble; Prof. Eric Domville, commentator. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

— 12:30 & 5:30: **York University Dept. of Music.** *Student Recital.* Student soloists in the classical performance program.

McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.

— 8:00: **Ireland Fund of Canada.** *Altan.* Irish traditional music. Guest: Pierre Schryer, fiddler. Massey Hall, 15 Shuter. 416-872-4255.

— 8:00: **Living Arts Centre.** *Luba.* Hammerson Hall, 4141 Living Arts Drive, Mississauga. 905-306-6000. \$40, \$35, \$30.

— 8:00: **Music Gallery.** *McIntosh: Through the Valley; Milgaard.* One-woman theatrical musical piece for narrator, piano & tape; Wenckhemma, for flute, english horn, violin, cello & 2 narrators to poems of Jon Whyte. Diana McIntosh, composer/pianist/actor & other performers. St. George-the-Martyr Church, 197 John St. 416-204-1080.

— 8:00: **RCM Glenn Gould Professional School.** *Artist Series 1.* Bryan Epperson, cello; Dianne Werner, piano. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 ex.321. \$15, \$12.

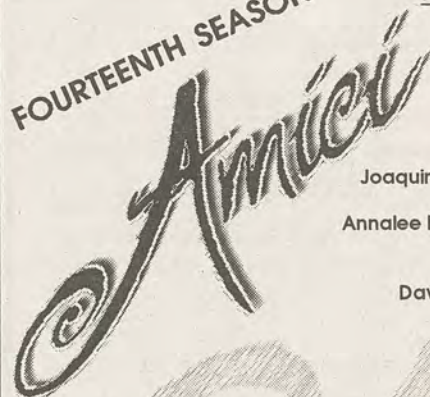
— 8:00: **Toronto Philharmonia.** *Carnival of the Animals.* Saint-Saens: Carnival of the Animals; Rossini: Thieving Magpie Overture; Pryor: The Whistler and his Dog; Fauré: Kitty Waltz; Ravel: Mother Goose Suite. David Ogden Stiers, narrator/conductor; Kerry Stratton, conductor. George Weston Recital Hall, 5040 Yonge St. 416-250-3708. \$100(VIP), \$50. Fundraiser for the orchestra & the OSPCA.

— 8:00: **Toronto Symphony Orchestra.** Walton: Spitfire Prelude and Fugue; Saint-Saens: Piano Concerto #4; Brahms (orch. Schoenberg): Piano Quartet #1; *Innocent Ear* work. Marc-André Hamelin, piano; Matthias Bamert, conductor. Roy Thomson Hall, 60 Simcoe. 416-593-4828. \$26-\$90.

#### Friday March 08

— 6:30: **Hummingbird Centre/Tanglewood Family Concerts.** *Little Bear & the Enchanted*

## FOURTEENTH SEASON



FRIDAY, MARCH 8  
8:00PM

Joaquin Valdepeñas; clarinet  
Patricia Parr; piano  
Annalee Patipatanakoon; violin  
Marie Bérard; violin  
Max Mandel; viola  
David Hetherington; cello

## Quintessential Quintets

Program includes works by  
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*Wood*. Based on the books by Maurice Sendak and Else Holmelund Minarik. 1 Front St. East. 416-872-2262. \$29, \$25. For complete run see Music Theatre listings.

— 7:00: **Canon Theatre**. *Blue's Birthday Party*. Songs, story & new characters. Family entertainment. 244 Victoria. 416-872-1212. \$45, \$25. For complete run see music theatre listings.

— 7:30: **Toronto Gilbert & Sullivan Society**. *An Evening of Victor Herbert*. Cody Hall, St. Paul's Church, 227 Bloor St. East. 416-221-4864.

— 8:00: **Amici**. Bruch: *Acht Stücke Op.83* (selections); Reger: *Quintet in A, Op.146*; Shostakovich: *Quintet in G Op.57*. Joaquin Valdepeñas, clarinet; Patricia Parr, piano; Annalee Patipatanakoon, Marie Bérard, violins; Max Mandel, viola; David Hetherington, cello. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$35, \$30(sr), \$15(st).

— 8:00: **Arraymusic**. *On the Edge*. Music by Hoenderdos, Palmer, Ustvolkskaya, Weir. Arraymusic ensemble; Anne-Marie Donovan, mezzo-soprano. St. George-the-Martyr Church, 197 John St. 416-204-1080. \$18, \$15, \$7PWYC.

— 8:00: **Art of Time Ensemble**. *Man In A Room, Gambling*. Music of Bryars; choreography by Kudelka. Mark Fewer & Jayne Maddison, violins; Steve Dann & Doug Perry, violas; Roman Borys, cello & other performers. du Maurier Theatre Centre, 231 Queens Quay West. 416-973-4000. \$32, \$22.

— 8:00: **Exultate Chamber Singers**. *Monteverdi's 1610 Vespers*. Vespro della Beata Vergine. Ann Monoyios, soprano; Scot

Weir, tenor; Aradia Ensemble; English Cornett and Sackbut Ensemble; John Tuttle, conductor & other performers. 7:15: pre-concert lecture. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-971-9229. \$20; \$17, \$12(sr/st).

— 8:00: **University of Toronto Faculty of Music**. *Offenbach: Bluebeard*. Raffi Armenian, conductor; Michael Patrick Albano, director. MacMillan Theatre, 80 Queen's Park. 416-978-3744. \$25, \$15. For complete run see Music Theatre listings.

— 8:00: **University of Toronto Jazz Orchestras at Hart House**. Paul Read, Phil Nimmons, directors. 7 Hart House Circle. 416-978-3744. Free.

#### Saturday March 09

— 11:30am & 2:30: **Geordie Productions**. *A Promise is a Promise*. Adaptation of a famous Arctic legend with puppetry, music & dance. Recommended for ages 4 & up. Lorraine Kimsa Theatre for Young People, 165 Front St. East. 416-862-2222. \$14. For complete run see Music Theatre listings.

— 2:00: **Victoria-Royce Church**. In the Eddy. Clela Errington, singer & harmonica; Ed Hutchison, guitar; Denis Keldie, mandolin & accordion. 190 Medland St. 416-769-6176. Free-will offering.

— 7:00: **Toronto Symphony Orchestra**. Roy Thomson Hall. See March 7.

— 7:30: **Trinity Presbyterian Church**. *Classical Celebration Concert*. Sacred and secular selections. Students from the U of T Scarborough Repertoire & Concert Choirs;

guest soloists; Lenard Whiting, director. 2737 Bayview Ave. 416-762-6077. \$15, \$10.

Fundraiser for Trinity Special Music Fund.

— 8:00: **Music Gallery**. *Trio Fibonacci*. Contemporary repertoire. St. George-the-Martyr Church, 197 John. 416-204-1080. \$15, sr/st discounts.

— 8:00: **Music Umbrella Chamber Concerts**. *Lorien Quartet*. Mendelssohn: *String Quartet Op.44 #1*; Brahms: *Clarinet Quintet in B*. Ruth Fazal & Anne Armstrong, violins; Anthony Rapoport, viola; Jill Vitols, cello; Steve Pierre, clarinet. Eastminster United Church, 310 Danforth Ave. 416-461-6681. \$12, \$10, \$5(children under 12).

— 8:00: **Toronto Centre for the Arts**. *Nelson Freire*, piano. Chopin: *Sonata No.3 in B Op.58*; Schumann: *Carnaval Op.9* and *Arabesque Op.18*; works by Bach and Debussy. George Weston Recital Hall, 5040 Yonge St. 416-870-8000. \$27-\$40.

#### Sunday March 10

— 2:00: **Royal Ontario Museum/Columbus Centre**. *Verdi: Rigoletto*. Concert version of highlights from the opera. Giuseppe Macina, director. 100 Queen's Park. 416-586-8000. Free with museum admission: \$15, \$10(sr/st), \$8(ages 5-14), children 4 & under free.

— 2:00: **Toronto Latvian Concert Association**. *Gints Berzins*, piano in *Recital*. Glenn Gould Studio, 250 Front St. West. 416-205-5555. \$27.

— 2:00: **Versme Girls' Choir**. Varied program of Lithuanian & international music. Lithuanian Home, 1573 Bloor St.

West. 905-847-8908. \$15.

— 2:30: **Toronto Early Music Centre**. *Musically Speaking*. Pergolesi: *Stabat Mater*. Jenni Hayman, soprano; Elaine Robertson, mezzo; Christopher Dawes, organ. Church of the Holy Trinity, 10 Trinity Square. 416-966-1409. Donations gratefully accepted.

— 3:00: **Melanie Esseltine**, soprano. *In the Company of Women: Concert in Honour of International Women's Day*. Works by Viardot, Beach, N. Boulanger, A. Mahler, Salvador & Ager. Andrew Ager & Dexter Roberts, accompanists. St. Andrew's United Church, 117 Bloor St. East. 416-516-9479. Free-will offering.

— 3:00: **Multicultural Choral Concert**. *Singing Together*. Candy: *Common Ground* (world premiere); works from several countries. Choirs from the Armenian, Austrian, Chinese, Croatian, Estonian, German, Italian, Filipino & Ukrainian communities. Cardinal Carter Academy for the Arts, 36 Greenfield Ave. 416-233-7377. \$15, \$12.

— 3:00: **University of Toronto Faculty of Music**. *The Gryphon Trio*, with Scott St. John. Works by Kulesha, Lalo and Brahms. Walter Hall, 80 Queen's Park. 416-978-3744. \$20, \$10.

— 7:30: **Christ Church Deer Park**. *Organ Recital & Compline*. Nick Fairbank, organ. 1570 Yonge St. 416-920-5211. Free-will offering.

— 8:00: **Earwitness Productions**. *Eve Egoan*, piano. de Alvear: *Asking* (world premiere). du Maurier Theatre Centre, 231 Queens Quay West. 416-973-4000. \$15, \$12.

## Exultate

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SCOT WEIR, LENARD WHITING & JAY LAMBIE,  
TENORS  
ARADIA ENSEMBLE  
ENGLISH CORNETT & SACKBUT ENSEMBLE

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PRE-CONCERT LECTURE BY DAVID FALLIS AT 7:15PM

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at 8pm

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soprano

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few of the words that  
critics regularly use  
following one of Karina

Gauvin's performances. "If there is a more  
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appearing regularly in Canadian concert halls, I  
do not believe I have heard her." (Globe and Mail)

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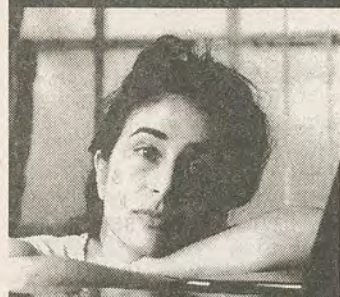
cbc radiO **ONE**

cbc radiO *Two*



Earwitness Productions presents

## Eve Egoyan solo piano



the world premiere of  
**'Asking'** by Maria de Alvear  
March 10, 8:00 pm  
du Maurier Theatre Centre

— 8:00: Mariposa/Flying Cloud Folk Club.  
John Allan Cameron. Cape Breton celtic.  
Tranzac, 292 Brunswick Ave. 416-410-3655.  
\$14, \$12.

Monday March 11  
NO LISTINGS

Tuesday March 12

— 1:00: St. James' Cathedral. Lunch Hour at  
St. James'. Stephen Candow, organ. 65  
Church St. 416-364-7865 ext.224. Free.

— 2:00: Royal Canadian College of  
Organists, Toronto Centre. *A Young  
Person's Guide to the King of Instruments*.  
Programme of organ music spanning over  
500 years. Stephen Candow, Chris Dawes,  
Barbara Hallam-Price & Patricia Philips-  
Wright, organ. St. James' Cathedral, 65  
Church St. 416-364-7865. Free.  
— 2:00: *Up and Coming*. Music by Liszt,  
Scriabin, Arensky, Paderewski, Balakirev,  
Britten, Kern & Vaughan Williams. Alexander  
Serendenko, Berenika Zakrzewski & Darrett  
Zusko, piano; Robert Gleadow, bass; Trio  
Moka; Jon Kimura Parker, piano/host. Royal  
Conservatory of Music Recital Hall, 273 Bloor  
St. West. 416-408-2824 ext.321. Free.  
— 5:30 & 7:30: York University Dept. of  
Music. *Student Recital*. Student soloists in  
the classical performance program.  
McLaughlin Performance Hall, 050  
McLaughlin College, 4700 Keele St. 416-736-  
5186. Free.  
— 8:00: CBC OnStage. *Karina Gauvin*,  
soprano in *Recital*. Glenn Gould Studio, 250  
Front St. West. 416-205-5555. \$30.  
— 8:00: University of Toronto Faculty of  
Music. *Contemporary Music Ensembles*.  
Walter Hall, 80 Queen's Park. 416-978-3744.  
Free.

Wednesday March 13

— 12:30: York University Dept. of Music.  
*Opera in Concert*. Purcell: Dido and Aeneas.  
Catherine Robbin, director. McLaughlin  
Performance Hall, 050 McLaughlin College,  
4700 Keele St. 416-736-5186. Free.

— 12:30: Yorkminster Park Church.  
*Noonday Recital*. Elaine Pudwell, organ. 1585  
Yonge St. 416-922-1167. Free.  
— 8:00: St. Clement's Church. *Organists in  
Recital*. Music by Bach, Franck, Langlais &  
Dupre. John Tuttle, organ. 59 Briar Hill. 416-  
483-6664 #67. \$15, \$10.  
— 8:30: Hugh's Room. *Rodney Brown CD  
Release Concert*. 2261 Dundas West. 416-531-  
6604. \$12.  
— 8:30: University of Toronto Faculty of  
Music. *Vocal Jazz Ensemble*. Lisa Martinelli,  
director. Walter Hall, 80 Queen's Park. 416-  
978-3744. \$12, \$6.

Thursday March 14

Music TORONTO presents



March 14 at 8 p.m.

QUATUOR  
MOLINARI  
premieres  
Schafer's  
8th string quartet

— 12:00 noon: CBC Music Around Us.  
*Twenty Fingers*: Leslie De'Ath & Jamie  
Parker, piano duo. Music by Schmitt. Glenn  
Gould Studio, 250 Front St. West. 416-205-  
5555. Free.  
— 12:30 & 5:30: York University Dept. of  
Music. *Student Recital*. Student soloists in  
the classical performance program.  
McLaughlin Performance Hall, 050  
McLaughlin College, 4700 Keele St. 416-736-  
5186. Free.  
— 8:00: Harbourfront Centre. *Isis: Egyptian*

*Dance and Music, Past and Present*. 20th  
century traditional music & dance; ancient  
interpretive dance & music. Lakeside Terrace,  
235 Queens Quay West. 416-973-4000. \$23.  
For complete run see Music Theatre listings.  
— 8:00: Music Toronto. *Quatuor Molinari*.  
Shostakovich: Quartet #8; Schafer: Quartet  
#8; Bartok: Quartet #1. Jane Mallett Theatre,  
27 Front St. East. 416-366-7723. \$12, \$5.  
— 8:00: RCM Glenn Gould Professional  
School. *Wind and Brass Orchestra*.  
Stravinsky: Octet; Gabrielli: Sonata pian e  
forte & Canzone septimi toni; R. Strauss:  
Suite for 13 Winds, Op.4; Tomasi: Fanfares  
liturgiques. Alain Trudel, conductor. Ettore  
Mazzoleni Concert Hall, 273 Bloor St. West.  
416-408-2824 ext.321. \$15, \$12.  
— 8:00: Stage Blue Productions. *Jesus  
Christ Superstar*. Lyrics by Tim Rice; music  
by Andrew Lloyd Webber. Isabel Bader  
Theatre, 93 Charles St. West. 416-946-7777.  
\$15, \$12, group rates. For complete run see  
music theatre listings.  
— 8:00: Toronto Philharmonia. *Masters Old  
and New*. Mozart: Piano Concerto #21 in C  
K.467; Haydn: Symphony #93 in D; Heard:  
Sinfonietta; Smith: Memory Forms;  
Baldassarra: Concerto for Piano & Orchestra  
#1. Jeong-Won Kim & Stefanie Baldassarra,  
pianos; Kerry Stratton, conductor. George  
Winston Recital Hall, 5040 Yonge St. 416-870-  
8000. \$37, \$32, \$26(st/sr).

Friday March 15

— 11:00am & 1:30: Touring Players'  
Theatre of Canada. *Jillian Jiggs to the  
Rescue!* Musical adaptation of 3 stories.  
Markham Theatre, 171 Town Centre Blvd.  
905-305-7469. \$10(adults), \$8.50(children).  
— 8:00: Daniel Kushner. *Brave White Horses*:  
*Music of Edward Elgar*. Elgar: Violin Sonata  
Op.82; String Quartet Op.83; Sea Pictures  
Op.37. Daniel Kushner & Kathy Rapoport,  
violins; Jacob Schiff, viola; Laura Jones, cello;  
Sue Crowe Connolly, contralto; Ellen Meyer  
& Stephanie Martin, piano. Calvin Church, 26  
Delisle Ave. 416-465-7443. Advance: \$15, \$12,  
door: \$18, \$15.  
— 8:00: I Furiosi Baroque Ensemble.  
*Furieux*. Cantatas of Bach and Montéclair.  
Stage direction and production by Guillaume  
Bernardi; Brian McMillan, bass baritone.

# Organists in Recital

The music of

**J.S. Bach**

Toccata in D (The Dorian)  
Chorale Preludes:  
*Dies sind die hellgen zehn Gebot*  
Jesus Christus, unser heiland

**César Franck**

Chorale No. 1 in E

**Jean Langlais**

Jesus' entry into Jerusalem  
(Poemes Evangéliques)

**Marcel Dupré**

Crucifixion, Resurrection  
(Symphonie-Passion, op. 23)

Wednesday, March 13, 2002 at 8:00 p.m.

St. Clement's Anglican Church  
59 Briar Hill Ave., Toronto  
Admission: \$15 adults, \$10 seniors & students  
For information, phone 416-483-6664, #67

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STAGE DIRECTION AND PRODUCTION BY GUILLAUME BERNARDI

i FURIOSI BAROQUE ENSEMBLE

WITH SPECIAL GUEST: BRIAN MCMILLAN, BARITONE

FRIDAY, MARCH 15TH, 2002 - 8.00 PM &  
SATURDAY, MARCH 16TH, 2002 - 8.00 PM

@ ARTWORD ALTERNATIVE - 75 PORTLAND STREET \$16



Artword Theatre, 75 Portland St. 416-652-5483. \$15, \$10.

— 8:00: **Music Gallery. Gravity.** Mix of dance, percussion & voice. Hideo Arai, dancer; GAPA (Ganesh Anandan & Patrick Graham), percussion. St. George-the-Martyr Church, 197 John. 416-204-1080. \$12.

— 8:00: **Royal Conservatory of Music. Royal Conservatory Orchestra Series.** Bach: Brandenburg Concerto No.3; Britten: Variations on a theme by Frank Bridge; Schoenberg: Verklärte Nacht. Simon Streatfeild, conductor; Kolbjørn Holthe,

concertmaster. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x321. \$15, \$12.

— 8:00: **University of Toronto Jazz Orchestras at Hart House.** Paul Read, Phil Nimmons, directors. 7 Hart House Circle. 416-978-3744. Free.

#### Saturday March 16

— 7:30: **Oakville Centre for the Performing Arts. Allan Frew and Friends.** Allan Frew, Jeff Healey, Snow, Ronnie Hawkins, Alfie Zappacosta, The Partland Brothers, Anthony Gomes and more. 130 Navy St., Oakville. 905-815-2021. \$60. Benefit for Camp Trillium.

— 7:30: **Opera Encore. My Ireland of Dreams.** Celebrating the life & music of Irish tenor John McCormack. Richard Valdez, tenor. Armour Heights Church, 105 Wilson Ave. 416-784-0799. \$15, \$12.

— 8:00: **Classic Jazz Society of Toronto. Evening of Gypsy Swing.** Jazz of Paris of the 30's & 40's. Club Django; The Grande Bouche Swingtette; guest: Jeff Healey. Estonian House, 958 Broadview. 416-777-9235. Members \$18(advance), \$20(door); non-members \$25; \$8(st).

— 8:00: **I Furioli Baroque Ensemble. Furieux.** Artword Theatre. See March 15.

— 8:00: **Music Gallery. Gravity.** St. George-the-Martyr Church. See March 15.

— 8:00: **Music Umbrella Chamber Concerts/Small World Productions. Java Meets India in Toronto.** Indian, Indonesian & jazz. Andrew Timar, Trichy Sankaran & friends. Eastminster United Church, 310 Danforth Ave.

416-461-6681. \$12, \$10, \$5(children under 12). — 8:00: **Niv Classical. Tzvi Erez, piano in Recital.** Works by Beethoven and Chopin. Glenn Gould Studio, 250 Front St. West. 416-205-5555. \$25, \$18.

— 8:00: **Opera in Concert. Handel: Semele.** Tracy Dahl, Catherine Robbin, John Tessier, Alain Coulombe, Giles Tomkins, David Dong Qyu Lee & other singers; Aradia Ensemble, Kevin Mallon, conductor; Opera in Concert Chorus, Robert Cooper, director; 7:15: Pre-concert chat with Iain Scott. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$45, \$35.

— 8:00: **Toronto Centre for the Arts. Håkan Hagegård, baritone & Warren Jones, piano.** Schubert: Winterreise D.911. George Weston Recital Hall, 5040 Yonge St. 416-870-8000. \$32-\$50.

#### Sunday March 17

— 1:00: **Harbourfront Centre. Cushion Concerts: Bassality.** John McPherson: Hugo (story). David Longenecker, John Gowen, Edward Tait, Timothy Dawson, double basses; Barbara Budd, host. du Maurier Theatre Centre, 231 Queen's Quay West. 416-973-4000. \$8.

— 1:30: **CAMMAC/McMichael Gallery. Sunday Concert: Daniel and Ilan Grains.** Music for violin & oboe. 10365 Islington, Kleinburg. 905-893-1121. \$12, \$9, family rates.

— 2:00: **Royal Ontario Museum. Sharlene Wallace, harp.** Classical and Celtic music. Sue Piltch, piano & flute. 100 Queen's Park. 416-586-8000. Free with museum admission: \$15, \$10(sr/st), \$8(ages 5-14), children 4 & under free.

— 2:30: **Opera in Concert. Handel: Semele.** Jane Mallett Theatre. See Mar 16.

— 2:30: **Trinity-St. Paul's Vocal Concert Series. Viva Italia!** Arie antiche; songs by Handel, Rossini, Bellini, Puccini and Berio. University of Toronto alumni; Brad Ratzlaff, piano; Jane Archibald, soprano. Trinity-St. Paul's Church, 427 Bloor St. West. 416-707-1446. \$10.

— 2:30: **Young Virtuosos of Classical Music.** Music by Chopin and Schumann. Noel Ryan Auditorium, 301 Burnhamhorpe Rd. West, Mississauga. 905-569-9618. \$15, \$10, under 12 free.

— 3:00: **Hart House. Sunday Concert: Reid/Taheny Band.** Celtic. Great Hall, 7 Hart House Circle. 416-978-2452. Free.

— 3:00: **Mooredale Concerts. Anton Kuerti, piano & Kristine Bogyo, cello.** Franck: Sonata for cello and piano; Vienne: Sonata for cello & piano; Kuerti: Magog for cello & piano; Mendelssohn: Fantasy in f sharp minor; Beethoven: Sonata #24 in F sharp. Walter Hall, 80 Queen's Park. 416-922-3714. \$25, \$20.

— 4:30: **St. Anne's Church. Great Music at Saint Anne's: Riverdale Ensemble.** 270

## BRAVE WHITE HORSES....Music of Edward Elgar

The Violin Sonata, String Quartet, & the splendid song cycle "Sea Pictures"

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## GEORGE FRIDERIC HANDEL

# SEMELE

A Woman's Quest for Immortality (in English)



Tracy Dahl



Catherine Robbin



John Tessier

with Alain Coulombe, David Dong Qyu Lee, Giles Tomkins  
Opera in Concert Chorus, Robert Cooper, Chorus Director

A co-production with ARADIA ENSEMBLE, Kevin Mallon, Conductor  
supported by a bequest from the estate of Peter E. Sandor

Saturday, March 16 at 8:00 pm  
& Sunday, March 17 at 2:30 pm

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Sunday March 17th

2:30pm

Features U of T voice alumni  
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the songs of Monteverdi,  
Bellini,  
Puccini, and  
Berio

Tickets: \$10 at door  
Contact: 416-707-1446

Trinity-St. Paul's United Church 427 Bloor Street West



Gladstone Ave. 416-536-3160.  
 — 4:30: **St. James' Cathedral.** *Lux Aeterna.* Tallis: Lamentations; Bairstow: Lamentations; Lauridsen: *Lux Aeterna*; poetic selections. Men of the Cathedral Choir; Cathedral Pilgrim Singers. 65 Church St. 416-364-7865. Free.  
 — 7:30: **Christ Church Deer Park.** *Organ Recital & Compline.* Paul Merritt, organ. 1570 Yonge St. 416-920-5211. Free-will offering.  
 — 8:00: **Flying Cloud Folk Club.** *Owen McBride & Friends.* Irish songs. Tranzac, 292 Brunswick Ave. 416-410-3655. \$12, \$10.

**Monday March 18**

— 7:30: **York University Department of Music.** *York University Concert Choir.* Mozart: Requiem. Albert Greer, director. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.

**Tuesday March 19**

— 12:30: **York University Department of Music.** *New Music by Student Composers.* McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.  
 — 1:00: **Critical Mass.** Lasso: Missa Bell'Amfritrit altera. St. James' Cathedral, 65 Church St. 416-778-4923. Freewill offering. Proceeds to Out of the Cold.  
 — 7:30: **York University Department of Music.** *York University Women's Choir.* *Gospel: North American & African folk music.* Anne Lederman, director. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.

**Wednesday March 20**

— 12:30: **York University Department of Music.** *Jazz Faculty.* Barry Elmes, drums; Frank Falco, piano; Al Henderson, bass; Mike Murley, saxophone; Sundar Viswanathan, saxophone. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.  
 — 12:30: **Yorkminster Park Church.** *Noonday Recital.* Catherine Willard, organ. 1585 Yonge St. 416-922-1167. Free.  
 — 7:30: **York University Department of Music.** *Jazz Choir, Jazz Orchestra.* Bob Hamper, Al Henderson, directors. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.  
 — 8:00: **Continuum Contemporary Music Ensemble.** *Angle of Vision.* Works by van der Aa, Sanchez-Gutierrez, Hatch, Ross, Schmidt and Palmer. Anne Thompson, flute; Peter Stoll, clarinet; Mark Fewer, violin; Paul Widner, cello; Rosemary Thomson, conductor & other performers. St. George-the-Martyr Church, 197 John St. 416-767-0609. \$15, \$10, \$5(cheapeats).  
 — 8:00: **Humber Music Jazz Series.** *Latin Jazz Night.* Ensembles of Hilario Duran & Rick Lazar. Humber College Auditorium, 3199 Lakeshore Blvd. West. 416-675-6622 ext.3427. \$8, \$5.  
 — 8:00: **Mozart Society.** *Kocian Quartet.* Works by Haydn & Mozart. Sunderland Hall, First Unitarian Congregation, 175 St. Clair West. 416-499-2716. \$15.  
 — 8:00: **Toronto Symphony Orchestra.**

Sibelius: Tapiola; Rautavaara: Violin Concerto; Bartok: Concerto for Orchestra. Elmar Oliveira, violin; Mikko Franck, conductor. Roy Thomson Hall, 60 Simcoe. 416-593-4828. \$26-\$90.  
 — 8:30: **University of Toronto Faculty of Music.** *11 O'clock Jazz Orchestra.* Phil Nimmons, director. Walter Hall, 80 Queen's Park. 416-978-3744. \$12, \$6.

**Thursday March 21**

— 12:00 noon: **CBC Music Around Us.** *Twenty Fingers: Duo Turgeon.* Bach: Brandenburg Concerto #3; Stravinsky: Dumbarton Oaks; works by Reger and Mignone. Anne Louise Turgeon & Edward Turgeon, piano duo. Glenn Gould Studio, 250 Front St. West. 416-205-5555. Free.  
 — 12:30: **York University Department of Music.** *Jazz Faculty & Students.* McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.

**Women's Musical Club of Toronto AFTERNOON CONCERT**



**Yegor Dyachkov**, cello  
 WMCT Career Development  
 "Artist of the Year" Award Winner  
**Maneli Pirzadeh**, piano  
**March 21, 2002, 1:30 pm**  
 Sponsors:  
 Cougar Global Investments  
 WMTC Centennial Foundation

— 1:30: **Women's Musical Club of Toronto.** *Yegor Dyachkov, cello & Maneli Pirzadeh, piano.* Music by Schumann, Bach, Debussy, Ligeti & Beethoven. Walter Hall, 80 Queen's Park. 416-923-7052. \$25.  
 — 7:30: **Tafelmusik Baroque Orchestra.** *J.S. Bach: St. Matthew Passion.* Andrew Parrott, conductor. Trinity-St. Paul's Church, 427 Bloor St. West. 416-964-6337. \$25-\$65.  
 — 7:30: **York University Department of Music.** *Student Jazz Combos.* Ensembles directed by Mark Eisenman, Barry Elmes, Frank Falco, Al Henderson, Lorne Lofsky, Mike Malone, Mike Murley, Sundar Viswanathan. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.  
 — 8:00: **Koffler Centre of the Arts/Na'amat Canada.** *Alexander Tselyakov, piano in Recital.* Leah Posluns Theatre, 4588 Bathurst St. 416-636-1880 ext.228. \$36.  
 — 8:00: **Markham Theatre for Performing Arts.** *Peter Appleyard, vibraphone & Carol Welsman, singer/piano.* 171 Town Centre Blvd, Markham. 905-305-7469. \$32.  
 — 8:00: **Music Toronto.** *Arditti String Quartet.* Finsterer: Sequi; Sorenson: Angel Music; Bouchard: Lung Ta; Rhim: Quartet #3. Jane Mallett Theatre, 27 Front St. East. 416-

**Music TORONTO presents**



**March 21 at 8 p.m.**

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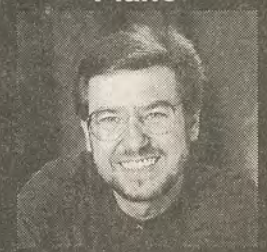
366-7723. \$43, \$39; 18-35 pay your age; students \$5/accompanying adult 1/2 price.  
 — 8:00: **Orpheus Choir of Toronto.** *Passion in Motion.* Dupré: Crucifixion from Symphonie - Passion for Organ; Poulenc: Stabat Mater; Liszt: Via Crucis. Guests: Danny Grossman Dance Company; Brainerd Blyden-Taylor, artistic director; Christopher Dawes, organ. St. James' Cathedral, 65 Church St. 416-530-4428. \$23, \$17.  
 — 8:00: **Toronto Symphony Orchestra.** Roy Thomson Hall. See March 20.  
 — 8:30: **Hugh's Room.** *Sons of Maxwell.* 2261 Dundas West. 416-531-6604.

**Friday March 22**

— 7:30: **Czech Community Centre.** *Kocian Quartet.* Works by Janacek, Smetana & Dvorak. St. Venceslaus Church, 496 Gladstone Ave. 416-439-4354. \$15.

— 7:30: **Tafelmusik Baroque Orchestra.** *J.S. Bach: St. Matthew Passion.* Trinity-St. Paul's Church. See Mar 21.  
 — 7:30: **University of Toronto at Scarborough.** *Choral Concert.* Lenard Whiting, director. Meeting Place, 1265 Military Trail. 416-287-7007. Free.  
 — 8:00: **Etobicoke Community Concert Band/Etobicoke Swing Orchestra.** *Radio Days.* Band show, 50's style with song & script. Virgil Scott, vocals; Jim Paulson, host; John Edward Liddle, leader. Etobicoke Collegiate Auditorium, 86 Montgomery Rd.

**The Koffler Centre of the Arts & Na'amat Canada present ALEXANDER TSELYAKOV Piano**



**MARCH 21, 2002  
 8:00 pm**  
**The Leah Posluns Theatre**  
 4588 Bathurst St.  
 Tickets: \$36  
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 ext. 228

*The Orpheus Choir of Toronto presents*  
**Passion in Motion**

Friday, March 22, 2002, St James' Cathedral, 8.00 pm

**Stabat Mater - Poulenc**

Lois Marsh - Soprano

**Via Crucis - Liszt**

Nicole Jordan - Soprano, Erin Grainger - Mezzo-Soprano  
 Mark Rainey - Tenor, Jamie Hofman - Baritone

**Crucifixion - Dupré**

(from Symphonie-Passion for Organ)

Brainerd Blyden-Taylor - Artistic Director

Christopher Dawes - Organist

Tickets are \$20 for adults, \$15 for students. For tickets call 416-530-4428



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**Terry Kowalczyk**  
Conductor

**Piano Concerto #1**  
-Franz Liszt-  
John Alonso, Piano

**Rhapsody for  
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Orchestra**  
-Claude Debussy-  
Peter Stoll, Saxophone

**"Aria" from  
Samson & Delilah**  
Camille Saint-Saëns  
Lynn McMurtry,  
Mezzo-Soprano

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Saturday, March 23 at 8 pm  
Hammerson Hall

Guest Artist Jacques Israelievitch  
Ludwig von Beethoven's *Symphony No 5*  
Jean Sibelius' *Violin Concerto*

Tickets \$40/\$30

Guest Artist Sponsor

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Saturday, May 11 at 8 pm  
Hammerson Hall

Guest Artists:

Ryan Fraser, saxophone

Raymond Spasovski, piano

Gershwin's *Rhapsody in Blue*

Copland's *A Fanfare for the Common Man*

Peck's *Upward Stream*

Barber's *Adagio for Strings*

Tickets: \$40/\$30

Concert Sponsor: GE Canada Ltd.

### Peter's Vibes

Friday, April 19 at 8 pm  
Hammerson Hall

The world's greatest vibraphonist,  
**Peter Appleyard** brings us  
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played in swing bands and big  
bands all over the world with such  
jazz greats as Benny Goodman.  
Tickets: \$50/\$45

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416-410-1570. \$12, \$10, children under 12 free.

— 8:00: **Living Arts Centre. Ronnie Hawkins.**

Hammerson Hall, 4141 Living Arts Drive,

Mississauga. 905-306-6000. \$45, \$40, \$30.

— 8:00: **Massey Hall. Alison Krauss and**

**Union Station.** Blend of pop, country &

bluegrass. Guests: Barry Bales, bass; Ron

Block, banjo & guitar; Jerry Douglas, dobro,

Dan Tyminski, guitar & mandolin; Larry

Atamanuik, drums. 15 Shuter. 416-872-4255.

\$32.50-\$49.50.

— 8:00: **Music Theatre Mississauga. Oliver.**

Music, lyrics and book by Lionel Bart.

Meadowvale Theatre, 6315 Montevideo Rd.,

Mississauga. 905-821-0090. \$20, \$18. For

complete run see Music Theatre listings.

— 8:00: **Orpheus Choir of Toronto. Passion**

*in Motion.* St. James' Cathedral. See Mar 21.

— 8:00: **Performing Arts York Region. Sue**

**Hoepfner and Erica Goodman.** Flute and harp

duo. Thornhill Presbyterian Church, 271

Centre St., Thornhill. 905-889-4359. \$20, \$15.

— 8:00: **The New Guitar. Montreal Guitar**

**Trio.** Gismonti: New Piece; Senoir:

Momentary Follies; Dufour: Garam masala.

Heliconian Hall, 35 Hazelton Ave. 416-224-

5858. \$20, \$15.

— 8:00: **University of Toronto Faculty of**

**Music. New York, New York!** Evening of

American choral music. MacMillan Chamber

Singers; Doreen Rao, conductor. Victoria

University Chapel, 91 Charles St. West. 416-

978-3744. \$12, \$6.

— 8:00: **Via Salzburg. Magic for Contrabass**

**& Orchestra.** Mozart: Serenata Notturna

K239 in D; Bottesini: Grand Duo for Double

Bass, Violin and String Orchestra; Eley for

Double Bass and String Orchestra; Bartok:

Divertimento for Strings. Joel Quarrington,

double bass; Mayumi Seiler, violin; Seiler

Strings. Glenn Gould Studio, 250 Front St.

West. 416-205-5555. \$35, \$28, \$22 (sr/ist).

— 8:30: **Hugh's Room. Jory Nash CD Release**

**Concert.** 2261 Dundas West. 416-531-6604.

\$12.

— 8:30: **Oakville Centre for the Performing**

**Arts. Dutch Robinson, vocalist.** Studio

Theatre, 130 Navy St., Oakville. 905-815-

2021. \$26.99.

Saturday March 23

— 11:00am & 2:00: **Geordie Productions. A**

**Promise is a Promise.** Adaptation of a famous

Arctic legend with puppetry, music & dance.

Markham Theatre, 171 Town Centre Blvd.

905-305-7469. \$14 (adults), \$12.50 (children).

— 1:30 & 3:30: **Toronto Symphony**

**Orchestra. So You Want to be a Conductor?**

McIntyre: Jeremy's Decision; Beethoven:

Symphony #5 (1st movt.); Tchaikovsky:

Symphony #6 (2nd movt.) & other music.

Joanna Tang, violin; Boris Brott, conductor.

Massey Hall, 15 Shuter. 416-593-4828. \$18.

— 7:30: **St. Matthew's Church Choir. Holy**

**Week Celebration.** Bach: Cantata *Christ Lay*

*in Death's Bonds*; music by Williamson &

Haydn; spirituals & arias. Dr. Paul Emlyn

Jessen, music director. 729 St. Clair West.

416-419-6904. \$12, \$10.

— 7:30: **Tafelmusik Baroque Orchestra. J.S.**

**Bach: St. Matthew Passion.** Trinity-St. Paul's

Church. See Mar 21.

— 8:00: **Acoustic Harvest Folk Club. Eve**

**Goldberg.** Folk, blues, bluegrass, swing jazz,

old-time, gospel. Birch Cliff United Church, 33

East Rd. 416-264-2235. \$12, sliding scale

available.

— 8:00: **Cathedral Bluffs Symphony**

**Orchestra. Britain and North America.**

Vaughan Williams: The Wasps; Holst: The

Planets; Ager: The Solemn Land;

Rachmaninov: Rhapsody on a Theme of

Paganini; Gershwin: Porgy and Bess. Ronald

Tomarelli, piano; Robert Raines, conductor.

Stephen Leacock Collegiate Institute, 2450

Birchmount Rd. 416-879-5566. \$15, \$12

(children under 12 free).

— 8:00: **Counterpoint Community**

**Orchestra.** Liszt: Piano Concerto #1 in E flat;

Debussy: Rhapsodie for Saxophone &

Orchestra; music by Fauré. John Alonso,

piano; Peter Stoll, saxophone; Terry

Kowalczyk, director. Church of the Redeemer,

162 Bloor St. West. 416-925-9872 ext. 2066.

\$14 (advance), \$17 (door).

— 8:00: **Etobicoke Centennial Choir.** Bach:

Cantata *Christ lag in Todesbanden*; Haydn:

Little Organ Solo Mass; Vaughan Williams:

Five Mystical Songs. Harris J. Loewen, music

director. Humbercrest United Church, 16 Baby

Point Rd. 416-239-1131 ext. 49. \$15.

— 8:00: **Etobicoke Community Concert**

**Band/Etobicoke Swing Orchestra. Radio**

**Days.** Etobicoke Collegiate Auditorium. See

## A MENNONITE HYMN-A-THON

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Saturday, March 23



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March 22.

— 8:00: **Guitar Society of Toronto.** *Elena Papandreou, guitar.* Heliconian Hall, 35 Hazelton Ave. 416-922-8002.  
 — 8:00: **Hart House Symphonic Band.** Keith Reid, conductor. Great Hall, 7 Hart House Circle. 416-978-2452. Free.  
 — 8:00: **Mississauga Guitar Society.** *Cedar & Spruce Guitar Quartet.* Royal Bank Theatre, 4141 Living Arts Drive, Mississauga. 905-306-6000. \$20.  
 — 8:00: **Mississauga Symphony Orchestra.** *Fire and Ice.* Beethoven: Symphony #5; Sibelius: Violin Concerto. Jacques Israelievitch, violin; John Barnum, conductor. Hammerson Hall, Living Arts Centre, 4141 Living Arts Drive. 905-306-6000. \$40, \$30.  
 — 8:00: **Music at St. John's.** Ravel: Five Greek Folk Songs; selection of lullabies. Denise Williams, soprano; Lori Gemmell, harp. St. John's Church, 288 Humberline Ave. 416-763-2393. \$20, \$15.  
 — 8:00: **Royal Conservatory of Music.** *Glenn Gould Professional School Singers.* Purcell:

Dido and Aeneas; Bernstein: Trouble in Tahiti. Brahms Goldhamer, artistic director; Roxolana Roslak, stage director. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 ext.321. \$10, \$7. For complete run see Music Theatre listings.  
 — 8:00: **Singing OUT!** *Somewhere in the Night: Queer Cabaret.* Auditorium, Central YMCA, 20 Grosvenor St. 416-691-0790. \$10.  
 — 8:00: **Tallis Choir.** *Stabat Mater: Music for Passiontide.* Palestrina: Stabat Mater; Scarlatti: Stabat Mater; works by Purcell, Blow and Victoria. Peter Walker, director. Church of St. Martin-in-the-Fields, 151 Glenlake Ave. 416-929-0311. \$20, \$16.  
 — 8:00: **Toronto Centre for the Arts.** *George Shearing Quintet.* George Weston Recital Hall, 5040 Yonge St. 416-870-8000. \$42-\$55.  
 — 8:00: **University of Toronto Faculty of Music.** *World Music Ensembles.* Afro-Cuban, Japanese and African music. MacMillan Theatre, 80 Queen's Park. 416-978-3744. \$12, \$6.

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Robert Raines  
Principal Conductor/Music Director

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featuring

**Ronald Tomarelli**

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Holst: The Planets (Mars & Jupiter)  
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 Gershwin: Porgy and Bess  
 Ager: The Solemn Land

Stephen Leacock Collegiate Institute  
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**8:00 p.m.**

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— 8:00: **York Symphony Orchestra.** *Russian Grandeur.* Rachmaninoff: Piano Concerto #1; Rimsky-Korsakov: Scheherazade. Alexander Tselyakov, piano; Roberto De Clara, conductor. Trinity Church, 79 Victoria St., Aurora. 416-410-0860. \$20,\$15, \$5 children under 12.

— 8:30: **Hugh's Room.** *Stephen Fearing CD Release Concert.* 2261 Dundas West. 416-531-6604.

— 8:30: **Oakville Centre for the Performing Arts.** *Dutch Robinson, vocalist.* See March 22.

#### Sunday March 24

— 2:00: **Living Arts Centre.** *A Promise Is A Promise.* Based on Robert Munsch's adaption of an Arctic legend; puppetry, music, dance. Hammerson Hall, 4141 Living Arts Drive, Mississauga. 905-306-6000. \$18,\$15.

— 2:00: **Royal Ontario Museum.** *Bravura.* Guy Few, trumpet and piano; Lorna MacDonald, soprano; Che Anne Loewen, piano. 100 Queen's Park. 416-586-8000. Free with museum admission: \$15, \$10(sr/st), \$8(ages 5-14), children 4 & under free.

— 2:00: **University of Toronto Faculty of Music.** *Early Music Ensemble.* Walter Hall, 80

Queen's Park. 416-978-3744. Free.

— 3:00: **Singing OUT!** *Somewhere in the Night: Queer Cabaret.* Central YMCA. See March 23.

— 3:00: **York Symphony Orchestra.** *Russian Grandeur.* See March 23. Markham Theatre, 171 Town Centre Blvd. 905-305-7469.

— 3:00: **York University Department of Music.** *York University Wind Symphony.* William Thomas, director. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.

— 3:30: **Royal Conservatory of Music.** *Glenn Gould Artist Series: Via Salzburg Chamber Orchestra.* Mozart: Serenata Notturna; Bottesini: Grand Duo & Elegy; Bartok: Divertimento. Mayumi Seiler, leader; Joel Quarrington, double bass. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824x321. \$15,\$12.

— 3:30: **Tafelmusik Baroque Orchestra.** *J.S. Bach: St. Matthew Passion.* Trinity-St. Paul's Church. See Mar 21.

— 7:30: **Amadeus Ensemble.** *An Evening with Beethoven: Moshe Hammer and Friends.* Beethoven: Kreutzer Sonata for violin & piano; Septet. Naida Cole, piano; Joaquin Valdepeñas, clarinet; George Sakakeeny, bassoon; Joan Watson, horn; Tony Rapoport, viola & other performers. Glenn Gould Studio, 250 Front St. West. 416-205-5555. \$30,\$25, group rates.

— 7:30: **Christ Church Deer Park.** Tallis: Lamentations of Jeremiah; Bairstow: The Lamentation. Choir of Christ Church Deer Park; Bruce Kirkpatrick Hill, director. 1570 Yonge St. 416-920-5211. Free-will offering.

— 7:30: **St. Luke's Church.** *Music for Holy Week.* Choral works by Graun, Palestrina, Morley, Handel, Ingegneri, Willan, Leighton & Daley; organ works by Mendelssohn & Alain. Ars Antiqua Chamber Choir; David Davis, director. Elgin Street, Burlington. 905-529-2561. \$7,\$5.

— 8:00: **Artword Theatre.** *Eugene's Sunday Series: Sonora.* Michael Morse, bass; Kye Marshall, cello; Glenn Hall, woodwinds; Rebecca van der Post, violin; Bob Brough Trio; Eugene Martynec, host. 75 Portland. 416-408-2783. \$5.

— 8:00: **Flying Cloud Folk Club.** *CUIG.* Celtic band. Tranzac, 292 Brunswick Ave. 416-410-3655. \$14,\$12.

— 8:00: **Oakville Centre for the Performing Arts.** *Ronnie Hawkins and the Hawks.* 130 Navy St., Oakville. 905-815-2021. \$44.99.

— 8:00: **Rosedale United Church.** Fauré: *Requiem.* Guest: David Earle, dancer; Rosedale Choir & Soloists with orchestra; Wayne Strongman, conductor. 159 Roxborough Dr. 416-924-0725 ext.36. \$30,\$25.

— 8:00: **Salon des Refusés Concerts.** New & recent works by Ager, Casciano, Eatock, Greenberg & Horvat. Church of the Holy Trinity, 10 Trinity Square. 416-598-4521. \$12,\$6.

#### Monday March 25

— 5:30 & 7:30: **York University Dept. of Music.** *Student Recital.* Student soloists in the classical performance program. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-

## Sundays At Two

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### Handel's **Messiah** complete

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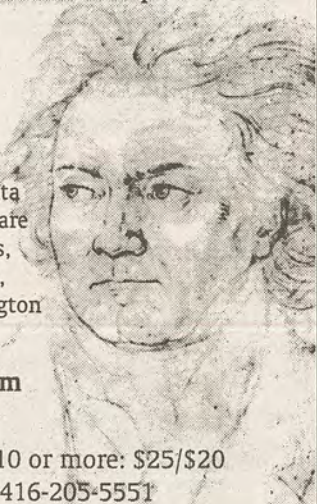
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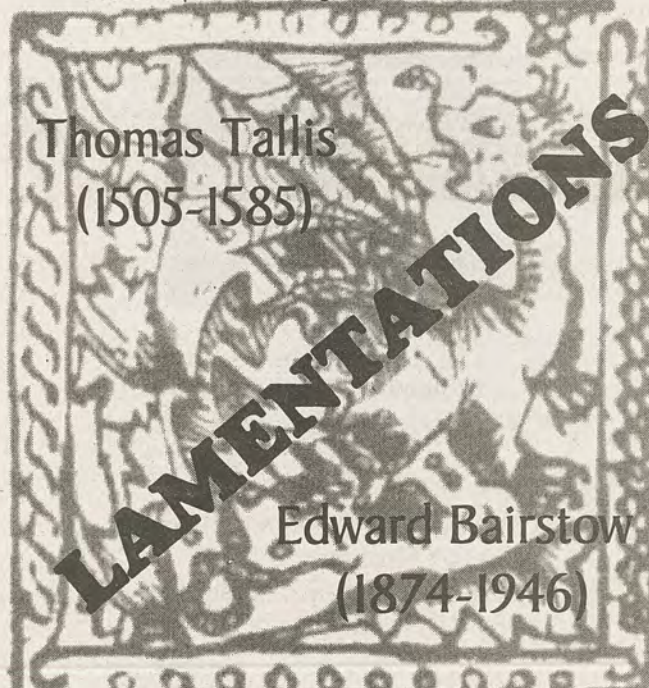
Sunday, March 24 at 7:30 pm  
Glenn Gould Studio

TICKETS: \$30/25; Group of 10 or more: \$25/\$20  
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## The Choir of Christ Church Deer Park

Bruce Kirkpatrick Hill, Organist and Director of Music



Thomas Tallis  
(1505-1585)

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(1874-1946)

**Palm Sunday, March 24, 2002, 7:30 PM**

Admission by donation - Compline follows  
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5186. Free.

— 8:00: **Toronto Organ Club. Hammond X66 Organ Concert.** Members & students. Christ Church, 329 Royal York Road. 905-824-4667. \$10, children under 10 free.

— 8:00: **Toronto Symphony Orchestra.** Williams: Overture to *The Cowboys*; Mendelssohn: Piano Concerto #1; Gershwin: Piano Concerto in F; music by Porter, Sondheim & Gershwin. Jon Kimura Parker, piano; Michael Hope, vocals; Rolf Bertsch, conductor. Massey Hall, 15 Shuter. 416-593-4828. \$25-\$75.

— 8:00: **University of Toronto Faculty of Music. An Evening with the Elmer Iseler Singers.** Graduate student conductors. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

#### Tuesday March 26

— 12:30: **York University Department of Music. Chamber Music Ensembles.** McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.

— 5:30 & 7:30: **York University Dept. of Music. Student Recital.** Student soloists in the classical performance program. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.

— 7:30: **Tafelmusik Baroque Orchestra. J.S. Bach: St. Matthew Passion.** Trinity-St. Paul's Church. See Mar 21.  
— 8:00: **Toronto Symphony Orchestra.** Massey Hall. See March 25.

#### Wednesday March 27

— 12:30: **York University Department of Music. South Indian Classical Music ensemble.** Trichy Sankaran, director. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.

— 12:30: **Yorkminster Park Church.**

*Noonday Recital.* William Maddox, organ. 1585 Yonge St. 416-922-1167. Free.

— 2:00 & 8:00: **Toronto Symphony Orchestra.** Massey Hall. See March 25. Matinee \$25-\$52.

— 7:30: **Royal Conservatory of Music. Young Artist Series: Monster Piano Concert.** Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x321. \$7,\$5.

— 8:00: **Markham Theatre for Performing Arts. Dinah Christie & Tom Kneebone in "A Marvelous Party".** Songs of Noel Coward. 171 Town Centre Blvd, Markham. 905-305-7469. \$27.

— 8:30: **University of Toronto Faculty of Music. 10 O'clock Jazz Orchestra.** Paul Read, director. Walter Hall, 80 Queen's Park. 416-978-3744. \$12,\$6.

#### Thursday March 28

— 12:00 noon: **CBC Music Around Us. Twenty Fingers Series.** Music for two pianos performed by young Ontario musicians. Glenn Gould Studio, 250 Front St. West. 416-205-5555. Free.

— 12:10: **University of Toronto Faculty of Music. Thursdays at Noon: Student Chamber Ensembles.** Walter Hall, 80 Queen's Park. 416-978-3744. Free.

— 12:30 & 5:30: **York University Dept. of Music. Student Recital.** Student soloists in the classical performance program. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.

— 8:00: **Massey Hall. Mercedes Sosa.** 15 Shuter St. 416-872-4255. \$32.50-\$65.50.

— 8:30: **Hugh's Room. Oh Susanna.** 2261 Dundas West. 416-531-6604. \$16(d00r), \$14(advance).

— 8:30: **Living Arts Centre. Dutch Robinson.** Music inspired by jazz, soul, R&B, reggae and rock. Royal Bank Theatre, 4141 Living Arts

Drive, Mississauga. 905-306-6000. \$29,\$19.50.

#### Friday March 29

— 10:30am: **Church of St. Simon-the-Apostle.** Music & readings for Good Friday. 525 Bloor St. East. 416-923-8714.

— 7:30: **Cantabile Chorale of York Region. Once Upon a Tree.** Good Friday cantata by Chopin. Guests: members of area church choirs; Robert Richardson, director. Thornhill United Church, 25 Elgin Ave, 905-731-8318. Free-will offering.

— 7:30: **Music at Metropolitan. French Music for Good Friday.** Gilles: Requiem; Fauré: Requiem; other works. Lucy Carrick-Wedel, Gisele Kulak, sopranos; Alison Roy, mezzo-soprano; Jay Lambie, tenor; Bernard Jackson, Michael Thomas, baritones. Metropolitan United Church, 56 Queen St. East. 416-363-0331. \$20,\$15.

— 8:00: **Canon Theatre. Helmut Lotti.** Guest: Michael Junior, vocals. 42 musicians & singers; André Walschaerts, conductor. 244 Victoria. 416-872-1212.

— 8:00: **St. Anne's Church. Pergolesi: Stabat Mater; Dvorak: Mass in D Op.86.. St. Anne's Choir & soloists; Peter Orme, organ; Nina Wu Cotton, director.** 270 Gladstone Ave. 416-536-3160. \$12,\$10.

— 8:00: **Toronto Mendelssohn Choir. Two' Die For.** Fauré: Requiem; Duruflé: Requiem. Karina Gauvin, soprano; Russell Braun, bass; Michael Bloss, organ; Noel Edison, conductor. Pre-concert chat with Rick Phillips one hour prior to the performance. Yorkminster Park Church, 1585 Yonge St. 416-598-0422.

#### Saturday March 30

— 5:00: **Toronto Mendelssohn Choir. Two' Die For.** Yorkminster Park Church. See Mar. 29.

#### Sunday March 31

— 2:00: **Royal Ontario Museum. Trio Lyra.** Music for flute, viola and harp by French composers. 100 Queen's Park. 416-586-8000. Free with museum admission: \$15, \$10(sr/st), \$8(ages 5-14), children 4 & under free.

— 3:00: **University of Toronto at Scarborough. Band Concert.** Larry Shields, director. Meeting Place, 1265 Military Trail. 416-287-7007. Free.

— 4:00: **St. James' Cathedral. The Easter Recital.** Seasonal organ music followed by Easter Day Evensong. John Stephenson, organ; Cathedral Choir of Men and Boys; Cathedral Pilgrim Singers. 65 Church St. 416-

364-7865. Free.

#### Monday April 01

— 5:30 & 7:30: **York University Dept. of Music. Student Recital.** Student soloists in the classical performance program. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.

#### Tuesday April 02

— 12:30: **York University Department of Music. Chamber Music Ensembles.** McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.

— 1:00: **St. James' Cathedral. Lunch Hour at St. James'.** Paul E. Jensen, organ. 65 Church St. 416-364-7865 ext.224. Free.

— 5:30 & 7:30: **York University Dept. of Music. Student Recital.** Student soloists in the classical performance program. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.

— 7:30: **Toronto Symphony Youth Orchestra.** Mendelssohn: Hebrides Overture; Mozart: Horn Concerto #2; Hindemith: Symphony Metamorphosis; Smetana: The Moldau; Holst: Mars & Jupiter from The Planets. George Weston Recital Hall, 5040 Yonge St. 416-870-8000. \$20,\$15.

— 8:00: **OnStage. Anton Kuerti, piano; St. Lawrence String Quartet.** Program to include Dvorak: Quintet for Piano and Strings in A, Op. 81. Glenn Gould Studio, 250 Front St. West. 416-205-5555. \$30.

— 8:00: **Toronto Symphony Orchestra.** Hindemith: Symphonic Metamorphosis; Copland: Rodeo. Susan Haig, conductor. George Weston Recital Hall, 5040 Yonge St. 416-593-7769 ext.372.

#### Wednesday April 03

— 12:30: **York University Department of Music. Chamber Music Ensembles.** McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.

— 12:30: **Yorkminster Park Church. Noonday Recital.** John Stephenson, organ. 1585 Yonge St. 416-922-1167. Free.  
— 8:00: **Edward Morysiak, tenor & Derek Bampton, piano.** Vocal works spanning the Baroque to the 20th century. The Stone Church, 45 Davenport Rd. 416-832-8469. \$17,\$14.

— 8:00: **Toronto Symphony Orchestra.**

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### French Music for Good Friday

Friday, March 29 at 7:30 p.m.

**Requiem** by Jean Gilles and Gabriel Fauré  
**Pie Jesu** by Lili Boulanger, motets by Fauré

**The Metropolitan Festival Choir and Orchestra**  
Patricia Wright, Conductor

Soloists:

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Jamie Parker, piano  
**Michael Redhill**, narrator  
**Omar Daniel**, electronics  
**Douglas Perry**, viola

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## CONCERT LISTINGS - GTA

Friday April 05

Elgar: In the South (Alassio); Tchaikovsky: Piano Concerto #1; Respighi: Roman Festivals. Alexander Toradze, piano; Gianandrea Noseda, conductor. Massey Hall, 15 Shuter. 416-593-4828. \$26-\$90.  
— 8:30: **Hugh's Room. Fairport Convention.** 35th Anniversary tour. 2261 Dundas West. 416-531-6604. \$55.

Thursday April 04

— 12:10: **University of Toronto Faculty of Music. Thursdays at Noon: Student Chamber Ensembles.** Walter Hall, 80 Queen's Park. 416-978-3744. Free.  
— 12:30 & 5:30: **York University Dept. of Music. Student Recital.** Student soloists in the classical performance program. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.  
— 8:00: **Royal Conservatory of Music. Glenn Gould Artist Series.** Steven Dann, viola; Andrew Burashko, piano. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x321. \$15, \$12.  
— 8:00: **Soundstreams Canada. Sculthorpe:** Island Dreaming; Marano Lullaby; Morin: D'un château l'autre; Clone. Encounters Quartet: Roman Borys, Annalee Patipatanakoon, Julia Wedman, Max Mandel; Frances Pappas, mezzo soprano. Glenn Gould Studio, 250 Front St. West. 416-205-5555. \$20, \$15.  
— 8:00: **Toronto Symphony Orchestra.** Massey Hall. See April 3.

— 7:30: **Church of St. Simon-the-Apostle. John Tuttle, organ in Recital.** Music by Bach, Mendelssohn, Tournemiere, Ropke, Howells & Durufle. 525 Bloor St. East. 416-923-8714. \$20, \$15.  
— 8:00: **Canadian Opera Company. Mussorgsky: Boris Godunov.** Gidon Saks, Shannon Mercer, Sonya Gossic, Vadim Zaplechny & other performers; Richard Bradshaw, conductor. 7:15: Pre-performance chat. Hummingbird Centre for the Performing Arts, 1 Front St. East. 416-872-2262. \$38-\$135. For complete run see Music Theatre listings.  
— 8:00: **Oakville Centre for the Performing Arts. L'Atelier lyrique de L'Opéra de Montréal.** Mozart: Così Fan Tutte. Bernard Uzan, director. 130 Navy St., Oakville. 905-815-2021. \$34.99.  
— 8:00: **Toronto Consort. Monteverdi: The Return of Ulysses.** Laura Pudwell and William Hite, vocalists; 17th century orchestra; David Fallis, music director. Trinity-St. Paul's Church, 427 Bloor St. West. 416-964-6337. \$18-\$36; \$14-\$30 (sr/st).  
— 8:00: **University of Toronto Faculty of Music. Wind Symphony & Concert Band.** Whitacre: Godzilla Eats Las Vegas; Hindemith: Symphonic Metamorphosis. Denise Grant, Jeffrey Reynolds, conductors. MacMillan Theatre, 80 Queen's Park. 416-978-3744. \$12, \$6.  
— 8:00: **Victoria College Choir. Spring Concert.** Folk songs, classical & contemporary works, selections from musicals & more.

The Toronto Consort presents

## THE RETURN OF ULYSSES

by Claudio Monteverdi

in concert

April 5 & 6, 2002 at 8pm

Don't miss this rare opportunity to hear this operatic masterpiece.  
David Fallis directs a full 17th-century orchestra of lutes, guitar, harp, keyboards, strings and recorders.

With William Hite as Ulysses,  
Laura Pudwell as Penelope,  
Suzie LeBlanc as Minerva and  
Kevin Skelton as Telemachus.

With the generous support of the Estate of  
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For Tickets call 416-964-6337

Trinity-St. Paul's Church, 427 Bloor St. West



Isabel Bader Theatre, 93 Charles St. West.  
416-406-0531. Free.

— 8:30: **Hugh's Room.** *Entourloupe*. 2261  
Dundas West. 416-531-6604.

### Saturday April 06

— 12:00 noon: **Royal Conservatory of Music.** *Lobby Concert*. Informal concert featuring RCM students of all ages and levels. 273 Bloor St. West. 416-408-2824 ext.321. Free.

— 7:00: **Toronto Symphony Orchestra.** Tchaikovsky: Piano Concerto #1; Respighi: Roman Festivals. Alexander Toradze, piano; Gianandrea Noseda, conductor. Massey Hall, 15 Shuter. 416-593-4828. \$27-\$55.  
— 8:00: **Amadeus Choir.** *The Glory of Bach.* B Minor Mass. Leslie Fagan, soprano; Laura Pudwell, mezzo; Mark Dubois, tenor; Mark Pedrotti, bass; Sir David Willcocks, conductor. George Weston Recital Hall, 5040 Yonge St. 416-870-8000. \$40, \$45; \$35, \$40(sr/st).  
— 8:00: **Annex Singers.** *Night of the Gypsies.*

Brahms: Zigeunerlieder Op.103; arr. Goudge: Cornflowers; Oh We Have Lost our Freedom; songs by Donato & Morley. Saint Thomas's Church, 383 Huron St. 416-466-6540. \$12,\$8.  
— 8:00: **Canadian Opera Company.** *Handel: Julius Caesar.* Ewa Podles, Isabel Bayrakdarian, Daniel Taylor, Marie-Nicole Lemieux & other performers; Kenneth Montgomery, conductor. 7:15: Pre-performance chat. Hummingbird Centre for the Performing Arts, 1 Front St. East. 416-872-2262. \$38-\$135. For complete run see Music Theatre listings.

— 8:00: **Jubilate Singers.** *From Africa to America.* Haazen: Missa Luba; Hatfield: African Celebration; works by Guillen, Matamoros, Grenet, Copland, Thompson & Healey; spirituals. Isabel Bernaus, director; Sherry Squires, accompanist. St. Leonard's Church, 25 Wanless Ave. 416-223-3629. \$15,\$12, \$10(children 12 & under).  
— 8:00: **New Music Concerts.** *Játékok (Games).* Kurtág: selections from *Játékok* (Games); Bach: piano transcriptions by

Kurtág. György & Márta Kurtág, pianists. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x321. \$20,\$10, \$5(cheapseats).  
— 8:00: **Oakville Symphony Orchestra.** *Orchestral Fireworks.* Dvorak: Slavonic Dances Op.46 #s 7 & 8; Cello Concerto; Rimsky-Korsakov: Scheherazade. Elspeth Poole, cello; Roberto De Clara, conductor. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-815-2021. \$23,\$18.50.  
— 8:00: **Orchestra Toronto.** Bernstein: *Candide Overture*; Brown: special commission for viola & orchestra; Copland: *Appalachian Spring*; Ridout: *Ballade for Viola and Orchestra*; Schumann: *Symphony No.1*, Spring. Bridget LaMarche Brown, viola; Errol Gay, conductor. Leah Posluns Theatre, 4588 Bathurst St. 416-467-7142. \$25,\$23.

See Apr.5.

— 8:00: **Toronto Mendelssohn Youth Choir.** *Singing Praises.* Gospel singing. Guests: the Toronto Mass Choir; Karen Burke, conductor. Grace Church-on-the-Hill, 300 Lonsdale Rd. 416-598-0422. \$30,\$25.  
— 8:00: **University of Toronto Faculty of Music.** *Percussion Ensembles.* Robin Engelman, director. Walter Hall, 80 Queen's Park. 416-978-3744. Free.  
— 8:00: **University of Toronto Faculty of Music.** *Ontario Sings!* Orff: Carmina Burana; other works. U of T Choirs; Ontario School and Youth Choirs; Doreen Rao, Darryl Edwards, conductors. MacMillan Theatre, 80 Queen's Park. 416-978-3744. \$12,\$6.

### Sunday April 07

— 10:30am: **Music at Rosedale.** Bach: Cantata: Christ Lay in Death's Dark Prison. Choir & soloists; chamber strings & organ; Mary Legge, director. 129 Mt. Pleasant Rd. 416-921-1931. Freewill offering.  
— 11:00am & 2:00: **Solar Stage Children's Theatre.** *Pure Water (Pure Heart).* By Bill Martyn; music by Zach Florence. Musical adaptation of an Incan folktale. For children ages 2-10. Madison Centre, 4950 Yonge St., lower level. 416-368-8031.  
— 1:30: **CAMMAC/McMichael Gallery.** *Sunday Concert: Peter Appleby Quartet.* 10365 Islington, Kleinburg. 905-893-1121. \$12,\$9, family rates.  
— 2:00: **Oakville Symphony Orchestra.** *Orchestral Fireworks.* Oakville Centre for the Performing Arts. See Apr. 6.  
— 2:00: **Royal Ontario Museum.** *George Gao, erhu.* Fusion of Chinese and Western music, classical and contemporary. 100 Queen's Park. 416-586-8000. Free with museum admission: \$15, \$10(sr/st), \$8(ages 5-14), children 4 & under free.  
— 2:00: **Toronto Sinfonietta.** *A Musical Gallery.* TS principal ensembles; art exhibitions. One Eleven Avenue Road. 416-410-4379.  
— 2:00: **University of Toronto Faculty of Music.** *Electroacoustic Music.* Recent compositions by faculty, graduate students and guests. Walter Hall, 80 Queen's Park. 416-978-3744. Free.  
— 2:00: **Visual and Performing Arts Newmarket.** *True North Brass.* Newmarket

## amadeus choir

Lydia Adams,  
Conductor and Artistic Director

### Bach B Minor Mass

Saturday April 6, 2002  
8:00 p.m.

George Weston Recital Hall  
Toronto Centre for the Arts  
5040 Yonge Street

Guest Conductor  
Sir David Willcocks

Leslie Fagan, soprano Zoe Tarshis, mezzo soprano  
Mark DuBois, tenor Mark Pedrotti, bass  
Peter de Sotto, concert master

Tickets \$35 - \$45, from TicketMaster 416-870-8000  
Or visit the Box Office at the Toronto Centre  
For more information please call 416-446-0188



**MAGICAL  
MINIATURES**

~ SCHUBERT ~  
MOZART, BACH, MIRZOYAN  
**SINFONIA TORONTO**  
NURHAN ARMAN, Conductor

Sat Apr 6 Glenn Gould Studio  
8 pm 416-205-5555

— 8:00: **Sinfonia Toronto.** *Magical Miniatures.* Mozart: Adagio and Fugue; Grant: *Symphonie estrienne*; Bach/ Stokowski: *Mein Jesu*; Prelude in b; Mirzoyan: *Theme and Variations*; Schubert: *German Dances*. Nurhan Arman, conductor. Glenn Gould Studio, 250 Front St. West. 416-205-5555. \$29, \$24(sr), \$18(st).  
— 8:00: **Toronto Consort.** *Monteverdi: The Return of Ulysses.* Trinity-St. Paul's Church.

## VocalPoint Chamber Choir

Ian Grundy, conductor

### 20th Century French Masterpieces

SUNDAY APRIL 7, 3:00PM

**Grace Church-on-the-Hill**  
(Lonsdale Ave. and Russell Hill Rd.)

Works by Duruflé, Fauré, Messiaen, Poulenc

Tickets: \$15; Students/Seniors \$10  
Available at the door or call (416) 484-0185



Theatre, 505 Pickering Cres. 905-953-5122. \$20,\$15.

— 2:30 & 7:30: **Scarborough Bel Canto Choir.** *Music Theatre & Broadway.* Songs from Broadway shows & music theatre; instrumental selections by guest woodwind quartet. St. Dunstan of Canterbury Church, 56 Lawson Rd, West Hill. 416-757-9590. \$12. In support of The Kids Help Phone.

— 2:30: **Off Centre Music Salon.** *7th Annual Schubertiad.* Music of Schubert. Michael Colvin, tenor; Monica Whicher, soprano; Jacques Israelievitch, violin; Inna Perkis, Boris Zarankin, piano. Glenn Gould Studio, 250 Front St. West. 416-205-5555. \$35,\$25.

— 3:00: **VocalPoint Chamber Choir.** *20th Century French Masterpieces.* Poulenc: Mass in g; Litanies à la Vierge Noir; Fauré: Messe Basse; Cantique de Jean Racine; Duruflé: Quatre Motets; Messiaen: O Sacrum Convivium. Ian Grundy, music director. Grace

Church on-the-Hill, 300 Lonsdale Rd. 416-484-0185. \$15,\$10.

— 7:00: **Mississauga Big Band Jazz Ensemble.** *Spring Concert.* Living Arts Centre, 4141 Living Arts Drive, Mississauga. 905-270-4757. \$15.

— 8:00: **Artword Theatre.** *Eugene's Sunday Series.* Improvisational series. Eugene Martynec, host. 75 Portland. 416-408-2783. \$5.

— 8:00: **Esprit Orchestra.** *Messages.* Kurtág: Messages; ...quasi una fantasia...op.27, for piano & groups of instruments; Schafer: Four-Forty, for string quartet & chamber orchestra. Molinari Quartet; Alex Pauk, conductor. 7:15: Pre-concert talk. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$26,\$12.50.

— 8:00: **Flying Cloud Folk Club.** *Archie Fisher.* Scottish folk. Tranzac, 292 Brunswick Ave. 416-410-3655. \$18,\$16.

## FURTHER AFIELD

but within easy reach of the GTA

### Friday March 01

— 8:00: **Baroque Players of Hamilton.** *From Silent Shades and the Elyzium Fields.* Music by Purcell, Clarke, Eccles, Blow, Croft and others. Carolyn Sinclair, soprano; Julie Baumgartel, violin; Colin Savage, recorder; Michael Jarvis, harpsichord; Margaret Gay, cello. St. Joseph's Church, Locke and Herkimer Streets, Hamilton. 416-588-2954. \$10-20. Children under 10, free.

— 8:00: **Heritage Theatre.** *Forever Plaid.* 86 Main St. North, Brampton. 905-874-2800. \$33.50.

— 9:30pm: **Guelph Jazz Festival.** *Fridays of Jazz Series.* Uncle Heavy's Pork Chop Revue: Bruce MacColl, cornet; Christopher Imrie, trombone; Jonathon Avery, percussion. Black Mustard Bistro-Lounge, 16 Wyndham St. North, Guelph. 519-763-4952. \$12.

### Saturday March 02

— 8:00: **Arkel Schoolhouse.** *Michael Kaeshammer, jazz piano in Concert.* 843 Watson Rd. South Arkel. 519-763-7528. \$20.

— 8:00: **Brampton Festival Singers.** *The Great Romantics.* Music by Mendelssohn & Brahms. Christopher Fischer, conductor. St. Paul's United Church, Main Street, Brampton. 905-793-4027. \$15.

### Sunday March 03

— 7:00: **Amis Du Jazz.** *Doug Watson Trio.* The Church in Sonya, Simcoe St. 13km north of Port Perry. 705-357-2468. \$10.

### Thursday March 07

— 8:00: **Hamilton Place.** *Funny Girl.* 1 Summers Lane, Hamilton. 905-527-7666.

### Saturday March 09

— 4:00: **New Music Concerts.** *Music Speaks.* Performance & discussion of works for flute by Takemitsu, Tremblay, Carter, Debussy, Varèse, Somers & Aitken. Robert Aitken, performer. MacLaren Art Centre, 37 Mulcaster St., Barrie. 416-961-9594. \$10,\$5.

— 7:30: **Oshawa-Durham Symphony.** *A Romantic Evening.* Schumann: Piano Quintet in E flat Op.44; Saint-Saens: Cello Concerto in a Op.33; Organ Symphony. Emmanuelle Bertrand, cello; Robin Davis, organ; Sun-Young Lee, piano; Marco Parisotto, violin/ conductor & other performers. Calvary Church, 300 Rossland Road East. 905-579-6711. \$25, \$10(children, st).

— 8:00: **Guelph Spring Festival.** *Jasper Wood, violin & Jean Desmarais, piano.* Guelph Youth Music Centre, 75 Cardigan St., Guelph. 519-763-3000. \$15,\$10.

— 8:00: **Millpond Centre.** *Jack de Keyser.* Blues. 106 Victoria St. West, Alliston. 705-435-3092. \$16(door), \$14(advance).

— 8:00: **Music Makers.** *Meditation.* Songs by Schubert, Liszt, Bach, Fauré, Mozart and Sullivan; Handel: St. John Passion (abridged). Laurie Mitchell, violin. Victoria Hall Concert Hall, 55 King St. West, Cobourg. 905-372-2210. \$12,\$10(children under 12 free). Proceeds to Distress Centre Northumberland.

### Sunday March 10

— 7:00: **Amis Du Jazz.** *Adrian Farrugia*

Band. The Church in Sonya, Simcoe St. 13km north of Port Perry. 705-357-2468. \$10.

### Friday March 15

— 8:00: **Amis Du Jazz.** *Lynn McDonald CD Release.* Guests: Dave Restivo, piano; Jordan O'Connor, bass; Ted Warren, drums. Port Perry United Church, 294 Queen Street, Port Perry. 705-357-2468. \$15.

### Saturday March 16

— 8:00: **Arkel Schoolhouse.** *Anton Kuerti, piano & Kristine Bogvo, cello in Recital.* Schumann: Fantasy for Piano Solo; Franck: Sonata for Cello & Piano. 843 Watson Rd. South Arkel. 519-763-7528. \$25.

— 8:00: **Hamilton Philharmonic Orchestra.** *Classically Modern.* Stravinsky: Pulcinella; Tchaikovsky: Variations on a Rocco Theme; Schumann: Symphony No.2 in C. Denise Djokic, cello; Daniel Lipton, conductor. 7:00: Pre-concert chat. Piano Noble Lounge. Hamilton Place, 1 Summers Lane. 905-526-6556. \$24-\$45, \$22-\$40(sr/st), \$10-\$20(12 & under).

### Sunday March 17

— 3:00: **Elora Festival Singers.** *Bach: St. John Passion.* Daniel Taylor, countertenor; Benjamin Butterfield, tenor; Daniel Lichti, baritone; Elora Festival Orchestra; Noel Edison, conductor. St. John's-Kilmarnock School, Shantz Station Road, Maryhill. 519-846-9694. \$30.

— 7:30: **Northumberland Orchestra Society.** *Unfinished Business - Three Giants of the Romantic Era.* Beethoven: Mass in C Op.86; Weber: Clarinet Concerto in f; Schubert: Symphony No.8 *Unfinished.* Przemek Raczynski, clarinet; Matthew Jaskiewicz, conductor. Trinity United Church, 15 Chapel St., Cobourg. 905-342-9295. \$17.50, \$15.50(sr), \$10(st), children under 12 free.

### Friday March 22

— 8:00: **Guelph Concert Band.** *A Brass Feast.* Niagara Brass Quintet: James Tinsley & William Sperandai, trumpets; Tim Lockwood, horn; David Archer, trombone; Brent Adams, tuba. Chalmers United Church, 50 Quebec St., Guelph. 519-837-0276. Benefit for the Guelph Concert Band. \$20,\$15.

— 8:00: **Heritage Theatre.** *Slainte Mhath.* Celtic band. 86 Main St. North, Brampton. 905-874-2800. \$30.

— 8:15: **Te Deum Orchestra & Singers.** *Solo Organ Recital: Happy Birthday, Johann.* Bach: Passacaglia & Fugue in c; chaconnes, passacaglias & chorale preludes by Pachelbel, Raison, Near, Reger & Walcha. Richard Birney-Smith, organ. 8:00: Chat from the Stage with Dr. Birney-Smith. Christ's Church Cathedral, 252 James St. N., Hamilton. 905-628-4533. \$25,\$20(st), \$10(children under 12).

### Saturday March 23

— 8:00: **Millpond Centre.** *VuJa dé.* Brazilian band. Mark Dugan, Rick Lazar, Kenny Kirkwood, Bill Brennan, Richard Brown and Alan Hetherington. 106 Victoria St. West, Alliston. 705-435-3092. \$16(door), \$14(advance).

— 8:00: **Renaissance Singers.** *The Genius of Johannes Brahms.* Brahms: Ein Deutsches Requiem; other works. Richard Cunningham, music director. St. Andrew's Presbyterian Church, 54 Queen St. N., Kitchener. 519-745-0675. \$15,\$10, \$5(age 12 and under).



**Off Centre**  
music salon

**Sunday, April 7 at 2:30 pm**  
**Glenn Gould Studio, CBC, 250 Front St. W.**  
**7th Annual Schubertiad**

Tenor **Michael Colvin**, soprano **Monica Whicher**, and TSO Concertmaster violinist **Jacques Israelievitch** join pianists **Inna Perkis** and **Boris Zarankin** to celebrate the genius of Franz Schubert and bring this season to a close. **Stuart Hamilton** will return as Host.

Tickets: \$35 adults, \$25 seniors and students

Call Glenn Gould Studio Box Office at 416-205-5555 to order tickets.

For further information visit [www.offcentremusic.com](http://www.offcentremusic.com) or call 416-466-1870

Concerts at St. George's on-the-Hill 2001-2002 season

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(Islington & Dundas)  
Tickets: \$50 Adult  
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**Friday April 12, 2002 8 pm**

**Gershwin and the Guys**

Karen Rymal - Director

Indulge in a fun filled evening of 1940's nostalgia and enjoy the live sounds of this fascinating era. Champagne, buffet, and cash bar.

**Proceeds to benefit the continuation of Concerts at St. George's.**

Watch for our  
May 11 concert,  
*Love & Loss* featuring  
**Stuart Hamilton**

calyx concerts  
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*A Garden of Song*  
Sunday, April 14, 2002 at 2:30 p.m.



Narelle Martinez, soprano



Atis Bankas, violin



Mananna Humetska, piano

Works by Debussy, Sczymanovski, Tchaikovsky and Berlioz.

**Humbercrest United Church, 16 Baby Point Road, Toronto**  
Tickets \$15

416.531.3668 [www.calyxconcerts.com](http://www.calyxconcerts.com)



Sunday March 24

— 2:00: **Hamilton Philharmonic.** *Rhythm In Your Rubbish.* Family concert, ages 6 and up. Michael Reason, conductor. Hamilton Place, 1 Summers Lane. 905-526-6556. \$10, \$7.  
— 2:00: **Lindsay Concert Foundation.** *Stars of Tomorrow II.* Academy chamber ensembles of the Young Artists Performance Academy of the Royal Conservatory of Music. Glenn Crombie Theatre, Sir Sanford Fleming College, Lindsay. 705-328-0587. \$20, \$10.  
— 3:00: **Milton Choristers.** *Requiem for Easter.* Rutter: Requiem; other sacred music relating to the Easter theme. Erin Bardua, soprano. St. Paul's United Church, Main Street, Milton. 905-876-2401. \$12, \$10(sr), \$6(12 & under).

Wednesday March 27

— 8:00: **Heritage Theatre.** *Dutch Robinson.* Jazz, R & B. 86 Main St. North, Brampton. 905-874-2800. \$33.50.

Friday April 05

— 8:00: **Hamilton Philharmonic Orchestra.** *Clearly Canadian.* Music of Lightfoot, Anka, Mitchell, Murray and more. Jim Witter, singer/songwriter; Michael Reason, conductor. Hamilton Place, 1 Summers Lane. 905-526-6556. \$24-\$45, \$22-\$40(sr/st), \$10-\$20(12 & under).  
— 8:00: **Heritage Theatre.** *Bjorn Again.* ABBA tribute band. 86 Main St. North, Brampton. 905-874-2800. \$39.50.  
— 9:30pm: **Guelph Jazz Festival.** *Fridays of Jazz Series.* Jean Martin Trio: Jean Martin, percussion; Kevin Turcotte, trumpet; Justin

Haynes, guitar. Black Mustard Bistro-Lounge, 16 Wyndham St. North, Guelph. 519-763-4952. \$12.

Saturday April 06

— 7:30: **Oriana Singers (Northumberland).** *What a Wonderful World.* Jazz standards & classic works for brass & chorus. Guests: Pine Ridge Brass; Marie Anderson, conductor; Robert Grandy, accompanist. St. Andrew's Church, 200 King St. West, Cobourg. 905-372-2210. \$15, \$13.  
— 8:00: **Symphony Hamilton.** *Heroes.* Rossini: Overture to William Tell; Prokofiev: Lieutenant Kijé; Beethoven: Symphony No.3, Eroica. James McKay, conductor. Tivoli Theatre, 108 James St. North, Hamilton. 905-777-9777.

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## ANNOUNCEMENTS

**\*March 2 10:00am - 4:00: Esprit Orchestra.** *Young Composers Festival.* Open Rehearsal, rendezvous with young composers, speakers event. Jane Mallett Theatre, 27 Front St. East. 416-366-7723.

**\*March 6 9:00pm: Toronto Jazz Orchestra.** *Almost Annual Fundraising Swing Thing.* Dance to swing music of the big bands. Guest vocalists: Matthew Aaron Dusk & Tracey Wilkins. 19 years & older only. Bamboo, 312 Queen St. West. 416-899-5299. \$8.

**\*March 10 4:30: Christ Church Deer Park.** *Jazz Vespers.* Jim Galloway, saxophone, Ian Bargh, piano. 1570 Yonge St. 416-920-5211. Free.

**\*March 12 10:30am: Royal Canadian College of Organists, Toronto Centre.** *Pipe Organ Encounter.* Learn about & have a

chance to play on one of Toronto's fine pipe organs. For youth ages 8-16. Various locations in & around the city. To register call 416-533-1301. \$5.

**\*March 16 7:00: Toronto All-Star Big Band.** *Big Band Showdown.* Dancing to swing tunes; dance demos; silent auction. Michael Manny, bandleader. Hamilton Convention Centre, 1 Summers Lane. 905-525-6644. \$25.

**\*March 23 9:00am-9:00pm: Pax Christi Chorale.** *A Mennonite Hymn-a-Thon.* Sponsor a window of time or a singer, purchase a favourite hymn, & help sing through *Hymnal: A Worship Book*. In support of our April 2002 performance of the Mozart *Requiem*. Toronto United Mennonite Church, 1774 Queen St. East. 416-494-7889.

**\*March 23 8:00: Dr. Jerry Green.** *Doc Green Big Band.* Jazz, swing, blues, pop, Latin, soft rock from the 30s to the present. Palais Royale, 1601 Lakeshore Blvd. West. 416-223-0344. \$35. Proceeds in part to the Fight for Freedom to Choose Alternative Medicine.

**\*March 24 4:30: Christ Church Deer Park.** *Jazz Vespers.* Tommy Ambrose, vocalist. 1570 Yonge St. 416-920-5211. Free.

**\*March 27 3:00: CircleSing!** *Songs and Play for the Very Young (3 months-5 years).* Music and movement program for infants, toddlers & preschoolers. Children's Own Museum, 90 Queen's Park. 416-603-2335. Free with admission to museum: \$5.75.

**\*March 29 9:00: TRANZAC.** Concert/dance with Club Django Sextet. Gypsy swing in the spirit of Django Reinhardt & Stephane Grappelli. 292 Brunswick Ave. 416-923-8137.

**\*April 6 6:00: Mississauga Symphony.** *Brandenburg Gala.* All 6 Bach Brandenburg Concertos; cuisine, wine, dancing. Living Arts Centre, 4141 Living Arts Drive. 905-615-4401. \$250.

**\*Choirs Ontario** announces the Ruth Watson Henderson Choral Composition Competition 2002, for an SATB work for mixed choir. Composers must be Canadian citizens or landed immigrants. **Deadline: October 1, 2002.** For more information call 416-923-1144. Application fee \$20.

## LECTURES

**\*March 1 10:00am: Royal Conservatory of Music Glenn Gould Professional School.** *Composition Forum: Film Scoring: Earning a Living from Composition in the 21st Century.* Glenn Morley, speaker. Room M308, 273 Bloor St. West. 416-408-2824 ext.321. Free.

**\*March 1 1:00: University of Toronto Munk Centre for International Studies.** *Iron Road: Intersecting Dreams and Dialogues.* Symposium on the opera. Panelists include composer Chan Ka Nin, librettist Mark Brownell, director Tom Diamond, general manager & producer Claire Hopkinson, political scientist Stephen Clarkson & others. Vivian and David Campbell Conference Facility, South House, 1 Devonshire Place. Acceptance only: 416-946-8194.

**\*March 11 5:30: Earwitness Productions.** Composer Maria de Alvear discusses her work *Asking*. Goethe-Institut, 163 King St. West. 416-593-5257.

**\*March 14 12:10: University of Toronto Faculty of Music.** *Charlemagne's Chant or the Great Vocal Shift from Ass to Bass.* Lecture by Andrew Hughes. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

**\*April 5 9:30am: New Music Concerts/ Royal Conservatory of Music Glenn Gould Professional School.** *Symposium: The Music of György Kurtág.* Room M308, 273 Bloor St. West. 416-408-2824 ext.321. Free.

**\*April 7 1:00: Canadian Opera Company.** *Face to Face: Facing the Mad Tsar.* In-depth talk with conductor & translator David Lloyd-Jones. Joey and Toby Tanenbaum Centre, 227 Front St. East. 416-363-8231. \$15, free to full-time students with ID.

## MASTER CLASSES

**\*March 24 2:00: Ontario Registered Music Teacher's Association,** Mississauga-Etobicoke Branch. Master class with piano teacher & examiner Andrew Markow. Royal Conservatory of Music Adamson Estate, 850 Enola Ave., Mississauga. 416-742-6429. \$20, \$10.

## WORKSHOPS

**\*March 2 9am-5pm: Unionville Wind**

**Conductors' Symposium.** Sessions on repertoire for all levels of bands, basic & advanced conducting technique & other topics. Guest clinicians: Timothy Reynish & Paula Holcomb. Unionville High School, 201 Town Centre Blvd. 905-479-2787 ext.549. \$65, \$45(university students).

**\*March 3 1:30: CAMMAC:** Rehearsal for March 10 reading of Kodaly's *Psalmus Hungaricus* and *Te Deum*, for singers & orchestra. Lorant Oswald, conductor. Instrumentalists 1:30-3:15 (bring stands); singers 3:45-5:30. Church of the Messiah, 240 Avenue Road. 416-924-1938. Free.

**\*March 8 7:30: Toronto Recorder Players' Society.** Amateur players who meet regularly to explore recorder repertoire from the Renaissance to modern times. Church of the Transfiguration, 111 Manor Rd. East. 416-322-5111. \$6(non-members), \$4(CAMMAC members).

**\*March 9 1:30-3:00 & 3:30-5:00: Comhaltas Ceoltóirí Éireann.** Workshops in Irish fiddle, tin whistle, Ceili dance & set dance. St. Paul's Church Hall, 83 Power St. For information or to register: 905-881-5012. \$10(CCE member), \$12(non-member), \$5(child).

**\*March 10 2:00: CAMMAC.** Music reading of Kodaly's *Psalmus Hungaricus* and *Te Deum* for singers & orchestra. Instrumentalists please bring stands. Lorant Oswald, conductor. Christ Church Deer Park, 1570 Yonge St. 416-924-1938. \$5(non-members), \$3(members).

**\*March 16 12:00 noon: Gravity.** *Movement and Rhythm.* Workshop dealing with Noguchi Taisou (Japanese movement discipline) as well as exercises & rhythmic development games based on South Indian & other rhythms. Hideo Arai, dancer; GAPA (Ganesh Anandan & Patrick Graham), percussion. Dovercourt Penthouse, 805 Dovercourt Rd. #300. 416-204-1080. \$20 or \$15 with ticket to 8:00 performance.

**\*March 22 7:30: Toronto Recorder Players' Society.** Amateur players who meet regularly to explore recorder repertoire from the Renaissance to modern times. Church of the Transfiguration, 111 Manor Rd. East. 416-322-5111. \$6(non-members), \$4(CAMMAC members).

**\*March 27 7:30: Toronto Early Music Centre.** *Vocal Circle.* Recreational reading of early choral music. Ability to read music desirable but not essential. 166 Crescent Rd. 416-920-5025. \$5(non-members).

**\*March 28 8:00: Toronto Folk Singers' Club.** Informal meeting with the purpose of exchanging songs, traditional or contemporary. Tiki Room, TRANZAC Club, 292

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Brunswick Ave. 416-532-0900. Free.

\*April 5 7:30: Toronto Gilbert & Sullivan Society. Victorian Dance Workshop. Cody Hall, St. Paul's Church, 227 Bloor St. East. 416-221-4864.

\*April 5 to April 7: Toronto Early Music

Players Organization. Annual Spring Workshop. Valerie Horst of the Amherst Early Music Festival. Friday 7-10pm; Saturday 9am-4pm; Sunday 1:30-4pm. Lansing United Church, 49 Bogert Ave. 416-487-9261.

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## Soaking up some music SUMMER CAMPS AND PROGRAMS

Continued from page 7

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Program location: Bishop Strachan School, Toronto

Program dates: July 1 - August 16  
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Phone: 416-250-8527

E-mail: cedar\_glen@cammac.ca

Website: www.cammac.ca

Contact: Claudia Morawetz

Camp location: Appleby College, Oakville, Ontario

Application Deadlines: June 15 for pre-arranged groups, July 15 for others.

Auditions not required.

Dates: July 28-August 4 and/or August 4-11, 2002.

Fees \$375 per week.

Accommodation fees: \$450 - \$650 per week. Day students accepted  
Ages: 18 to 108

Level: All

Type: group instrumental and vocal music, band, orchestra, choir, chamber ensembles

Other activities: Swimming, tennis, squash, student & faculty concerts, Cabaret Night.

Cedar Glen's music program offers adult amateur musicians the chance to attend up to six classes a day, choir and orchestra, as well as take part in a variety of concerts every evening. You can stay in residence or commute daily. Appleby College is about a 30-minute drive from downtown Toronto.

### **CAMMAC - Lake MacDonald Music Centre, PQ**

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1751 Richardson, suite 2509

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Fax: 514-932-9811

E-mail: national@cammac.ca

Website: www.cammac.ca

Contact person: Mélanie Doyon

Location: Lake MacDonald, in the Laurentians of Québec

Dates: June 23 to August 18

Fees: \$438 - \$960 (depending on lodging)

Residential: on site lodging and campsite

Age groups: Children's program: 4½-11, Adolescent program: 12-18, Adult program: all ages

Level: for all amateur musicians

Type: choral, instrumental,

chamber music, early music, orchestra, recorder, dance

Other activities offered: swimming, boating, tennis

### **CENTAURI SUMMER ARTS CAMP**

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E-mail: directors@centauri.on.ca

Website: www.centauri.on.ca

Contact person: Craig or Julie Hartley

Location of Program: Wellandport, Ontario

Application deadline: May 2002

No auditions

Dates:

Session 1 - June 30 to July 13

Session 2 - July 14 to July 27

Session 3 - July 28 to Aug 6

Session 4 - Aug 7 to Aug 17

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Website: www.choirsontario.org  
Contact person: Jessica Graham  
Program location: Albion Hills  
Conservation Area  
Application deadline: May 3, 2002  
No Auditions

Dates:  
Junior Choir Camp: July 29-Aug. 3  
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Teen Choir Camp: 14-18  
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Program dates: July 7-13  
Ages: Adults, mainly 40 to 70  
Level: Some knowledge of music  
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Website: www.domaineforget.com

Contact person: Caroline Bellemare

Program location: Saint-Irénée,  
Québec

Application deadline: April 1st

Dates of Programs:

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Saxophone: June 2 - 16

Brass: June 2 - 16

Woodwinds: June 16 - 30

Guitar: June 30 - July 13

Jazz Violin: July 2-3-4

Strings: July 14 - August 10

Chamber Music: August 11 - 22

New Music: August 18 to 31  
Choral Singing Week (choral and  
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### INFINITE VARIETY: French Operatic Heroines

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Phone: 416-926-7254 Fax: 416-926-7287

E-mail: [continuinged.stmikes@utoronto.ca](mailto:continuinged.stmikes@utoronto.ca)

Website: [www.utoronto.ca/stmikes](http://www.utoronto.ca/stmikes)

Contact person: Karen Beitel

Program location: University of St. Michael's College, 81 St. Mary Street, Toronto

Application deadline: March 27

Dates: Mar. 27 - May 1

Wednesday evenings, 7-9 pm,

Fees: \$125

Ages: Continuing Education

Join Eric Domville, Professor Emeritus of the University of Toronto, for a six-week lecture series exploring the presentation of female characters in the French operatic tradition: Thomas, Mignon; Bizet, Carmen; Delibes, Lakme; Massenet, Manon and Thais; Poulenc, La Voix Humaine and Les Mamelles de Tiresias.

### INTERPROVINCIAL MUSIC CAMP

Mail: Box 509, Campbellville, ON L0P 1B0

Phone: 416-488-3316

Website: [www.imontheweb.org](http://www.imontheweb.org)

Program location: Camp Manitou, near Parry Sound

Program dates:

Session 1: Sun. Aug. 18-Fri. Aug. 23

Session 2: Sat. Aug. 24-Sun.

Sept. 1 (Kids may attend both)

Ages: 7-18

Program choices:

Orchestra and Band Camp (grade 7 to OAC)

Musical Theatre

Junior String Academy (ages 7-10)

Jazz Camp (Session 1 only)

Camp Rock (Session 1 only)

Fees: Session 1 \$533; Session II

\$624; both sessions \$1038

Other activities: swimming, boating, water-skiing

### MIDSUMMER MUSIC BY THE LAKE

#303, 5194 Lakeshore Road

Burlington, ON L7L 6P5

Phone: 905-333-3357 Fax: 905-333-3327

E-mail: [gaaarinen@cogeco.ca](mailto:gaaarinen@cogeco.ca)

Website:

<http://home.cogeco.ca/~gaaarinen>

Contact person: Gloria Saarinen

Program location: The RCM in

Mississauga, The Adamson

Estate, 850 Enola Avenue

Application deadline: June 30, 2002

No Auditions

Dates: Session I: August 12-18;

Session II August 19-25

Fees: \$400 per week

Non-residential

Ages: 10-25

Levels: Grade 5 & up - Intermediate/Advanced

Type: Piano, vocal & instrumental

Music for lively minds with world-class teacher/performers, offering private lessons / master classes / solo and ensemble, sight-reading, ear training, improv, jazz, composition and Technology (Internet, CD recording, MIDI). Features Concert Finale with students & staff, musical joys, anecdotes, adventures on film and incentive awards. Lakeside location provides outdoor activities.

### MORE THAN MUSIC Summer Musicfest-Suzuki Kingston 2002

Mail: 275 Ontario Street, Suite 306 Kingston Ontario K7K 2X5

Phone: 613-542-1486 Fax: 613-542-7550

E-mail: [mtm@kingston.net](mailto:mtm@kingston.net)

Website: [www.morethanmusic.com](http://www.morethanmusic.com)

Contact person: Anne Vincent

Program location:

Queen's University, Kingston ON

Application deadline: April 30

No Auditions

Dates: Session 1: June 30 - July 5;

Sessions 2: July 7 - July 12.

Fees: must request complete

brochure as they vary

Accommodation and meals at

Queen's University are available

Ages: All

Levels: All

Request brochure for activities and programs offered

Our mission is to present the finest summer music experience possible for students, parents and teachers. Our philosophy is to create an environment in which respect for human dignity forms the foundation for self-esteem and learning.

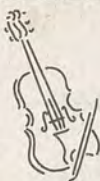
## SUMMER MUSIC PROGRAM AT THE HOLLOWSCAMP

Residential camp for young musicians seven to sixteen

\* violin, piano and acoustic guitar \*

**AUGUST 11-16, 2002**

[www.hollowscamp.com](http://www.hollowscamp.com)



THE HOLLOWSCAMP



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and Hip Hop

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Writing

Musical Theatre

Song Writing

Stage Combat

Vocal



- \* Located in the Niagara Area
- \* Sessions from 10 days to 7 weeks
- \* Professional arts faculty
- \* Recreational Sports

Call  
(416) 766 7124  
[www.centauri.on.ca](http://www.centauri.on.ca)



## Centauri Arts

Creative Writing or Fine Arts courses for adults. Located in a residential retreat in the Kawarthas.

\* Choose from 7 day courses in:

**Creative writing:** Starting to write, Writing for Stage and screen, Genre-specific fiction, Longer fiction, Short story, Exploring poetry, Writers circle and more!  
**Fine Arts:** Introduction to art, Exploring the Artist Within, Tricks of the Trade and Painting with Acrylics

\* Professional faculty

\* Courses in July &

August

\* Beginner or experienced welcome



Tel: 416 766 7124  
[www.centauri.on.ca/arts](http://www.centauri.on.ca/arts)

Residential  
Writing  
and  
Fine Art  
Courses  
for  
Adults



# SUMMER OPERA LYRIC THEATRE AND RESEARCH CENTRE

Guillermo Silva-Marin, General Director

announces auditions for  
the 2002 Opera Workshop

## The Marriage of Figaro

by Wolfgang Amadeus Mozart (in English)

## La Dame Blanche

by François-Adrien Boieldieu (in French)

## La Vida Breve

by Manuel de Falla (in Spanish)

Audition Dates:

**March 21, 22, 24**

Workshop:

**June 9 to Aug. 10, Toronto, Canada**

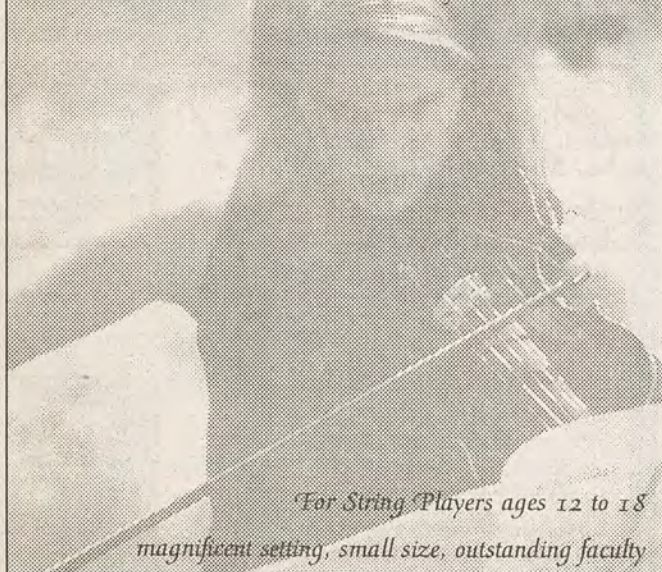
Send resume to:

SUMMER OPERA LYRIC THEATRE  
33 West Avenue, Toronto, Ontario M4M 2L7

**416-922-2912**

## Music at Port Milford

Chamber music on the north shore of Lake Ontario



*For String Players ages 12 to 18  
magnificent setting, small size, outstanding faculty*

Session I: July 13 - 27

Session II: July 28 - August 17

Full Session: July 13 - August 17, 2002

Meg Hill, Director Tel. 914-769-9046

www.mpmcamp.org

Est. 1987

## SUMMER CAMPS AND PROGRAMS

### MOUNT ROYAL COLLEGE ORGAN ACADEMY INTER- NATIONAL SUMMER SCHOOL

Mount Royal College Conservatory,  
4825 Richard Road SW, Calgary, AB T2N 3K3  
Phone: 403-240-7769 Fax: 403-240-6594  
E-mail: organ@mtroyal.ca

Website: www.mtroyal.ca/conservatory/  
intsumschool.htm  
Contact person: Neil Cockburn, Head of Organ  
Studies

Program location: Calgary, Alberta

Application deadline: May 1

Audition by cassette with appli-  
cation

Dates: July 21-30

Fees: \$950 - includes tuition,  
accommodation and evening meals  
only (no breakfast or lunch)

Residential

Ages: 14-25

Level: Intermediate and Advanced  
Instruction: Classical Pipe Organ

Under the artistic direction of Simon  
Preston, this school offers intensive,  
short-term studies for serious organ stu-  
dents and young professionals aged 14  
to 25. Participants must have strong  
keyboard skills and a good sense of the  
organ and its repertoire. They will work  
closely with the distinguished faculty in  
a hands-on, practical environment. Fac-  
ulty and student performances will take  
place at Mount Royal College and other  
locations in the city. All students will  
have the opportunity to perform in pub-  
lic at some point during the week, and  
the Summer School will conclude with  
student concerts at Calgary's Jack  
Singer Concert Hall, and at Mount Royal  
College.

the fun of regular camp activities. MPM  
is located on a 40 acre historic farm over-  
looking the shores of Lake Ontario.

### MUSIC @ THE POINT

Address: Music Gallery Institute, 219-60  
Atlantic Ave.

Phone: 416-588-2514 Fax: 416-588-9088

E-mail: bprophet@direct.com

Website: www.musicgallery.org

Contact person: Barry Prophet

Program location: Gibraltar Point

Centre for the Arts, Toronto Islands.

Application deadline: Early

registration until April 15th.

No audition required.

Dates: July 22-Aug 2 (Mon-Fri)

Fees: \$425 for registration before

April 15; \$475 after April 15.

Day Camp

Age: 15-19 years old.

Level: All levels welcome.

Type: instrumental, computer-  
assisted and vocal.

Other activities offered: swimming.

"Music @ the Point" is an alternative  
music day-camp where a small group of  
participants (max.16) experience a 10  
day program of workshops in Creative/  
World Percussion, Vocal Traditions and  
Computer-Assisted Music. Students will  
learn technical, improvisational,  
compositional skills and create perform-  
ances and recordings of their works.  
This camp offers a unique blend of Con-  
temporary and World Music instruction  
by internationally known Toronto art-  
ists.

### ORFORD ARTS CENTRE 2000 Advanced Music Studios

Mail: 3165, Chemin du Parc, Orford, Québec

J1X 7A2

Phone: 819-843-9871 or 1-800-567-6155

Fax: 819-843-7274

E-mail: arts.orford@sympatico.ca

Website: www.arts-orford.org

Contact person: Marie-Josée Litalien

Location: Orford Arts Centre, Mount

Orford Provincial Park, Eastern

Townships, Québec

Application deadline: March 22nd

Audition dates: March 9 to 18

(required only for those who apply  
to the Opera Workshop)

Dates: June 24 to August 17

Fees: \$510.00 /week, includes

lodging, meals and tuition

Residential

Ages: 18-32

Level: Advanced

Type: Instrumental and Voice

Other activities offered: Concerts  
and conferences

Focus: Master classes for all  
instruments and voice, Opera  
Workshop, Chamber Music, Jazz  
Workshop

### MUSIC AT PORT MILFORD

Mail: 288 Washington Ave. Pleasantville, NY,  
U.S.A. 10570

Summer address: 89 Colliers Rd. Milford, Ont.  
K0K 2P0

Phone: 914-769-9046 Fax: 914-769-2538

E-mail: director@mpmcamp.org

Website: www.mpmcamp.org

Contact person: Meg Hill

Program location: Milford, ON

Audition by mailed audio or video  
tapes

Dates: 2, 3 and 5 wk sessions, July  
13-Aug17

Fees: 5 wk \$2625, 3wk \$1750, 2wk  
\$1225

Residential

Age Group: 12-18 years

Level : Int/Adv

Type : Chamber Music for Strings

Other activities offered: Chorus,  
Madrigals, Orchestra, Swimming,  
Recreation

Music at Port Milford is a small fam-  
ily-run camp dedicated to furthering the  
love of music through a program of quar-  
tet and orchestra playing, choral sing-  
ing, private lessons and practice with



## PROFESSIONAL VOCAL TRAINING PROGRAM Opera and Art Song

York University, Winters College 225, 4700 Keele Street, Toronto, ON M3J 1P3  
Phone: 416-736-5186 Fax: 416-736-5321  
E-mail: musicprg@yorku.ca  
Contact person: Gail Holmes  
Program location: York University  
Application deadline: April 3, 2002  
Auditions: April 6, 7, 8  
call 416-736-5186 to arrange times  
Dates: June 10 to July 15  
Tuition: \$1000 Canadian (limited scholarships available)  
Non-residential  
Age Group: 19 or older  
Level: Intermediate to Advanced  
Type: Classical Vocal Training  
Classes offered: Diction, Acting, Dialogue, Character Study, Stage Technique, Movement, Interpretation, Dramatic Expression, Vocal Coaching, Audition Preparation, Repertoire Development, Business of Singing

A professional vocal training program in Opera and Art Song which provides the opportunity to work with professionals Stephanie Bogle, Catherine Robbin, Raisa Nakhmanovich, Brahm Goldhamer, and Stuart Hamilton. Program highlights include a staged performance of Mozart's *Magic Flute* and Art Song performances and recital.

## ROYAL CONSERVATORY OF MUSIC SUMMER PROGRAMS

Address: 273 Bloor Street West, Toronto, ON M5S 1W2  
Phone: 416-408-2825 Fax: 416-408-1955  
E-mail: communityschool@rcmusic.ca  
Website: www.rcmusic.ca/tcs  
Location: 273 Bloor Street West, Toronto, except where indicated  
All programs: Non-residential,

accommodation information available upon request  
Early Registration is advised where no deadlines are shown.

## Baroque and Recorder Ensembles

Application deadline: June 17  
Auditions: Please contact the program coordinator to arrange for a placement audition.  
Dates: Tuesday July 2 to Friday August 9. Weekly meeting times to be arranged at the convenience of the participants.

Fees: \$120, plus \$40 registration  
Ages: Teens and adults (Recorder ensembles also for children)

For teens or adults singing or playing recorder, flute, oboe, violin, cello, keyboard, lute or guitar. Ensembles will be formed according to the level and availability of the participants. Explore various genres of music repertoire.

## Film Scoring Workshop

Application deadline: June 7  
Audition not required; however a high level of compositional or song writing experience is required.  
Dates: Mon. June 17 to Fri. June 28, 9:30 am to 4:30 pm  
Fee: \$1,550  
Age: Adult  
Level: Advanced

A workshop specializing in current electronic production technique (i.e. MIDI sequencers/synthesizers/samplers/digital recording) employed in bringing a film score from concept to final mix. Taught by Glenn Morley, whose credits include *Freaky Stories*, *Road to Avonlea*, *Robocop-The Series*, *Royal Canadian Air Force* and hundreds of other films and television series.

## Guitar: The First Step (Option 1) Guitar: The Next Step (Option 2)

Dates: Option 1: Monday July 15 to Friday July 19, 3:00-5:00 pm or 5:30-7:30 pm

Option 2: Week 1 - Monday June 24 to Thurs. June 27, 5:30-7:30 pm  
Week 2 - Tuesday July 2 to Friday July 5, 5:30-7:30 pm

Fees: Option 1: \$160, + \$40 registration fee; Option 2: \$130, + \$40 registration fee.

Learn to play the guitar from the very beginning with an introduction to tablature and chord windows, or take guitar playing to the next level and build on skills developed earlier. Which ever class you choose, you will play enjoyable pieces in a variety of styles, techniques and genres. (No electric guitars)

## Introduction to Singing

Dates in Toronto:  
Option 1 - Monday July 8 to Friday July 12, 5:30 to 7:00 pm

Option 2 - Monday July 22 to Friday July 26, 3:30 to 5:00 pm  
Dates at The RCM in Mississauga:  
Tuesday July 2 to Friday July 5, 5:30 to 7:30 pm

Fees: \$130, + \$40 registration fee (also a nominal materials cost will be payable to the instructor).

Age: Adults

No experience is required for this group class. Learn the basics: posture, breath control, tone production and diction, while exploring a variety of songs.

## Intermediate Singing Workshop

Dates in Toronto: Monday July 22 to Friday July 26 5:30 to 7:00 pm  
Dates at the RCM in Mississauga: Monday, July 15 to Friday July 19, 5:30 to 7:00 pm

Fees: \$140, + \$40 registration fee and a materials cost payable to the instructor.

Age: Adults

In this five-day course you will develop your choice of solo song as well as learn a duet, a trio and new unison group repertoire.

## Learn Cubase in 24 Hours

Application deadline: June 28  
Some musical background is needed for eligibility.

Dates: Monday July 8 to Thursday July 18, 1 - 4 pm

Fees: \$450, + \$40 registration fee.  
Age: Teens 16 and up and adults

Learn to use Cubase, one of the premier MIDI recording and composing



GALLERY INSTITUTE The Multiple Guitar Ensemble Program

Music @ the Point at Gibraltar Point. A day-camp for ages 15-19.  
Creative Percussion, Vocal Traditions & Computer - Assisted Music.  
Fees: Early registration until April 15 is \$425.

After April 15 is \$475. Camp dates, July 22 - August 2.

The Multiple Guitar Ensemble Program offers basic to advanced instruction in a group setting. Fee: \$240. Eight 2 hour classes for Adults (16 & up) Mondays 7:00 - 9:00  
April 8 - June 3 at 219 - 60 Atlantic Ave. (Dufferin & King)

contact Barry Prophet at 416-588-2514 or bprophet@idirect.com



## Thornhill Chamber Music Institute Summer Program July 15-26th

Strings, classical guitar, woodwinds, voice, piano, brass  
Ages 8 to 16, apprenticeship program for ages 18 to 26

Individualized programs for all levels,  
intensive study for advanced players.



- Festival Concert Series
- Coached Ensembles
- Composition Classes
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- Heritage Musicians
- Professional Faculty
- Natural Wooded Setting

Call Gretchen Anner (905) 764-1924 or visit www.tcmi.ca

## MidSummer Music By the Lake

Gloria Saarinen, B.Mus., L.R.S.M., A.R.A.M. Artistic Director  
And International Guest Faculty

### NEW - 2 WEEKS

August 12-18 and 19-25, 2002 10:00 a.m. - 5:00 p.m.  
Tuition \$400.00 per week.

held at  
The RCM in Mississauga, Adamson Estate  
on the shores of Lake Ontario, MISSISSAUGA, ONTARIO

SUMMER WORKSHOP \*BACH & BEYOND \* ALL INSTRUMENTS  
INDIVIDUAL & ENSEMBLE COACHINGS WITH FIRST CLASS  
PERFORMER-TEACHERS \*COMPOSITION \*IMPROV \*JAZZ  
PERFORMANCE \* PRACTICE TIME \*RECORDING SEMINAR  
HERITAGE WALKS \*RECREATION TIME \*MAXIMUM 40 PER WEEK

"IF MUSIC BE THE FOOD OF LOVE, PLAY ON!"

At MidSummer Music we work hard and we play hard!

For Information or Brochures:

905.825.1475 or 905.333.3357 Email hamoline@cogeco.ca  
Website: http://home.cogeco.ca/~gsaarinen



# Delight in *Summer* Music Making

at The Royal Conservatory of Music

## Music programs for all ages and levels!

- Guitar
- Singing
- Sequencing (Cubase)
- Theory Classes and exam prep.
- Music Camps (Mississauga, 7-8 yrs)
- Musical Theatre (8-11 yrs & 12-16 yrs)
- Keyboards & Computers (10-14 yrs)
- String Quartets and Ensembles
- Programs for Children from 6 months



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COMMUNITY SCHOOL

## RCM Conducting Institute

Nurhan Arman, Music Director

July 3 to July 9  
and/or  
July 10 to July 17

A hands-on, intensive course  
8 classes, 11 rehearsals &  
3 performances per week, with  
The RCM Conducting Institute Orchestra  
Auditors also welcome

### Repertoire:

Week 1: Beethoven, Mozart, Schubert, Haydn and others  
Week 2: Beethoven, Rossini, Mozart, Elgar and others

**Application Deadline:**  
**May 1, 2002**

For more information please contact:

**416-408-2825**  
273 Bloor St. W., Toronto, ON M5S 1W2

## SUMMER CAMPS AND PROGRAMS

tools on the market. Week 1: introduction to sequencing – all basics of recording performances and manipulating the information for better playback. Week 2: specialize in either music notation or digital audio. If you have not had formal music lessons you will enjoy the digital audio option.

### Musical Theatre Workshops for Young People

No audition is required.

Dates: Workshop 1 - The Company: Tuesday July 2 to Friday July 19, 9:30 am to 4:30 pm

Workshop 2 - The Young Company: Monday July 29 to Friday August 9, 9:30 am to 4:00 pm

Fees: Workshop 1 - \$750, + \$40 registration fee; Workshop 2 - \$495, + \$40 registration fee

Age Groups: Workshop 1: 12-16 years old (by Dec. 31, 2002)

Workshop 2: 8-11 years old (by Dec. 31, 2002)

Focus: Choral, Dance, Drama  
Both workshops conclude with a performance staged by the participants.

These workshops provide instruction in singing, dance, drama and stagecraft. Enthusiastic instructors help build confidence in fun-filled ways. Participants will develop their skills and talents working with the instructors towards a final performance.

### Playing String Quartets – An Introduction

Application deadline: June 12

Dates: July 2 - July 19:

Week 1 (Tues., Wed. & Fri.)

Week 2 & 3 (Mon., Wed. & Fri.)

Morning Option: 9:00 am to noon;

Evening Option: 5:30 to 8:30 pm

Fees: \$650, + \$40 registration fee.

Ages: Children 9 and up, teens and adults

A comprehensive approach to the preparation and performance of quartets. This 3-week course is for violinists, violist and cellists. Participants will experience the joy of ensemble playing in a congenial setting with daily musical coaching. Players will be matched by age and level.

### RCM Conducting Institute

Application deadline: May 1

Auditors may register until June 1.

To apply, send résumé, audio or video tape labelled with program/timing/date, names and contact information of two references, cover letter containing a brief statement of objectives in attending the institute and choice of week(s).

Dates: Session I: Wed., July 3 to

Tues., July 9 and/or Session II

Wed., July 10 to Tues., July 16.

Wrap-up session and luncheon:

Wed., July 17.

Fees: Tuition: 1-week \$1,000; both weeks \$1,800; Application fee: \$40; Auditors: \$270 per week

Age: Adult

Level: Advanced

A hands-on, intensive course for music educators, community ensemble directors and advanced conducting students, limited to 20 participants per week. Each week includes 8 classes, 11 rehearsals and 3 performances with the RCM Conducting Institute Orchestra. All participants will conduct in rehearsals and at least one performance in The RCM's Ettore Mazzoleni Concert Hall.

### Summer Repertory Chorus, for Women

Dates: Tuesdays, July 2 - August 6, 6:00 to 8:00 pm

Fees: \$70, + \$40 registration fee.

Age: Adult

Female singers will enjoy a summer choral experience concentrating on the secular songs of Mendelssohn, Schubert, Brahms and Schumann as well as some Romantic English repertoire. Join this soprano/alto chorus to explore the repertoire for the female voice.

### Technology for Music Teachers

Dates: Tuesday July 2 to Friday, July 5, 9:00 am to noon

Fees: \$275, + \$40 registration fee.

Age: Adult

Become comfortable with digital and computer technology, two valuable tools for private teachers. Learn how the computer can assist you in music instruction, gain an understanding of MIDI (Music Instrument Digital Interface) and explore a variety of software including notation, sequencing and ear-training programs. Previous experience with computers is not required.

### SOUTHERN ONTARIO CHAMBER MUSIC INSTITUTE

512 - 268 Lakeshore Rd. East, Oakville, ON L6J 7S4

Phone: 905-842-5865 Fax: 905-844-1154

E-mail: admin@socmi.on.ca

Website: www.socmi.on.ca

Contact person: Roslyn Fortier

Program location: Appleby College, Oakville

Application deadline: May 15

Audition dates: May 15 (audition tape)

Program dates: August 10 - 24

Fees: \$1,500

Residential

Age: 15 - 25

Level: Advanced

Type: Instrumental (strings/piano)



Other activities: Tennis, gym facilities, basketball, movies

*Intensive in-depth study of chamber music in the quest for complete musicianship. Internationally acclaimed faculty are in residence to provide expertise and guidance. This unique fourteen-day session includes at least two ensemble coachings per day, individual lessons, public master classes, guest lectures, and performances by faculty, guest artists, and participants.*

## SOUTHWESTERN ONTARIO SUZUKI INSTITUTE

Mail: P.O. Box 24041, 370 Stone Rd. W., Guelph, ON N1G 4T4  
Phone: 519-824-7609 Fax: 519-824-7874  
E-mail: [sosi@artset.net](mailto:sosi@artset.net)  
Website: [www.artset.net/sosi.html](http://www.artset.net/sosi.html)  
Contact person: Sarah Greisman  
Program location: Wilfrid Laurier University, Waterloo  
Application deadline: June 21  
Dates for Student Development: August 18-23  
Dates: Teacher Development: August 17-25  
Student Registration per family: \$22 (before/on May 15); \$43 (after May 15)  
Student Fees:  
Violin/Viola to end Bk.6 \$220  
Cello to end Bk.3 \$220  
Cello Bk.3-5 \$230  
Piano to end Bk.5 (Haydn sonata) \$220  
Senior violin, viola and piano \$230  
Senior cello \$240  
Young Artist Program \$260  
Mini-Institute \$140  
Teacher Registration per family: \$22 (before/on May 15); \$43 (after May 15)  
Teacher Fees:  
Teacher Development Course, participant \$230  
Teacher Development Course, auditor \$200  
One Day Seminars \$55; Observer/ day \$20; Observer/week \$55  
Residences available  
Ages: Suzuki students from 3 - 18  
Levels: All  
Type: Suzuki violin, viola, cello and piano  
Other activities offered: Crafts, stage set design, daycare, access to the pool and the university athletic facilities.

*Daily individual lessons, groups and enrichment programs including advanced master classes. Opportunities in orchestra, pre-reading, reading ensemble, piano duets (Bk. 3 and up), percussion for pianists, cello choir. Fiddling, improvisation for strings, viola for violinists, early keyboard instruments and choir options. Solo recital performance offered to all students.*

*Also, young artist program for advanced level students in violin, viola and cello, with Joan Barrett (ON), and Thomas Wiebe (ON). Paren: discussions and activities. Please request details for our half-day "mini-institute" for young, first time participants.*

## ST. CHRISTOPHER HOUSE MUSIC SCHOOL

Address: 248 Ossington Ave., Toronto  
Phone: 416-532-4828 Fax: 416-532-8739  
E-mail: [sherrySQ@stchristhouse.org](mailto:sherrySQ@stchristhouse.org)  
Future website: [www.stchristhouse.org](http://www.stchristhouse.org)  
Contact person: Sherry Squires  
Location: St. Christopher House, 248 Ossington Ave. Toronto  
Program dates: July 2- August 2 (five weeks)  
Fees: Half hour individual lesson: \$14. There is a sliding subsidy scale depending on family income.  
All ages welcome  
Level: All  
Type: Primarily individual lessons offered in piano, guitar, voice, clarinet, violin, cello and accordion. Individual and group class available in theory and harmony and also in our new MIDI/sequencing lab. (Please note that the summer is optional for teachers, and the classes offered depend on which teachers are available.)

*Our main mandate is to offer affordable lessons to low income children in our catchment area. We have a small instrument collection consisting primarily of violins and guitars, which the students can access for a small fee. We make every attempt to accommodate all styles and levels of learning.*

## SUMMER OPERA LYRIC THEATRE

411 Parliament Street, Suite 205, Toronto, ON M5A 3A1  
Phone: 416-922-2912 Fax: 416-922-5935  
E-mail: [tot@torontooperetta.com](mailto:tot@torontooperetta.com)  
Contact person: Guillermo Silva-Marin, General Director  
Location of Program: Downtown Toronto  
Application deadline: Friday, June 7  
Audition Dates:  
Thursday, March 21, 6 - 9 pm  
Friday, March 22, 2 - 5 pm and 6 - 9 pm  
Sunday, March 24, 3 - 6 pm  
Program dates: June 9 - August 10  
Fees: by request  
Non-residential: Participants from outside Toronto must provide their own lodging.  
Age: 16 or over  
Level: Participants should be

technically advanced enough to sing opera repertoire in staged performances.

Other activities offered: Master classes, lectures, and workshops. The workshops will lead up to performances of Mozart's *The Marriage of Figaro* in English, Boieldieu's *La Dame Blanche* in French, and de Falla's *La Vida Breve* in Spanish, at the Helen Gardiner Phelan Playhouse, University of Toronto.

## SUMMERSING - The Toronto Diocesan Boy's Choir Camp

c/o St James; Cathedral, 65 Church Street, Toronto, ON M5C 2E9  
Contact: Christopher Dawes, Director of Music  
Phone: 416-364-7865, x231 Fax: 416-364-0295  
E-mail: [music@stjamescathedral.on.ca](mailto:music@stjamescathedral.on.ca)  
Websites: [music@stjamescathedral.on.ca](http://music@stjamescathedral.on.ca) OR [www.campcouchiching.com](http://www.campcouchiching.com)  
Location: Camp Couchiching, Longford Mills, ON (near Orillia)  
Application Deadline: March 28  
Camp dates: August 15-25  
Fees: \$505, all inclusive; some subsidies available  
Residential  
Age: Boys 8-14 with unchanged or changing voices  
Levels: All

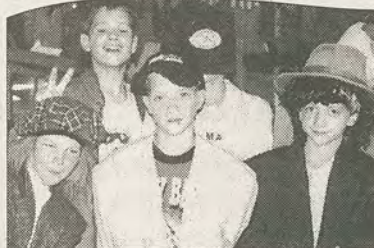
Type: Choral singing in the Anglican cathedral tradition  
Other activities: outdoor and aquatic sports, arts and crafts, nature.

*SUMMERSING is a week of outdoor activities on the shores of Lake Couchiching with councillors and outdoor facilities second to none, while singing great cathedral choral music with Christopher Dawes, Organist and Choirmaster of St. James' Cathedral. Week concludes with campers singing a service at St. James Cathedral on Sunday, August 25.*

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Phone: 416-964-9562 ext. 224  
Fax: 416-964-2782  
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Website: [www.tafelmusik.org](http://www.tafelmusik.org)  
Contact person: Leanne Atkinson, Institute Coordinator  
Program location: The Glenn Gould Professional School of The Royal Conservatory of Music, Toronto  
Application deadline: April 15  
Audition dates: Singers only - tape or live audition April 18  
Program Dates: June 20-29

## SUMMERSING The Toronto Diocesan Boy's Choir Camp at Lake Couchiching



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Christopher Dawes, Director  
August 18 to 25, 2002

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Other activities: Institute includes forum and lectures on baroque opera, visits to the AGO and

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*The Institute offers participants an in depth course of study of baroque repertoire and performance practice through: instruction by Tafelmusik musicians/ instrumental and choral chamber ensembles/ daily master-classes/ one private lesson/ lectures on aspects of period performance practice/ basic baroque dance classes/ visits to the AGO and ROM/ performances by Tafelmusik musicians/ and student rehearsals and performances*

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Mail: 583 Durie Street Toronto ON M6S 3H2

Phone: 416-763-5066

E-mail: info@tryptych.org

Website: www.tryptych.org

Contact person: Edward Franko

Program location: Victoria Royce Presbyterian Church,  
190 Medland Ave, Toronto

Application deadline: June 1

Audition dates: TBA

Dates: August 5 to August 31

Fees: \$250 to \$500

Ages: 18 and up

Level: All

Type: Musical Theatre/Opera

Other activities: Vocal Masterclass, Movement Class, Acting Masterclass

*TrypTych's mandate is to provide exciting educational opportunities for professional and non-professional performers. Two workshops are held annually. The winter workshop will feature a fully staged opera and the summer workshop features works of musical theatre giants. This summer, Sweeney Todd, Street Scene or Most Happy Fellow will be performed.*

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Phone: 603-862-1088 Fax: 603-862-1495

E-mail: learn.dce@unh.edu

Website: www.learn.unh.edu/violin

Contact person: Janis Burton

Program location: The University of New Hampshire, Durham, N. H.

Application deadline: First session-

April 19; second session May 17

Dates: June 17 - July 19 (dates for exact programs vary)

Fees: Vary depending on workshops chosen; please call for a brochure

Residential optional

Age: 18+

Level: All

Other activities offered: beaches on the Atlantic Ocean, the foothills of the White Mountains, Boston, and the historic town of Portsmouth, New Hampshire.

*The Violin Craftsmanship Institute is a highly acclaimed, world renowned violin building and bow making institute with expert faculty, including Karl Roy, Horst L. Kloss, Lynn Armour Hannings, George Rubino, and Tom King. Programs include Bow Rehairs, Bow Repair, Bow Making, Violin Maintenance and Repair (Basic, Intermediate, and Advanced I & II), and Violin Building.*

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Address: 446 Queen St. West, Toronto, ON M5V 2A8

Phone: (416) 876-5859

E-mail: vocalart@gto.net

Contact person: Peter Neff

Program location:

446 Queen St. W., Toronto

Application deadline: April 15

Audition dates: now! by appointment

Dates: training sessions and rehearsals May-Sept., with performances in Oct./Nov.

Fees: \$500 - \$800

Non-residential

Age: Adult

Level: Intermediate/Advanced

Type: opera

*Singers in the Drama-in-Music Project will perfect techniques of coordinating singing with acting on the operatic stage. The Project leads to fully staged productions - with orchestra - of the operas L'Egisto by Cavalli and Xerxes by Handel. Phase one (May-July, with flexible scheduling) involves musical, linguistic and dramatic preparation. Singers' participation in this phase will vary according to experience. Phase two (Aug.-Sept.) involves the final staging and rehearsals with the orchestra.*

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# DISCOVERIES

## IN DISCOVERIES THIS ISSUE

## CONCERT PREP

*DISCOVERIES* is a CD review section designed to complement and enhance our pre-eminent coverage of Toronto's live classical and new music concert scene, featuring reviews by *WholeNote* columnists and independent contributors. CDs are considered for review in the following four categories:

1. "Concert prep" – CDs, new or otherwise, which tie in with events being featured in the current issue of the magazine. Note that many discs in the other categories also relate to upcoming events as noted;

2. *New and Recent Releases* – newly released CDs relevant to our magazine's coverage of the music scene;

3. "Worth repeating" – CDs newly re-issued, or previously released but still generally available, deemed particularly noteworthy by a member of our editorial panel;

4. "Indie list" – Small label and independent release CDs, often featuring individuals or groups active on the local music scene.

5. "Disc(s) of the month" – Discs of special interest, often with a particular connection to the month's concert activities.

We think *DISCOVERIES* is a logical and exciting extension of *The WholeNote*'s coverage of the Toronto music scene. We welcome your feedback and invite submissions. Catalogues, review copies of CDs and comments should be sent to: *The WholeNote*, 60 Bellevue Avenue, Toronto ON M5T 2N4. We also welcome your input via our website, [www.thewholenote.com](http://www.thewholenote.com)

David Olds  
Editor, *DISCOVERIES*

### CONCERT PREP

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- The Present Time: Songs from Shakespeare - Exsultate Chamber Singers/John Tuttle
- Robert Schumann - Anton Kuerti, piano
- Handel arr. Mozart: Messiah
- Handel & Haydn Society/Andrew Parrott
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- J.S. Bach: The Six Sonatas and Partitas for Solo Violin - James Ehnes, violin

### Exsultate Jubilate

Karina Gauvin, soprano

CBC Radio Orchestra/Bernard Labadie  
CBC Records SMCD 5211

This program of sacred solo repertoire by Mozart and Schubert, paired with the final symphony of Haydn, makes for a somewhat curious collection. Thankfully, CBC Records gave the project to the care of soprano Karina Gauvin and conductor Bernard Labadie – two Canadians enjoying much critical acclaim these days.

The recording opens with Mozart's familiar *Exsultate Jubilate*, a four-movement tour de force, calling for lyrical, dramatic and coloratura soprano singing. This is obviously one of Gauvin's party pieces, for she handles the contrasts, long lines and technical challenges with panache and ease. I'm not always clear on the words she's singing; her vocal quality is so unabashedly beautiful that she often comes across as another instrumental colour in the texture. Labadie coaxes sensitive, stylistic playing from the CBC Orchestra and the overall effect is melliflously pleasant.

Buried in the middle of the disc are the four undistinguished short devotional pieces for soprano. The two by Mozart are really early operatic arias that happen to have sacred texts and have a certain musicological interest and Gauvin sings them with great serenity and patience. I can't imagine that Franz Schubert would be happy knowing that we're still listening to the two pieces of his included here. This is the part of CBC Records' mandate that I find puzzling. There's nothing wrong with providing Canadian performances of great works, but it's a bit of waste hearing them in uninteresting repertoire by otherwise great composers. Surely a much more worthwhile use of the over 25 minutes would be to introduce listeners to previously unrecorded works by a Canadian composers.

The disc finishes with an elegant reading of the Symphony #104 of Haydn. Labadie brings a brilliant sense of style and balance to bear on the





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music and gets a fine performance out of the CBC Orchestra.

I gather that the CBC Radio Orchestra is the CBC Vancouver Orchestra renamed and that Labadie is guest conducting. If one reads the fine print, one finds out that Mario Bernardi is still the orchestra's principal conductor and it is still based in Vancouver. It used to be de rigueur to list the orchestra members in the booklet, providing a credit to the fine musicians therein. It would have been nice at least to know the name of the clarinetist in the Schubert aria. Kudos to Rick Phillips though for his characteristically informative and unpretentious program notes.

Larry Beckwith

**Concert note:** Karina Gauvin can be heard in the CBC recital series *OnStage* at Glenn Gould Studio on March 12.

**The Present Time: Songs from Shakespeare**  
Exultate Chamber Singers/John Tuttle  
Exultate (Independent) ECS03

This recording of settings by five different composers of the 20th century provides a delightful musical evocation of the mixture of strangeness and beauty inherent in Shakespeare's



texts. Beginning with Welsh composer William Matthias, a variety of moods, from fanciful to funereal, are beautifully conveyed by the choir under the direction of John Tuttle, while pianist Robert Kortgaard executes the complex rhythms in the accompaniment with great skill.

Though the Vaughan Williams selections were originally intended for amateur choir, these a capella settings are quite difficult harmonically. The acoustics in Grace Church-on-the-Hill enhance the ringing aftertones of "ding dong bell" in *Full Fathom Five* and Tuttle maintains a wonderful light touch with the choir skipping through the terrain of *Over Hill, Qver Dale*. Similarly, the settings by Derek Holman are quite playful and romantic in nature with lush harmonies.

The a capella setting of *Let Not My Love be Called Idolatry* by Andrew Ager is gorgeous and tuneful, easily soothing the savage breast. Bassist Neil Swainson then joins the ensemble for George Shearing's *Songs and Sonnets*. The choir members sound like they are having great fun with the happy, carefree nature of these jazzy vignettes, without sacrificing good choral principles.

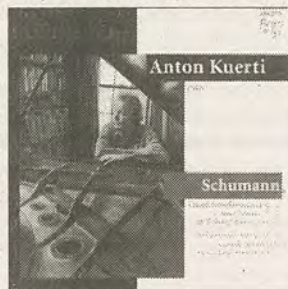
Revisiting your studies of Shakespeare, but looking for some motivation? Take some time to relax with this disc first.

Dianne Wells

**Concert note:** John Tuttle leads *Exultate*, *Aradia* and the *English Cornett and Sackbut Ensemble* in Monteverdi's 1610 *Vespers Vespere della Beata Vergine* with vocal soloists Ann Monoyios and Scot Weir at Grace Church on-the-Hill on March 8.

**Robert Schumann: Davidsbündlertanze;**  
**Grand Sonata No.1 in F sharp minor**  
Anton Kuerti, piano  
Analekta fleurs de lys FL 2 3126

This disc confirms Canadian pianist Anton Kuerti's stature as one of the great Schumann interpreters of our day. Kuerti explores the huge range of colours needed to express the contrasts of mood that underlie Schumann's music. His insight into this composer's psychological states creates high drama. His energy and intensity unleash a flow of gorgeous sound, and his sense of irony lends depth to his performance of this highly complex music. Above all, he captures the singing quality of Schumann's melodic lines.



Each of the eighteen short vignettes that make up the *Davidsbündlertänze* is assigned to either Florestan or Eusebius, imaginary figures who represent the heroic or poetic sides of Schumann's personality. Florestan presides over the unsettling rhythmic displacement of the fourth piece, which Kuerti, in his wonderful program notes, calls an "impatient whirlwind". Masterfully, Kuerti seems to set metre and tempo adrift, without impairing the structure. In the fifth, invoking Eusebius, Kuerti creates a magical, contemplative stillness, with exquisite control of the subtlest details.

Kuerti fulfills Schumann's architectural vision in the monumental *Grand Sonata*. Although his textures can be diaphanous and his expressiveness rigorously controlled, he achieves stunning emotional immediacy.

Schumann himself was a great pianist, and when he gives such tricky performance instructions as to play "without passion but expressively", or "like an oboe", "like a horn", he is envisioning an ideal pianist such as Kuerti with the brilliance and humanity to pull it off.

Pamela Margles

**Concert note:** Anton Kuerti performs with Kristine Bogoy at the Arkell Schoolhouse on March 16 (see *Further Afield* listings) and at Walter Hall Sunday, March 17. And on April 2 Kuerti performs in the *OnStage* series at Glenn Gould Studio.

**Handel arr. Mozart: Messiah**  
Karina Gauvin; Jennifer Lane; John Elwes;  
Brett Polegato  
Handel & Haydn Society/Andrew Parrott  
Arabesque Z6743-2

This is a superb performance of fascinating music—Handel's *Messiah* as arranged by Mozart. The choir and period instrument orchestra of the Handel & Haydn Society under innovative British conductor Andrew Parrott are glorious. The four soloists, including two Canadians, the resplendent soprano Karina Gauvin, and the thrilling bass Brett

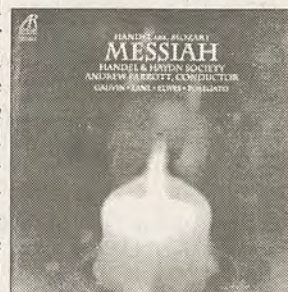
Polegato, are outstanding.

Mozart used a German translation for his Viennese audience. But Parrott has gone back to Handel's original English, probably because this recording is based on live performances in Boston. Mozart reworked Handel's orchestral textures by adding flutes, clarinets and trombones. In 'The people that walked' he filled in Handel's stark chromatic steps with inner melodies for the flutes, clarinets and bassoons, and in 'All we like sheep' he added enchanting trombone motifs. One of the most splendid effects occurs when the four soloists turn 'For unto us', which in Handel's original is for choir alone, into a splendid operatic ensemble. Unfortunately, one of Handel's most sublime arias, 'If God be for us', is reduced to a recitative in Mozart's hands.

This *Messiah* is strongly recommended as much for its musical qualities as for its historical value. But anyone new to *Messiah* on disc should start with a first-rate period instrument performance of the original Handel version, such as Parrott's own recording from 1989 (currently available on Virgin 7243 5 61330 2) with the wonderful Taverner Choir and Players and such stellar soloists as Emma Kirkby and James Bowman.

Parrott can be counted on for historically informed, thought provoking and, above all, beautiful performances. This makes his upcoming visit to the Tafelmusik podium at Trinity-St. Paul's Centre an event not to be missed.

Pamela Margles



**Concert note:** Andrew Parrott leads the *Tafelmusik Orchestra* and thirteen soloists in J.S. Bach's *St. Matthew Passion* on March 21-23 and March 26 at 7:30 pm, and March 24 at 3:30 pm.

**Mendelssohn: Violin Concertos in E and D Minor, The Fair Melusina**  
Mayumi Seiler, violin; City of London  
Sinfonia/Richard Hickox  
Black Box BBM3005

There are about a squillion recordings of the Mendelssohn *E Minor Violin Concerto* — and I'm pleased to say that this one, featuring the Toronto-based Mayumi Seiler, can proudly hold its head up among them.

In fact, this performance is engagingly different from many: from the outset, Seiler offers an interpretation marked by subtlety and nuance. While some violinists take the "molto appassionato" instruction in the opening movement as license to beat the listener over the head, Seiler's balanced approach invitingly draws us in, without sacrificing any of the passion called for by the composer. In the second movement, Seiler is all sweetness, with a rich, warm lower register. The finale is an effervescent display of





pure joy.

The less frequently heard *Violin Concerto in D Minor*, composed when Mendelssohn was just 13, is a slender work, but it's nonetheless a useful

vehicle for Seiler's technique in lots of Vivaldi-esque passage work. The last work on this disc, *The Fair Melusina*, is a charming piece, performed with noble elegance by the City of London Sinfonia under Hickox.

One more thing: if this CD is inserted in any computer with an internet connection, it will take you to a website that offers an avalanche of information on Mendelssohn and Seiler, mixed with plenty of advertising for the ambitious little Black Box label. I expect this clever gimmick is supposed to compensate for the meagre printed notes packaged with this disc – but it doesn't.

Colin Eatock

**Concert note:** Mayumi Seiler leads the Seiler Strings in a program featuring the virtuoso double bassist Joel Quarrington in two works by Giovanni Bottesini at Glenn Gould Studio on March 22, and at Ettore Mazzoleni Concert Hall on March 24. Other recommended Concert Prep recordings include Quarrington's Bottesini – *Music for Double Bass and Piano* with Andrew Burashko (Naxos 8.554002) and *Virtuoso Reality* (CBC MVCD 1108 – reviewed in the November 2001 *Wholenote*).

**Shostakovich, Schnittke and Prokofiev: Sonatas for Cello and Piano**  
Yegor Dyachkov; Jean Saulnier  
Pelleas CD-0109

When Yo-Yo Ma listened to this disc, he invited Yegor Dyachkov down to Tanglewood as part of the team creating the Silk Road Project. That's how good this recording is. It was been honoured by *Opus* magazine with an award as best Canadian chamber music recording of the year as well as a prize from the Conseil Québécois de la Musique for best classical recording.

Shostakovich's *Sonata for Cello and Piano, Op. 40* is a devil of a piece to play. The cellist and pianist must, in rapid order, pass the lead back and forth or play in unison as a micro-orchestra. Dynamics range from a whisper to full Russian intensity while Shostakovich employs the full tonal range of each instrument. Sometimes virtuosity must be exercised at a stunning pace, other times with a languor that is even harder to maintain. Dyachkov and Saulnier

acquit themselves more than admirably.

Schnittke created post-modern compositions that encompass the whole history of twentieth century music. His 1978 *Sonata* is a good launching point for those who want to explore what lies beyond the classical repertoire. There's an attractive balance between melodic approaches that are roughly recognizable to classical ears with maneuvers that are quite outside the classical envelope.

As fine as the concluding Prokofiev Sonata is, I find it somewhat of an anticlimax, yet I would buy the disc for the stunning performance of the second movement of the Schnittke *Sonata* alone. Dyachkov and Ossama El-Naggar (founder of this Montreal-based label) can be justly proud that one of Pelleas' first discs has attracted such critical praise and international recognition.

Philip Ehrensaft

**Concert note:** The 27 year old Yegor Dyachkov captured the first Career Development "Artist of

the Year" award jointly presented by the CBC and the Women's Musical Club of Toronto for whom he will give an afternoon recital on March 21.

**Peter Sculthorpe: Island Dreaming**  
String Quartets  
Brodsky Quartet, Anne Sofie von Otter  
Challenge Classics CC72007

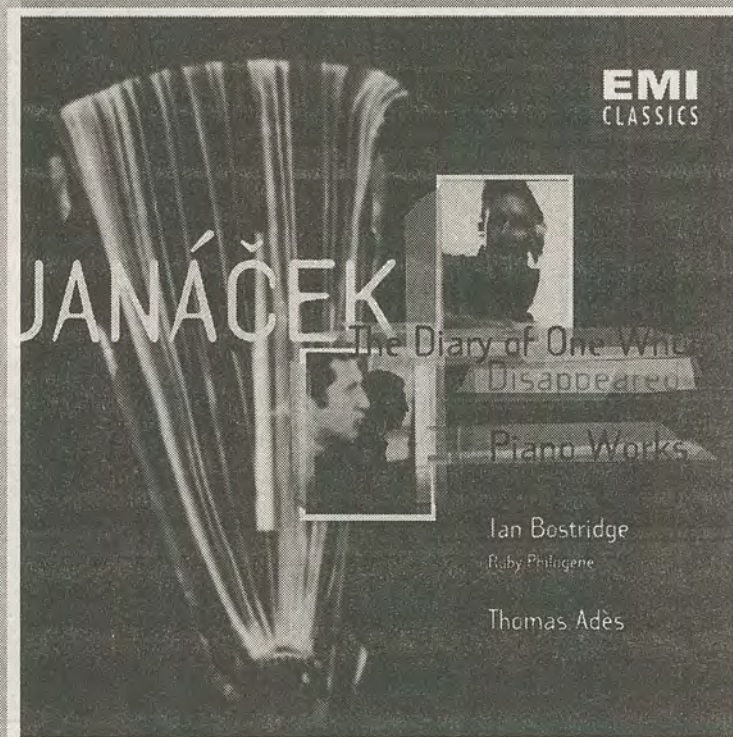
Peter Sculthorpe has been called the spiritual father of new music in Australia, and it's high time his music was made more widely available outside of his native country – especially in Canada, given the fascinating similarities and differences in the



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**Phenomenal English tenor Ian Bostridge joins composer-pianist Thomas Adès in a little-known Janáček song-cycle.**



immigrant cultures of the two countries. This engaging disc of six pieces for string quartet (two with the addition of mezzo-soprano solo) ought to whet listeners' appetites for more.

Sculthorpe's music draws its inspiration from the landscapes of the Australian subcontinent, and also from the indigenous musics of Australia, Papua, New Guinea, Indonesia and Japan. It is characterized by non-developmental structures with slow harmonic rhythm and overlapping pedals — "like the geological strata of the place," he says — haunting melodies and rhythmically complex ostinatos. The pieces here cover his mature career, from the late sixties to the late nineties.

The Brodsky Quartet, for whom (along with Anne Sofie von Otter) the title piece was written, performs with panache. Their sound is a little raw, perhaps in part because their intonation features very high thirds and leading tones, but they have a wonderful rhythmic integrity. Von Otter adds a warm and silken sound to *Island Dreaming* and *Maranoa Lullaby*. The programme notes are extensive, situating the pieces in the context of Sculthorpe's artistic concerns and the history of Australian art music; there is even a map.

Mary McGeer

**Concert note:** Mezzo-soprano Frances Pappas will perform Sculthorpe's *Island Dreaming* and *Maranoa Lullaby* with the *Encounters Quartet* in a *Soundstreams Canada Encounters* concert at Glenn Gould Studio on April 4.

## NEW AND RECENT RELEASES

Debussy, Rachmaninoff, Janáček:  
Sonates, Pohádka

Elizabeth Dolin, cello; Francine Kay, piano  
Analekta fleurs de lys FL 2 3160

Song of the Birds: Cello Favorites  
Thérèse Motard, cello; Louise-Andrée Baril, piano  
Analekta fleurs de lys FL 2 3130

The Passionate Englishman  
Tanya Prochazka, cello; Janet Scott Hoyt, piano  
Arktos 200147

Johannes Brahms: Cello Sonatas and Songs with Cello  
Boyd McDonald, fortepiano; Paul Pulford, cello  
With Anne-Marie Donovan, mezzo soprano  
Doremi DDR-71138

Here are four excellent recordings for piano and cello featuring superb Canadian musicians.

Elizabeth Dolin and Francine Kay present two cornerstones of the repertoire for cello and piano, the Debussy *Sonata in D minor* and the Rachmaninov *Sonata in G minor*. Dolin and Kay easily meet Rachmaninov's formidable technical demands, and manage to convey his drama and



intentions is hardly surprising given that she is the daughter of one of Canada's most beloved composers and teachers, Samuel Dolin, who died recently. Kay's luminous piano textures add layers of mystery to the Debussy. The charming and stylish performance of Janáček's *Pohádka* makes this disc especially attractive, for this set of fairy tales by one of the most interesting late romantic composers has been rarely recorded.

Thérèse Motard and Louise-Andrée Baril offer a delightful program of nineteenth and twentieth century encore pieces. These works explore the lyrical qualities of the instruments. Cellist Motard plays with engaging character. Pianist Baril offers unsentimental, charming buoyancy. In their hands the *Andante* from the Rachmaninov *Sonata in G minor* becomes less the soul-searching experience of Dolin and Kay, and more the beguiling prelude. The most effective transcription is Stravinsky's *Serenata*, which Motard and Baril perform with incisive colour.

The recording by cellist Tanya Prochazka and pianist Janet Scott Hoyt is called *The Passionate Englishman*, presumably because all the composers here featured are English, male and passionate. Yet passion is also certainly in evidence in these lovely performances. The program is dominated by powerful performances of Benjamin Britten's *Sonata* and William Walton's *Passacaglia for solo cello*.

Paul Pulford and Boyd McDonald offer Brahms' two cello sonatas on period instruments. The clarity is a revelation. These are eloquent, articulate and fluent performances. In a particularly complex section like the last movement fugue of the e-minor sonata they are exciting and dramatic. While these performances on instruments like those Brahms would have heard achieve fascinating colours and balance, they are somewhat restricted in their range of expressiveness. To round out the disc, mezzo-soprano Anne-

grandeur. Dolin's cello tone has a commanding intensity, ideal for uncovering the contemplative sources of the gorgeous melodies. Her ability to express the composers' intentions is hardly surprising given that she is the daughter of one of Canada's most beloved composers and teachers, Samuel Dolin, who died recently. Kay's luminous piano textures add layers of mystery to the Debussy. The charming and stylish performance of Janáček's *Pohádka* makes this disc especially attractive, for this set of fairy tales by one of the most interesting late romantic composers has been rarely recorded.

Marie Donovan gives a fine account of two songs written by Brahms for piano and cello [originally viola] accompaniment.

These four worthwhile Canadian projects are generally well produced, but minor faults affect each one. Extremely close microphone placement leads to the exaggerated vibrato sometimes marring Prochazka's cello sound, and to the occasional intrusion of Dolin's breathing during her performance. Outrageous cover art featuring Monty Pythonesque graphics and garish colour fails to complement the Pulford-Macdonald disc. Program booklets contain inaccuracies: in the Motard-Baril disc, the third movement *Andante* of the Rachmaninov sonata is twice



misidentified as the second, and in the Prochazka-Hoyt disc the two works by Elgar are reversed so that those new to the fetching *Salut d'Amour* will think they are hearing Klengel's arrangement of *Sospiri*. Translations can be dicey, particularly in the Motard-Baril booklet, where "tant au Québec qu'ailleurs au Canada" becomes the somewhat more provocative "in Quebec and Canada".

Pamela Margles

### Magic!

Peter Richard Conte  
Wanamaker Grand Court Organ, Lord & Taylor, Philadelphia  
Dorian xCD-90398

This monument to excess somehow feels just right. The celebrated organ, the largest musical instrument ever built, shows off its stops and registrations for 78 minutes. Organist Peter Richard Conte's program of orchestral warhorses has not one organ work anywhere on the disc. That's probably just as well, as the tracker-action/period instrument purists would surely be aghast at the idea of Buxtehude being played on this 461

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rank, six-manual monster.

Mr. Conte takes us through Mussorgsky's *Night on the Bare Mountain*, Wagner's *Wotan's Farewell* & *Magic Fire Music* (from



*Die Walkure*), Dukas' *Sorcerer's Apprentice*, Nicolai's *Merry Wives of Windsor Overture*, Elgar's *In London Town Cockaigne Overture* and ends with *Nimrod* from *Enigma Variations*. His interpretation, feel for orchestral balance and registration is faultless.

The recording is first rate, with an enormous dynamic range. It should be played on a really good stereo or heard under high-end headphones. Lesser reproductive equipment cannot do it justice.

The 58-page booklet is fully half the package, including the history of the Wanamaker family, their acquisition of the organ, the instrument's long decline and its recent restoration. Even the recording process is given 5 pages of text. Unfortunately the booklet is typeset in a very lightweight Garamond, and printed out at a nearly illegible size. I needed a magnifying glass to finish reading it. The booklet and disc are handsomely packaged with a cardboard surrounding sleeve.

I adore this recording!

John S. Gray

**Concert note:** Toronto's own grand organs are showcased on several occasions this month. The Toronto Theatre Organ Society/Kiwanis Club of Casa Loma Wurlitzer Pops at Casa Loma presents the Buster Keaton film "The General" with Clark Wilson at the organ on March 4. There is a Toronto Organ Club Hammond X66 Organ Concert at Christ Church on March 25. There are also lunch hour recitals at

Yorkminster Park Church on March 6, 13, 20 and 27 and at St. James' Cathedral March 12 and April 2, and evening recitals at Christ Church Deer Park on March 10 and 17.

**Berlioz: Symphonie Fantastique**  
Cincinnati Symphony Orchestra/  
Paavo Järvi  
TELARC CD-80579

The *Symphonie Fantastique* appeared in the decade following the death of Beethoven. What a giant musical step that was, both in instrumentation and subject matter. As part one of "Episode in the Life of an Artist," the five movements describe the artist's descent into a drug-induced delirium. The woman who spurned Berlioz in real life, actress Harriet Smithson, is represented by her tune, the "idée fixe." The first movement is passionate, in the second they attend a ball, the

third is a day in the country with ominous overtones. In the fourth movement the artist dreams that he has killed her and ends up on the scaffold (which actually sounds like a guillotine). The last movement, "Dream of the Witch's Sabbath," is an orgy for full orchestra with a gruesomely distorted *idée fixe* wrestling with the *Dies Irae*. She loses.

Paavo Järvi took over the Cincinnati Symphony last September and happily their first recording comes from Telarc. Actually made one year earlier, in October of 2000, this may be the most dynamic recording currently available, natural without any spotlighting. The orchestra sounds world class and Järvi's concept is highly dramatic, taut and well balanced, including the infrequently played cornet part in the second movement. On wide-range equipment the full weight of the orchestra is electrifying!

The *Love Scene* from *Romeo and Juliet* makes an appropriate and generous 16-minute filler.

Bruce Surtees

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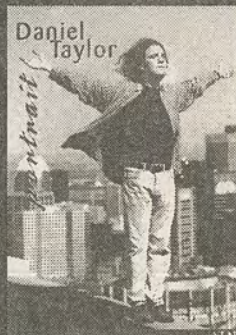
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**Mussorgsky: Pictures at an Exhibition**  
**Evgeny Kissin, piano**  
**RCA Red Seal 09026 63884**

Perhaps the most difficult aspect of being a child prodigy, a wunderkind, is that you must grow to adulthood while audiences expect you to become even more prodigious! Kissin made this recording three months before his 30<sup>th</sup> birthday and, as expected, his interpretations reflect a maturing artist.

The program is well chosen. Following the Busoni arrangement of Bach's *Toccata, Adagio and Fugue in C*, BWV564 and Balakirev's arrangement of Glinka's song *The Lark*, is an unarranged *Pictures at an Exhibition*.

There is no question of Kissin's technical prowess. Interpretively, the Bach is nobly cast, elegantly cultured without the slightest hint of any idiosyncrasy to break the spell. And yet Kissin manages to subliminally build tension and release. Quite refreshing. *The Lark*, a wistful not quite pastoral little Glinka song, is heard in this five-minute, Lisztian transcription.

*Pictures at an Exhibition* enters an already crowded field. We have two superhumans on tap, Horowitz (RCA live, 1951) and Richter (PHILIPS live, 1958) but their sonic age is showing. Kissin is not superhuman but has a firm grasp of the arch and architecture of the 15 sections, realized with the utmost clarity and colour. As we compared all three, and others, referring back and forth, it was the Kissin that consistently sounded 'just right.' The spectacular sound places us about third row centre.

When the news gets out, this will be the CD to own.

*Bruce Surtees*

**Korngold: The Sea Hawk - Music for four**  
**Errol Flynn Movies**  
**The London Symphony/André Previn**  
**DG 4713472**

There is absolutely no doubt whatsoever that the meticulously constructed scores of Erich Wolfgang Korngold added an essential dimension to, and contributed to the success of, the films for which he wrote the music.

Born in 1897, Korngold was fêted in Vienna at an early age. His 'classical' works still in the active repertoire include his opera *Die Tote Stadt*, his violin concerto, cello concerto, piano concerto, and much excellent chamber music. Heifetz was a big fan! Korngold also arranged Mendelssohn's *Midsummer Night's Dream* for the Max Reinhardt film of 1935.

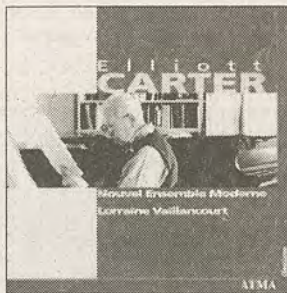
Beginning in 1935 with the swashbuckling *Captain Blood*, an Errol Flynn movie meant money in the till. In this one, as physician turned pirate, our hero wins the heart of prim and proper Olivia de Havilland. No lady for Flynn in *The Prince and the Pauper*. In 1939's 'historical drama,' *Elizabeth and Essex* Queen Bette Davis wants him but he doesn't get to even peek into her boudoir. Instead he has Olivia de Havilland again. In 1940 Warners gave him *The Sea Hawk*,

wherein he swashbuckles like mad and wins, not Olivia but the ravishing Brenda Marshall. Still, they did give his pet monkey a featured role.

None of these scores is new to CD but Previn, a movie musician himself, delivers these exhilarating masterpieces in the grandest manner of all. DG brings Previn, the LSO, and yes, Erich Wolfgang Korngold right into your living room.

*Bruce Surtees*

**Elliott Carter**  
**Nouvel Ensemble Moderne/Lorraine**  
**Vaillancourt**  
**ATMA Classiques ACD2 2280**



Since the early 1980s Elliott Carter has composed a succession of crystalline chamber works of modest dimensions, bristling with supremely challenging instrumental writing.

Many of these incisive and rhythmically nimble solos, duets and trios commemorate the camaraderie he has enjoyed amongst his European colleagues in the course of his 96 years. Among the dedicatees of the nine works included on this superlative disc by the Montreal-based Nouvel Ensemble Moderne one finds the names of Witold Lutoslawski, Italo Calvino, Pierre Boulez and Goffredo Petrassi.

Though aggressively modern in sound, certain of these works exhibit structural principles of an almost medieval austerity. Carter notes that 90+, composed in honour of Petrassi's 90th birthday, "is built entirely around ninety short accented notes played in a slow regular beat against which the context changes character continually." In a similar fashion the design of *Esprit rude/Esprit doux I and II*, dedicated to Boulez on his 60th and 70th birthdays, is derived from a musical acrostic based on the syllables of his colleague's name.

Two large-scale ensemble works are also offered here. The *Triple Duo* composed for Maxwell Davies' elite Fires of London sextet in 1983 is Carter at his most hermetic. Unfortunately, following this dense and unremittingly complex score is made needlessly difficult by an unduly arid studio recording. By comparison the *Concerto pour clarinette* composed for Pierre Boulez's Ensemble InterContemporain in 1996 is all fleetness and light, enlivened here by the effervescent interpretation of soloist Simon Aldrich. The remainder of the works, recorded at Montreal's beloved Chapelle Historique du Bon Pasteur, offer a much warmer and engaging acoustic.

*Daniel Foley*

## WORTH REPEATING

**Compositions and Demonstrations 1946-1974**  
**Hugh Lecaine**  
**JWD Music (ridge@vaxxine.com) JWD 03**

**Impulsion**  
**Micheline Coulombe Saint-Marcoux**  
**Empreintes DIGITALes IMED 0159**

Canada has long been regarded as a breeding ground for electronic and electroacoustic activity. One reason for this was the creative genius of artistically inclined scientific inventor Hugh Lecaine (1914-1977).

Thanks to his invaluable contributions in the fields of radar and atomic physics Lecaine was given free rein to explore and develop his ideas regarding musical instrument design at the National Research Council. He developed a variety of instruments and devices incorporating technology several decades ahead of its time. Among his achievements were the "electronic sackbut", one of the very first analog synthesizers, the "special purpose tape recorder" which allowed pitch alteration and incorporated primitive multi-tracking techniques, and the "touch sensitive keyboard" which enabled a performer to manipulate the notes on an electronic keyboard in ways that have only recently become commercially available.

Gayle Young, who literally "wrote the book" on Hugh Lecaine (a biography entitled *The Sackbut Blues*) has produced a compact disc of incredible historic import. This document presents not only the technological achievements of this ingenious Canadian inventor, but also captures his sense of humour. While Lecaine did not consider himself a "composer" as such, he did have a background in music and the creative drive to use his training to create some exquisite "exercises" to show off his machines. And he created at least one "classic" of the electroacoustic genre, *Dripsody*, constructed entirely from the manipulated and transfigured sounds of a single drop of water.

This CD provides not only an important piece of Canadian history, but also gives an insight into one of Canada's most creative minds.

Perhaps more artistically creative than the scientific genius Hugh Lecaine, Quebec composer Micheline Coulombe Saint-Marcoux (1938-1985) was another Canadian pioneer in the field of electroacoustic music.

In 1968, at the suggestion of Iannis Xenakis, she went off to Paris to study at the Groupe de recherches musicales and also attended classes with Pierre Schaeffer, one of the original exponents of "musique concrète". Returning to Montreal in 1971 she worked with colleagues Otto Joachim and Gilles Tremblay to establish an electroacoustic studio at the Conservatoire de musique de Montréal where over the next fifteen years she created an impressive body of work. Coulombe Saint-Marcoux made significant contributions in a variety of areas: exploration of the voice as an instrument; the integration of electroacoustics with other artistic disciplines; reflection on the role of women composers; and



experimentation with spatial trajectories to make the movement of sound more palpable to the listener.

Although many of her compositions include live performance with pre-recorded tape, the disc *Impulsion* focuses on the purely electroacoustic aspects of Micheline Coulombe Saint-Marcoux's compositional activity.

It is a fitting tribute that this important historic document should be released by the Canadian success story empreintes DIGITales, a Montreal label that twelve years after its founding boasts 65 titles in its catalog, featuring 76 composers and a total of 344 electroacoustic compositions. One suspects that none of this could have been achieved without the groundwork laid by the likes of Hugh Lecaine and Micheline Coulombe Saint-Marcoux.

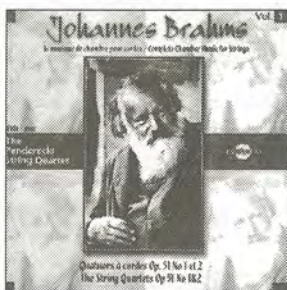
David Olds

## INDIE LIST (Small and Independent Labels)

**Johannes Brahms: String Quartets Op. 51, No. 1 & 2**

**Penderecki String Quartet**  
Electra ECCD-2054

The Penderecki String Quartet has been in existence for over 15 years and is named for the



violinists Jerzy Kaplanek and Jeremy Bell. They play and teach together at Wilfrid Laurier University in Waterloo and are responsible for a flourishing chamber music program there.

This recording is the first in a proposed series of the complete chamber music for strings by Brahms and we look forward to the next installments. The Penderecki has a wonderful feel for this repertoire and there's a warmth and unhurriedness about their performances on this CD. They strike the right balance between the classical sense of form and reserve and the romantic elements of angst and longing so present in this music.

A highlight is the intricate interplay and sensuousness of the Andante movement of the second quartet. The mood travels between tenderness and underlying tension and the players achieve these rapid mood swings with intensity.

Of particular interest is the democratic spirit at the heart of these performances. The violinists

distinguished Polish composer who encouraged its formation. The current members include the Guelph-born cellist Paul Pulford, violist Christine Vlajk and

switch parts for the two quartets and had an even hand in preparing notes for the final edit of the CD, which was recorded by master recording engineer Ed Marshall at the wonderful Forrester Recital Hall at Wilfrid Laurier.

Larry Beckwith

**Alogos**  
**Bradshaw Pack**  
**Point - Spool SPP 201**

**Ornaments**  
**Allison Cameron**  
**Point - Spool SPP 202**  
(SPOOL <http://www.spoolmusic.com>)

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has focused attention on three series of recordings. The LINE series of 11 CDs concentrates on improvisers such as percussionist Dylan van der Schyff, cellist Peggy Lee, guitarist Henry Kaiser, and clarinetist Francois Houle. The FIELD series of 2 disks documents artists "pushing back the boundaries of what is considered music", with an overlapping lineup of improvisers including other prominent West Coast musicians, and more. The POINT series represents new music composers, the first Bradshaw Pack and the second composer and Arraymusic artistic director Allison Cameron.

Pack's CD, entitled *Alogos* (meaning absurd, or contrary to reason), consists of 5 pieces, four of which are interpolated between movements of the first piece. *Prompt I* is a tentative, delicate opening, shimmering with glassy extended techniques from the cello and processed guitar. *Arioso Distant* is an evocative deconstruction of period music. Through paraphrased fragmentation, Pack assembles a puzzle of variously distorted references co-existing like elements of an Alexander Calder mobile. The shifting figures maintain local tonality, with a more free-form approach to phrase organization. While *Prompt II and III* exhibit the same qualities as the first, *Bella Tenebrosita* for piano solo, and *the earth for you a Standing place* for quintet, lose sight of the personality found elsewhere. Despite the musicality exhibited throughout, one senses Pack's search for a compositional identity (sometimes also known as re-inventing oneself) amongst the many musical, literary, and painterly influences in which he immerses himself.

In Allison Cameron's *Ornaments*, musical ornaments occur outside of counted time, before or after other, more specific events on the rhythmic grid. In these spaces, outside of conventional time, yet distantly connected to it, reside the four pieces included herein. Cameron's music can be heard as the sensitive elongation and prolongation of tiny spaces, preceding the unheard. At times gripping, it is also vague, covering all the ground of sparseness - quiet, magnification, vacancy, peacefulness, melancholy, expansiveness, solitude, and desperation - much like the sensations revealed through a character in the writings of Samuel Beckett. When listened to with the same degree of commitment as it is performed, Cameron's music reveals a wide range of obscure, intricate expressions.

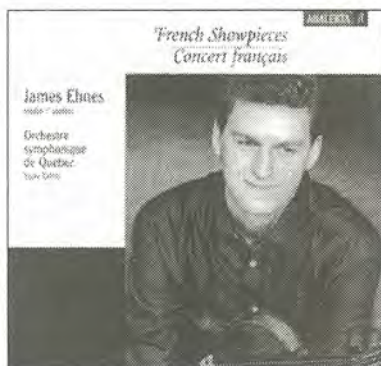
Excellent recording by CBC's "Two New Hours" crew at Glenn Gould Studio put aside any worry that this small, independent label has skimped on attention to audio quality. Liner notes, however, are another issue. While supplementary information on the Cameron disk is too small and cramped, on the Pack CD it is non-existent.

Paul Steenhuisen

## DISCS OF THE MONTH

**French Showpieces/Concert français**  
James Ehnes, violin;  
Orchestre symphonique de Quebec/Yoav Talmi  
Analekta fleurs de lys FL 2 3151

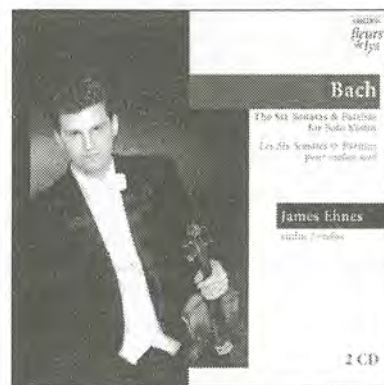
**J.S. Bach: The Six Sonatas and Partitas for Solo Violin**  
James Ehnes, violin  
Analekta fleurs de lys FL 2 3147-8



These two award-winning releases display the considerable talents of the 25-year-old Brandon, Manitoba violinist James Ehnes. Ehnes is indeed a wonder. He has made all the right moves, winning countless competitions, studying with the best teachers at Juilliard, appearing as guest soloist with over 20 major orchestras around the world, and recording four brilliant CDs.

Ehnes' latest effort is a collaboration with the Orchestre symphonique de Quebec. The recording features brilliant readings of 19<sup>th</sup> and early 20<sup>th</sup> century French music, primarily for solo violin and orchestra (though Berlioz' *Le Corsaire* for orchestra alone is included). It's a collection of the familiar and not so familiar, though the "warhorses" are given new vitality by Ehnes' thoughtful, nuanced renderings. Right from the opening notes of Saint-Saëns' oft-heard *Introduction and Rondo Capriccioso*, through the equally familiar Chausson *Poème* and Massenet *Meditation*, the listener is struck by the variety of colours and moods that Ehnes has at his disposal. So frequently the Romantic repertoire for violin and orchestra is played with such intensity and brashness that one forgets it's music and listens, as one would watch an Olympic event, waiting to be dazzled. Listening to James Ehnes is a wholly different experience. He's an artist who possesses a deep desire to get to the emotion and meaning of the music. He takes his time and underplays, more often than overplaying. This CD is a joy and the "hits" are the little-known *Cinema Fantasia*, from Darius Milhaud's rollicking *Le Boeuf sur le toit* and Berlioz' *Reverie et Caprice*, an arrangement of a cavatina that was originally destined for his opera *Bevenuto Cellini*.

Analekta released Ehnes' take on the Bach *Sonatas and Partitas* over a year ago, and the



recording has garnered rave reviews and captured many awards, including a Canadian Juno. Ehnes' technical prowess is on display throughout, solving as he goes all the problems that often get between a violinist and the heart of these remarkable pieces. A specific case in point is the poignant *Andante* movement of the *A Minor Sonata*. Bach weaves a profound melody and has the violinist accompany himself with tricky double-, triple- and quadruple-stops. Listening to Ehnes play it, one hears only the melody and has absolutely no sense of how hard he must be working with both right and left hands. It's one of the many highlights on this disc. The other stunning aspect to Ehnes' playing that strikes one after hearing these CDs is the perfect intonation. He doesn't cheat the tuning on the sharp side as many solo violinists do to "brighten" the sound. Indeed the only tiny concern one might have with the Bach recording is Ehnes' tendency to end fast movements with a slight whipping of the bow on the last note to create an artificial sense of excitement. This happens infrequently enough, though, not to become distracting.

I met James Ehnes in the early 1990s after he'd won the Women's Musical Club competition for young performers (at the age of 15). I was struck even then by his humble and mature approach to music and his role as a performer. And I have the same reaction to these recordings. They are performances that put the music first, and what a breath of fresh air that attitude is! We look forward to much more from one of Canada's truly great young musicians.

Larry Beckwith

**Editor's note:** James Ehnes has been nominated for a Juno Award for French Showpieces/Concert français in the Best Classical Album category. Award-winners will be announced on Sunday, April 14, 2002. This recording has also earned Ehnes a nomination for a 2nd Annual Canadian Independent Music Award. "The Indies" as they are known, will be the official kick-off public event for Canadian Music Week, which runs from February 27 to March 3. James Ehnes also recently won the 2002 Cannes Classical Award for Young Artist of the Year for his recording of Bach's Six Sonatas and Partitas for Solo Violin.



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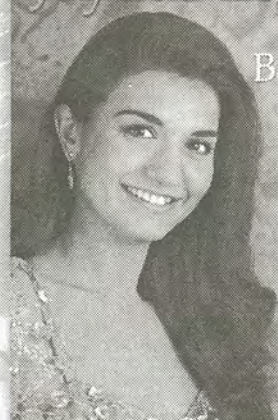


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