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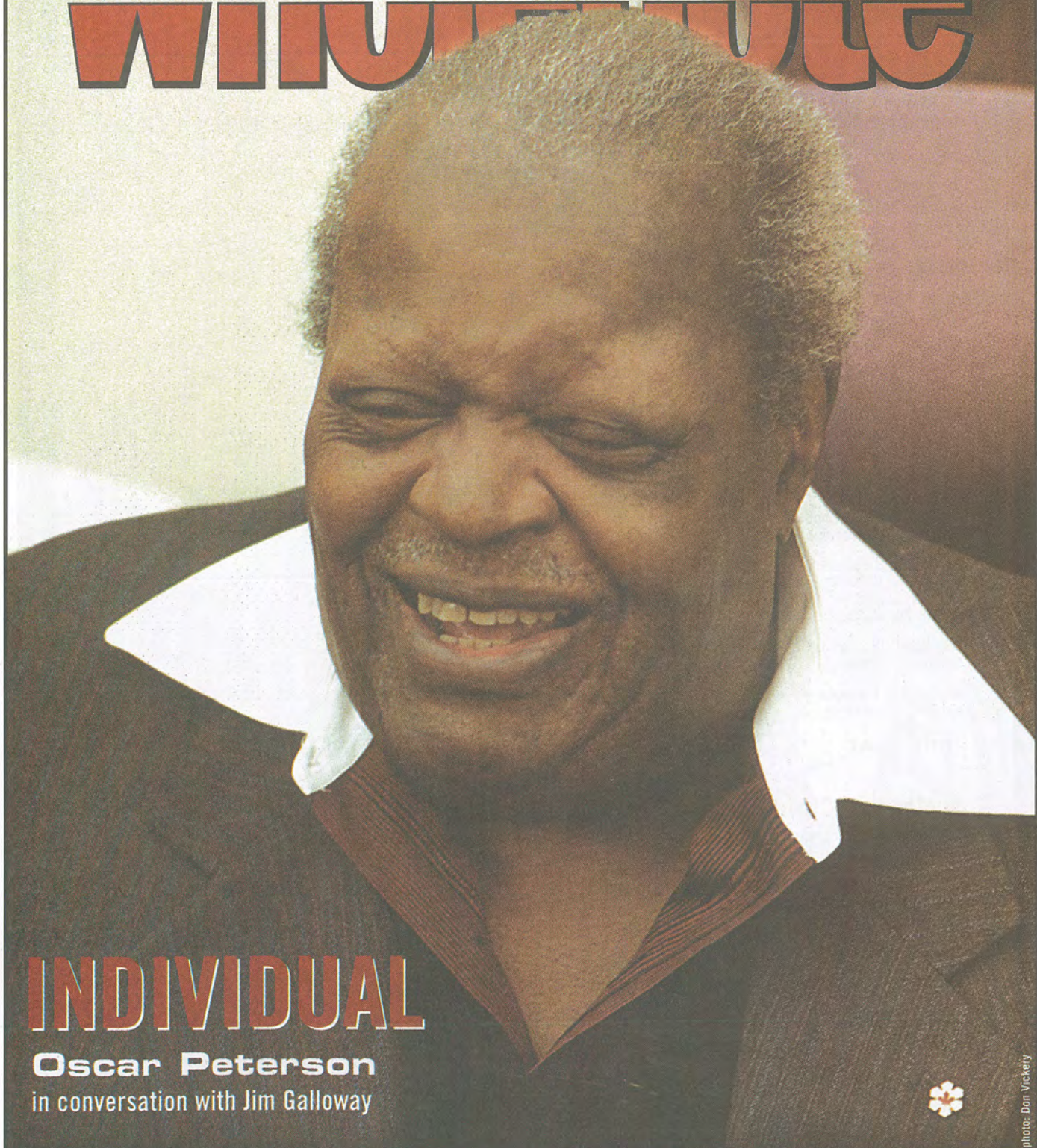
Vol 8 #4

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in conversation with Jim Galloway



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Thursday, January 9 at 8 pm
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Leila Josefowicz

Mario Venzago, conductor
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Garrick Ohlsson, piano

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Wednesday, January 29 at 8 pm
Thursday, January 30 at 8 pm
Saturday, February 1 at 7 pm

Barbara Hannigan

Oliver Knussen, conductor
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Programme includes:
Oliver Knussen: "Songs and a Sea Interlude" from
Where the Wild Things Are
Stravinsky: *Petrouchka*

Wednesday, February 12 at 8 pm
Thursday, February 13 at 8 pm

Bruckner's Symphony No. 7

Sir Andrew Davis, conductor

Haydn: *Sinfonia concertante* (April 2 & 3)
Bruckner: Symphony No. 7

Wednesday, April 2 at 8 pm
Thursday, April 3 at 2 pm
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Manfred Honeck, conductor
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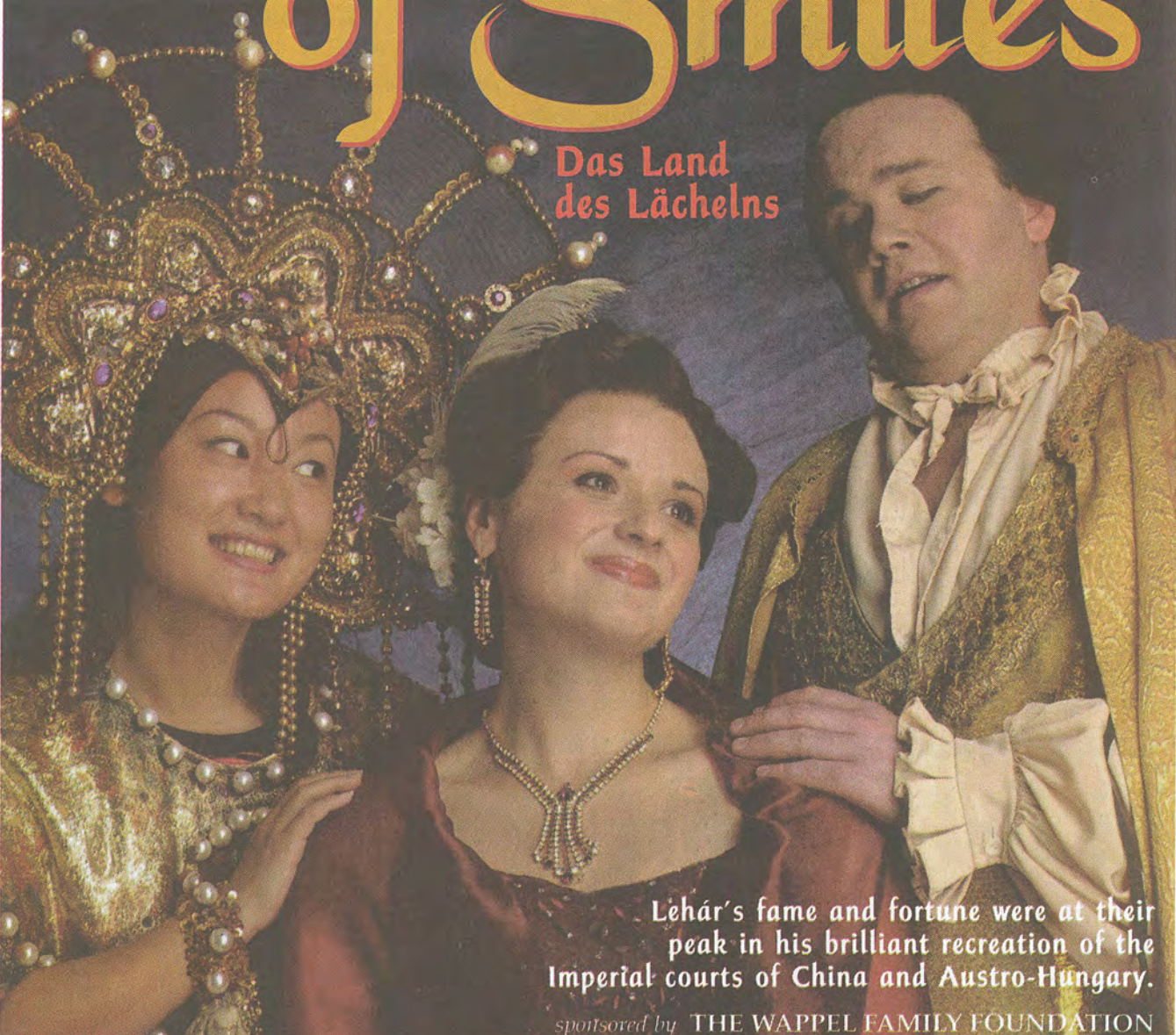
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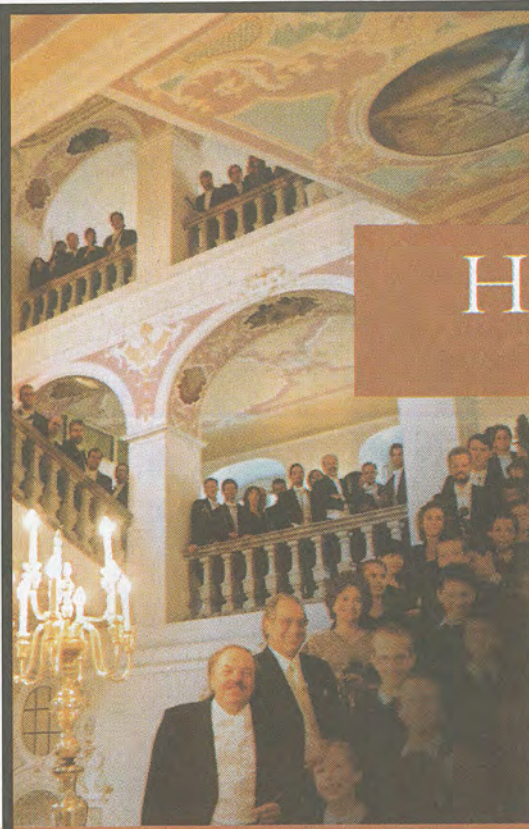
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COVER STORY: INDIVIDUAL Oscar Peterson

in conversation with Jim Galloway



PHOTO: DON VICKERY

Oscar Peterson will be guest of honour and President's Award recipient during the 3rd Annual Gala Dinner, hosted by Nancy Wilson, at the upcoming IAJE conference in Toronto in early January. This interview with Oscar Peterson took place in the relaxed atmosphere of his home in Mississauga, November 19 2002.

J: I hardly know where to begin Oscar, because I doubt if there's a Canadian in the arts who's received more honours, more decorations, more awards than you have. So that made me wonder, when did you first realise that you were special? There must have been a moment, there must have been some time when you said I've got something here...

O: I think when my piano teacher said to me one day - "You know, I'm just giving you some little things I think you're going to need, but you won't need that much help, because I think you know where you want to go." And I think then it started to dawn on me that maybe I had something to say.

J: Knowing where you were going, where do you think jazz is going as a music?

O: I hope it's going to continue to develop, without being outlandish. That's the one fear I have. Because I have experienced this - people that have come into the jazz medium and, whether it's an ego trip, or what, they figure they're going to take it out in a different direction, and many times it's so far afield from the original concept, that I have a fear of it dying..... No one has the right to say they're taking jazz in one specific direction. They're not heavy enough to do that. I don't believe that Ellington ever thought that way. He was a contributor, he thought he was a contributor. And

that's the way I feel; I like to be a contributor, to its longevity, hopefully.

J: *There's a lot of music out there today, Oscar, that I have trouble calling Jazz. I tend to think of it as contemporary creative music, but I don't really think it has the elements that for me are jazz.*

O: No, that's the unfortunate part of it. You know, you get into the area of people that don't have the musical credentials and background to really do something worthy jazzwise. And so they start taking it in another direction, or so they try. You can't take jazz in another direction, you can only give - inject your own personality into it, that's as far as you can go. Dizzy was another contributor. Dizzy had a certain idea of how he would play; he didn't think that he encompassed the whole jazz scene. That's the problem with ego, it's an ego trip, isn't it, when someone says, I'm changing the face of jazz. You know I've heard a lot of people that might think that way. They're not going to change my belief in what I think jazz should be. I think it's predicated on respect of what has gone before you ... When I sit down to play I think of everybody from Fats Waller, or Hank Jones, right back to Cripple Clarence Lofton if you want, and I have respect for that, and I will always have that respect.

J: *Do you have any goals that you're still striving for?*

O: Perfection (laughs)... That still hangs over the whole thing...

J: *All the time... and you hope you never reach it..?*

O: Well, no, I'd like to reach it. I know I won't, but...

J: *Then there's no place to go...*

O: People always seem to think I want to have a big band at some point. I don't. I like the small group format, it's very personal, you know, it's very close, and very warm and inspiring, and I think the transmission is quicker in a small group than it is in a big band, emotionally speaking.

J: *I find that too - and the things you have done with the trio, well there's a magic in the air...*

O: We had a unanimous growth together. A lot of work went into that... not all mine. Herbie (Ellis) and Ray (Brown), Ray and Ed (Thigpen), they'd practise time, playing time for me, and Ray had

a thing where he'd say "let's turn up the steam." And they had some kind of a signal going, they'd say, lets do this for him now, let's do that for him. That's the beauty of jazz. ... I started off classical, you know, and I'm not putting down classical music, but it's a different emotion for me, it's a totally different emotion for me, because it's a different transmission of the music that I'm looking at in front of me, whereas the jazz end of it is my guts speaking, so to speak...

J: *You're interpreting something, but in jazz you're actually making it...*

O: You're making it happen with that particular tune at that particular moment.....I have a thing we did for Norman (Granz), with Milt (Jackson), Grady (Tate), Ray and myself. It's called "Aint But a Few Left", I think, something like that - how prophetic that is! And there's a thing on there. Norman loved the blues, and he said, "Play some blues for me, you know, don't get out there and kibitz around too much, play some blues for us, whatever you do, however you feel, you start." And I said okay; so we went into the blues thing, and, it's my favourite recording. It's my favourite recording of Bags (Milt), it's my favourite recording of Grady, it's my favourite recording of Ray, and I think it's the best solo I ever played in my whole jazz history.

Roy Eldridge had come down just to hang out and he was in the control room with Norman, so when it was over, Norman said, "I had to collar Roy; he was sitting there, he had his horn, and he said, 'I want a piece of this, I got to have some of this', and I said, you can't go out there!" (laughing). It was incredible, Roy got so excited at the groove we had going, he said, "No, got to have some, I don't care about the recording, I'm going out there", and Norman said, "No you're not!" and he grabbed him... but I think you can feel that emotion in that recording.

J: *I've got to get my hands on that one.*

J: *Is there anything you're intolerant of now, that gets to you?*

O: Yeah, I don't like to get into this... I'm intolerant about what they call music today, I think it's an insult, best I can say, I don't

want to get into any personalities. It's putrid, I'm sorry, it's putrid. I like to see people get along, get ahead in the world, but because somebody has a nice voice, it doesn't mean they should make an album right away, with no experience with accompaniment or with a group; and all of a sudden, there they are, getting albums put in the windows of record stores in New York and everywhere else, and then I hear some of those so-called groups...that always amazes me, I have to say this, Jim, what happened that people stopped taking responsibility for the group by saying, this is the Oscar Peterson Trio, or the Jim Galloway Quartet, - why has it got to be The Naked Dead, or some such thing....nobody wants to be named!...It's true! What is that? Are they worried about assassination or something? What is it? I hate that!

J: *Well, maybe we're back to this whole business of identity and that's what's lacking.*

O: Yeah true; but it's pitiful, you know; not only is it pitiful, it's aggressive. I take aversion to it because I turn on the television to watch a show and I got to listen to this junk in between an interview or segments of a detective story or something. I hate this!

J: *I know. Important to me, what's crushing too, is that now CBC are doing it underneath news items, and I'm thinking, what on earth is this coming to! Do I have to listen to dinga-dinga-dinga when someone's telling me some news?*

O: I'm a big critic to all of that stuff myself, because, I won't call any names, there's a station that has news, and it has a theme for the news, it's got to be the worst music that I've ever heard written. Listen to the 6 o'clock theme on CTV; that's childish! When I think of the things that...when you listen to CBS news with Dan Rather, it has a theme, right away you know it's CBS, you know. Some of this other music... or they turn on a sequencer and it's dgdgdgdgdgdgdg (imitates sequencer), you know, and I say to myself, I've got all kinds of instruments here that'll do that; and I never use them. I never use a sequencer. 'Cause a sequencer is not a player, it's not a human being.

J: *Do you see this as a general downswing in public taste?*

O: Oh yeah, definitely; they accept it.

J: Yeah well, or course. But if the powers that be strive for the lowest common denominator then that's what's going to happen.

O: That's what is happening.

J: Is it hard to be optimistic about the future?

O: I'm a believer there, because of one thing - individuality. There's always someone out there that says, no, I'm not going to do it that way.

J: That's very interesting; because you know, quite apart from what we're doing just now, I've already been writing my regular piece for the magazine and it starts off saying:- "You know what I miss? Individuality."

O: (laughs) J: (laughs)

O: OK I won't say any more...

J: If it's not there, it withers.

O: Because it's been cloaked under what people like to call new talent. Because they think it's new talent, it doesn't mean to say it's individuality. Today it only means they're making a louder sound, and more money. But I'm proud about several things, I'm proud that I can, thank God, still walk out on the stage, and have people not only applaud, but stand up and cheer... and it's not my own personal ego, it's because of the music. That's the way I look at it. It's not me, and they're not just cheering because it's a Bosendorfer piano; they're cheering because it's the medium, it's the music they anticipate hearing. And I'm proud of that, I am. Jazz is not forgotten.

J: Another thing... technique is technique and you have such a command of the instrument, but one of the things that I really love about what you do is the wonderful talent you have for accompaniment. You can back a singer like nobody else. And you have this wonderful ability to know when to use the chops and when to leave spaces...

O: Do you want to know who my teacher was? It was Hank Jones.

J: It was Hank, OK.

O: Because the way the Jazz At The Phil things would work, the horns would have the first set, there'd be an intermission, and then various small groups - Gene Krupa's group, or whoever, my trio and so on, and the closing of the show would be Ella - and I'd

sit in the wings - and Hank would be right there, playing for Fitz (Ella). and I'd soak up whatever I could, 'cause, he taught me everything I know about it.

J: Which is a lot...

O: I unequivocally call him for that. I learned from Hank Jones. I'm not ashamed to say that, I'm proud to say it. I only did what I learned, it's that simple. That worked for Hank, and I said to myself, that's a good platform to work on, maybe it'll work for me, and that's what I did. Other than that, you don't have to copy...

J: No!...

O: It's a matter of influence, to me there's a difference...

J: You pick up influences...

O: Influences.... you soak them up, and it comes out with your personality on it.

J: Sure, that's what it's all about...

O: I think so...

J: You know, there's not one of us who doesn't owe something - hasn't been influenced by what went on before us and I don't care who it is... there's a little bit of Armstrong, or Lester, or Webster, it's there, it's got to be.

O: I used to insert at various times in my solos some of that - I call it doodling - that Pres would do,

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Mar. 13	Ian Parker, pianist
Mar. 18	Andreas Haefliger, pianist
Mar. 27	Orion Quartet
Apr. 1	Louise Bessette, pianist
Apr. 10	Tokyo Quartet

T.O. MUSICAL DIARY

by Colin Eatock

Much ink is spilled annually on the Toronto Symphony Orchestra, the Canadian Opera Company and several other big music presenters in this city. But there's another concert milieu in Toronto, one that's a little further down the food chain and that often goes unnoticed in the daily press. These concerts – usually unglamorous affairs, given in churches and modest halls around town by local musicians – seemed to be particularly abundant in mid-November. So I decided to spend a weekend finding out what they have to offer. (None of these events, by the way, had a ticket price of more than \$20.)

November 15, 2002: I arrive at the cozy little Heliconian Club in Yorkville to find a capacity audience for soprano Jean Edwards, violinist Elizabeth Macmillan and pianist Brahm Goldhamer. The concert features the kind of varied programme that's pretty much extinct in more prominent venues these days: officially, it's an art-song recital, including works by Handel, Schubert and R. Strauss – but folk-song and opera are also represented, with a movement from a Bach violin sonata thrown in for good measure.

Edwards has a youthful voice, with a bright upper range and a fragile quality well suited to a small hall such as Heliconian. The audience is clearly drawn in by the concert's intimacy – there's a strong sense of

community in the room. "I don't know about you, but I'm having a wonderful time," says the singer to her listeners at one point. And they are indeed having a wonderful time – the recital concludes with an enthusiastic standing ovation. A few people buy tapes or CDs of Edwards and Goldhamer, available at the back of the hall.

November 16, 2002: The spacious Church of the Holy Trinity, next to the Eaton Centre, feels extra spacious with just 40 audience members, who have come out to hear the Riverdale Ensemble. Perhaps the meaty all-Brahms programme has discouraged some people – or is it the centimetre of snow that fell in the afternoon?

The performances are thoroughly professional: Joyce Lai's reading of Brahms' Violin Sonata No. 1, with pianist Ellen Meyer, is accomplished music-making; as is the Trio in A Minor, featuring Meyer, clarinetist Stephen Fox and cellist Laura Jones. But, alas, what is supposed to be the crowning event of the evening – the Serenade No. 1 in D, played in Brahms' original scoring for nine instruments – falls victim to the boomy acoustic of Holy Trinity, which pretty much swallows the piece whole. The small audience seems unable to muster the level of applause these brave musicians deserve, and few seem interested in the group's CD.

November 17: About 80 people, myself included, brave the winter weather to make their way to St. George the Martyr Church, for Baroque Music Beside the Grange. The programme is quite unusual – it's rare enough to hear one baryton, let alone a pair on the same concert. But Jeremy Brooker and Roland Hutchinson have brought two of these strange beasts – a cross between a bowed viol and a plucked zither – to town to make delicate, baroque sounds with harpsichordist Paul Jenkins and viola d'amorist (or is it violist d'amore?) Thomas Georgi.

Like many in the Early Music movement, these are very dedicated musicians, and their love of their instruments shows in every note they play. Unfortunately, tuning is a problem throughout the concert: Brooker remarks, during one of several tuning breaks, that there are enough strings on the instruments on stage for more than ten string quartets.

Once again, there are CDs for sale – about half a dozen recordings of these performers, plus Baroque Music Beside the Grange bags, mugs and t-shirts. But at the end of the concert, what most interests listeners is the chance to go to the stage and have a closer look at these remarkable instruments.

There are many more such chamber presenters in Toronto, not to mention a clutch of fine choirs and smaller professional orchestras. The musical quality of these groups varies, to be sure; and some are doing fine while others are struggling to find their niche. Those classical music fans who seem to limit their movements to marching back and forth between Roy Thomson and the Hummingbird (not WholeNote readers, of course!) would do well to look to the left and right.

Colin Eatock (eatock@thewholenote.com) is a Toronto-based composer who frequently writes about music for The Globe and Mail, and for other publications.

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QUODLIBET

by Allan Pulker

Welcome to the seventy-fourth issue of *The WholeNote* (Well, the first fifteen were called "Pulse", but it's the same publication.)

HANDEL REIGNS

This being the December/January issue, there are plenty of performances of Handel's *Messiah* to be found in it, as the love affair with this great work continues well into the third century after its composition. If there is a reason for this it is the work's accessibility; it is music that touches the listener in a most extraordinary and personal way, as if it was written especially for each person who hears it.

As such it can provide an entry point to classical music for the young or the uninitiated, anyone who has not yet acquired the taste. For many people it retains a special status as a milestone in their musical education. If you're considering taking advantage of the TSO's special offer to *WholeNote* readers (on page 2) consider giving the free *Messiah* ticket to someone for whom the experience could be, literally, the gift of a lifetime. (There is a "Quick Pick" guide to all our listed performances of the *Messiah* at the end of this column.)

IAJE

Early in January thousands of delegates to the 30th annual conference of the IAJE (International Association for Jazz Education) will be in Toronto, the first time they have taken their deliberations outside the United States. They can be assured of a welcome warmer than the weather!

And while on the subject of musical education, with this issue we are launching a new section (*Education Front*, page 30). For all of us the future has to be now in order to keep our art alive.

OUR READERS' DEEDS

I recently met by chance, at a concert, the chair of the board of one of the dozens of small concert series that are the glue of our city's musical culture. She told me that most of their audience, according to research done at its concerts, finds out about their concerts through *The WholeNote*. "Quite simply, we could not be doing what we are doing without *The WholeNote*," she said. The reality, of course, is they could not be doing what they are doing without *WholeNote*'s readers, who are not only reading the magazine but also using it for what it was designed to do - to guide them to live music.

With this issue we are crossing a new threshold - more than thirty thou-

sand copies of the issue will be distributed, almost all of them to regular readers. So, in the same spirit as I started by urging you to introduce someone to Handel, I urge you to introduce *The WholeNote* to somebody who doesn't know about us yet. I know there are

still plenty of interested people out there who have not yet become users of our magazine. (And if you can't find a spare copy of the magazine around, send them to our website at www.thewholenote.com!)

HANDEL'S MESSIAH: QUICK PICKS

For details consult the concert listings commencing on page 31

Sunday December 01

- 2:30: Calyx Concerts. *Excerpts*

Friday December 06

- 7:30: Elmer Iseler Singers. *Handel: Messiah*.

Saturday December 07

- 7:30: Arcady Ensemble. *Handel: Messiah*.

Wednesday December 11

- 8:00: Toronto Choral Society.

Handel: Messiah (Part 1).

Friday December 13

- 8:00: Markham Theatre for Performing Arts. *Handel: Messiah*. Elmer Iseler Singers

Messiah (Christmas Portion)

Sunday December 15

- 3:00: Mississauga Choral Society.

Monday December 16

- 7:30: St. James' Cathedral Choir of Men and Boys/Cathedral Pilgrim Singers.

Messiah (Christmas Portion)

Tuesday December 17

- 8:00: St. Clement's Church. *Trillium Brass Quintet & Thomas Fitches, organ. Excerpts*

Wednesday December 18

- 8:00: Tafelmusik Baroque Orchestra.

- 8:00: Toronto Symphony Orchestra/Toronto Mendelssohn Choir.

Thursday December 19

- 8:00: Tafelmusik Baroque Orchestra.

- 8:00: Toronto Symphony Orchestra/Toronto Mendelssohn Choir.

Friday December 20

- 8:00: Tafelmusik Baroque Orchestra.

Saturday December 21

- 7:00: Toronto Symphony Orchestra/Toronto Mendelssohn Choir.

- 8:00: Tafelmusik Baroque Orchestra.

Sunday December 22

- 2:00: Tafelmusik Baroque Orchestra.

Sing Along Messiah.

- 3:00: Toronto Symphony Orchestra/Toronto Mendelssohn Choir.

FURTHER AFIELD:

Saturday December 07

- 7:30: Milton Choristers. Choruses & arias.

- 7:30: Mohawk College Singers. *Messiah*.

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Saturday December 14

- 8:00: Elora Festival Singers.

A Village Messiah.

Monday December 16

- 7:30: Brott Autumn Music Festival 2002.

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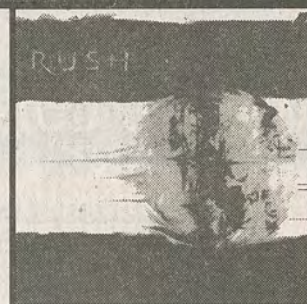
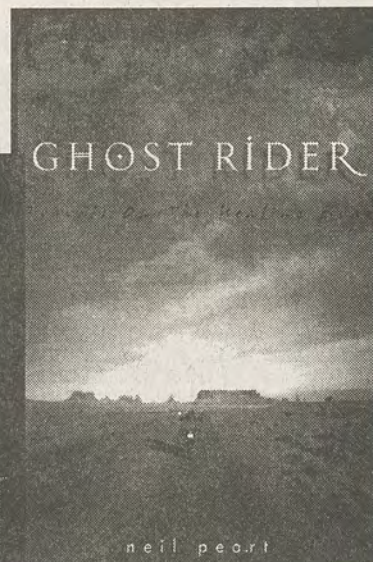
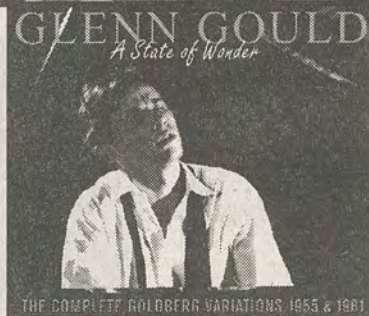
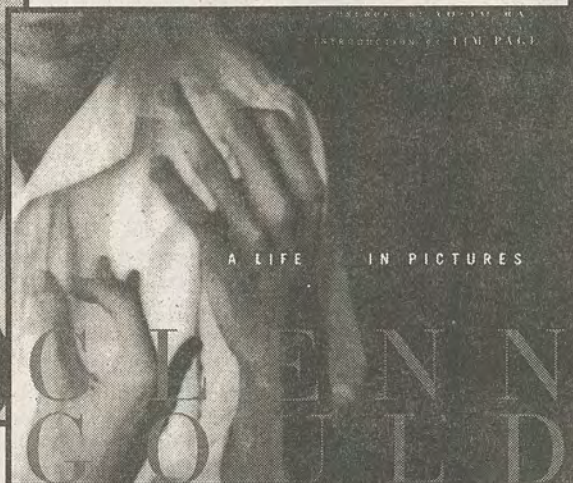
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EARLY MUSIC

by Frank Nakashima

Toronto's "other" baroque orchestra, the **Aradia Ensemble**, will be releasing their second CD of Christmas Motets by Marc Antoine Charpentier (Dec 7), the climax of a three-year project. On this occasion, they will perform Charpentier's Te Deum, the Messe de minuit, and the noels upon which the mass is based. In January, Aradia will be back in the studio to make their 10th recording with the Aradia Chamber Choir.

Another good reason to consider going to church: **Musicians In Ordinary** have recreated an Advent vespers service from 1630s Venice (Dec 8) - A Venetian Vespers for the Blessed Virgin. Hallie Fishel (soprano) and John Edwards (theorbo) are joined by Christopher Verrette and Cristina Zacharias (Renaissance violins), a plainchant choir; vocal soloists and others (did I mention the clergy?).

Heinrich Schütz's "Christmas Story" is a delightful jewel of the early Baroque (**Toronto Consort**, Dec 13 and 14), with voices, recorders, cornetti, sackbuts, violins, viola da gamba and keyboards. The program is rounded out by spect-

acular double-choir Christmas music by Gabrieli, Praetorius and Schein. With the kind of resources required, it's a wonder that repertoire like this gets performed at all.

Interesting to note, this year's **TSO/Toronto Mendelssohn Choir** performances of Handel's Messiah (Dec 18, 19, 21, 22), feature vocal soloists (Meredith Hall, Catherine Robbin, Benjamin Butterfield, and Nathaniel Watson) who all previously featured in Tafelmusik's annual event. Featured soloists for the **Tafelmusik Baroque Orchestra** performances this year (Dec 18, 19, 20, 21) are Ann Monoyios, Brian Asawa, Charles Daniels, and Locky Chung. Both presentations happen frequently. Go to both and compare.

And what better way to celebrate this season than to sing joyfully together? The thrill and sheer joy of singing along in a choir of almost 2,000 is worth much more than the \$25 you will spend for the Sing-Along Messiah (Dec 22) with the Tafelmusik Chamber Choir and Orchestra, led by a feisty Maestro Handel (the inimitable Ivars Taurins in disguise).

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Tafelmusik Baroque Orchestra

Sünde and Vivaldi's Stabat Mater. (Jan 8-12). Also on the program is a Telemann Suite for two oboes and strings, Vivaldi's Concerto for two cellos in G minor, and a "new" Bach concerto transcribed by Music Director Jeanne Lamont and

Saint Nicholas, fourth-century Bishop of Myra in Asia Minor, was widely venerated during the Middle Ages as a miracle-worker and generous patron of the poor. We know him today as Santa Claus.

Sine Nomine Ensemble for Medieval Music's "In Praise of Saint Nicholas" (Dec 20) presents a variety of music in honour of Nicholas, including popular songs, sacred pieces, and a liturgical drama from the Fleury Playbook, to provide a fascinating view of the medieval legend of this much-loved figure.

Rising Québec contralto Marie-Nicole Lemieux (first prize in the Queen Elisabeth of Belgium International Music Competition) makes her Tafelmusik debut singing Bach's cantata Widerstehe doch der

premiered by oboe d'amore soloist John Abberger.

"The Nordic Baroque" (Baroque Music Beside the Grange, January 12) is a unique slice of musical life from 18th-century Scandinavia, with solo and trio sonatas by Sweden's Johan Roman, Denmark's Morton Raehs, G.P. Telemann, and anonymous duets from Norway discovered as recently as last summer when BMBG researchers took a trip to Oslo. Their Norwegian colleague, Hans Olav Gorset (traverso & recorder) joins Alison Melville (traverso & recorder), Mary-Katherine Finch (cello) and Borys Medicky (harpichord).

A statement in the CBC's OnStage at Glenn Gould 2002/2003 calendar, that Jan 23 will be



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"the first ever performance of **Red Priest** in Canada" is half wrong anyway. The fabulous virtuoso recorder player Piers Adams gave a recital at St. Paul's Anglican Church in Toronto in 1996, accompanied by Red Priest harpsichordist Howard Beach. (Julia Bishop, violin and Angela East, cello make up the other half of the quartet.) My friend, George Vona, who presented the 1996 concert, commented that he has never heard anyone play *any* instrument the way Adams does. Named for Vivaldi, this British ensemble redefines the art of period performance. This is your chance to hear them 'live' with Canadian soprano Suzie LeBlanc.

The Toronto Early Music

Centre presents "Musically Speaking," a series of free one-hour enlightening programs of historical performance at the Church of the Holy Trinity, near the Eaton Centre. Next, January 12, the ensemble **Musick's Hand-maid** - Janet Scott (harpsichord) with Valerie Sylvester (violin), Sheila Smyth (violin) and Laura Jones (gamba), and guest artist Joëlle Morton (gamba) - reveals the magnificence of 17th and 18th century French music.

Frank T. Nakashima
(franknak@interlog.com) is the President of the Toronto Early Music Centre, a non-profit charitable organization which promotes the appreciation of historically-informed performances of early music.

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CHORAL SCENE

by Larry Beckwith

The holiday season calendar, filled to overflowing with a wide variety of choral activity, is upon us. May I begin by wishing all WholeNote readers a season filled with joy and meaning. And may I continue by offering some suggestions for concerts based on what you're looking for in a holiday concert.

For those interested in historical perspective and unusual seasonal fare: Dec 6, the **Exultate Chamber Singers** present the music of John Joubert, Giles Swayne and others in a concert entitled "Veni" on Dec 6. Two nights later, the **Musicians in Ordinary** recreate a Venetian Vespers service, complete with Renaissance violins and plainchant choir. The **Toronto Consort** presents a complete performance of The Christmas Story by Heinrich Schutz Dec 13 and 14 and the **Sine Nomine** ensemble performs "In Praise of St. Nicholas", a program of Medieval readings and music in honour of the jolly saint Dec 20.

For those interested in a traditional large, massed choir Christmas celebration: Dec 1, The **Amadeus**



Noel Edison conducts Toronto Mendelssohn

Choir sings carols old and new and performs Britten's St. Nicholas with tenor Glyn Evans. The **Toronto Mendelssohn Choir** presents their annual Festival of Carols hosted by the omni-cheerful Richard Ouzounian on December 8. The Holiday Celebrations begin at the **Toronto Symphony** on December 10 as Erich Kunzel leads the **Mississauga Choral Society** through seasonal favourites ("giddy-up, giddy-up, giddy-up let's go!") and the Maple Leafs give way December 11 at the Air Canada Centre to what looks like a twisted recreation of The Sound

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Sunday, March 2, 2003 at 8pm

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Sunday, June 15, 2003 at 8pm

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Riverdale Youth Singers

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St. Paul's Church hosts the annual Toronto Star carol sing on December 14 with Santa Claus lookalike Giles Bryant charming everyone in sight with his impeccable comic timing and genial spirit. And the St. Michael's Choir School takes over Massey Hall for two nights in

the middle of the month for their annual Christmas Celebration.

For those interested in Children's and Youth Choirs: there's a concert almost every day for you, featuring locals like the **Oakville Children's Choir** (December 1), **Mississauga Children's Choir** (December 7), **Viva! Youth Singers** (an intriguing program also on December 7), the **Canadian Children's Opera Chorus** (December 14) and the **Bach Children's Chorus** (also December 14), the **Riverdale Youth Singers** (December 16) and the **Toronto Children's Chorus** (performing Ruth Watson Henderson's *The Last Straw* on December 21). You can also hear touring children's choirs like the famed **Vienna Boys** (December 3) and the **Boys Choir of Harlem** (December 15).

For those interested in familiar Christmas repertoire performed by large or chamber choirs: the **Toronto Camerata** performs Britten's *A Boy was Born* on December 1. **Pax Christi Chorale** performs Poulenc's *Gloria* (with the brilliant soprano Natalie Paulin) on December 7 and 8. December 8 also sees the **Toronto Classical Singers** presenting highlights from Bach's *Christmas Oratorio*. The **Bell'Arte Singers** mix standard Christmas fare with Canadian carol arrangements on December 14 and **Voices** performs Charpentier's *Messe de Minuit* the same night. Speaking of Charpentier: The **Aradia Ensemble** performs the *Te Deum* and *Messe de Minuit* on December 7 with instrumental "noels".

And finally, for those interested in Handel's *Messiah*: there are many performances and, as usual, many different styles of performance. There are chamber choirs (Tafelmusik, Elmer Iseler Singers), larger choirs (Toronto Choral Society, Toronto Mendelssohn Choir, Mississauga Choral Society) and visiting choirs (Arkady), though unfortunately Les Violons du Roi's Bernard Labadie is conspicuous by his absence. Check the WholeNote

Messiah calendar (on page 10) for one that strikes your fancy.

Or if you want it all, why not follow the **Choirs of St. James' Cathedral** around all month? They present an Advent Carol Service on December 1, participate in the LOFT fundraising concert the next night with Richard Margison, are part of the Toronto Star Sing on December 14, sing *Messiah* on December 16 and are presumably singing multiple services each Sunday. There has been much excitement at St. James' since Matthew Larkin - one of Canada's experts in working with Men and Boys' church choirs - came on board in September. Together with Director of Music Christopher Dawes, Larkin seems to be ushering in a new golden age of music at the corner of King and Church.

It's a great time of year to sing. Everyone seems to be a little more receptive to hearing about peace, joy and hope, to really believing that the future is open. So we lift up our voices and trust that the sound is travelling somewhere and, somehow, is making the world, our little world here in Toronto, at this particular time, near the end of the year 2002, a slightly more beautiful place, if only for a short while.

2002 DECEMBER EVENTS

Elmer Iseler Singers

Lydia Adams, Conductor

2180 Bayview Avenue, Toronto, Ontario M4N 3K7

Friday, December 6, 7:30 p.m.

HANDEL'S *Messiah*

St. James' Cathedral, King & Church Streets

Soloists: **Jennie Such**, Soprano; **Daniel Taylor**, Counter Tenor; **Colin Ainsworth**, Tenor; **Russell Braun**, Baritone.

— With Orchestra —

Sunday, December 8 from 2 to 5 p.m.

Sherry & Shortbread



A repeat of our highly popular Christmas event will be held on Sunday, December 8 between 2 and

5 p.m. Invite your friends to come and relax in the gracious atmosphere of the Albany Club, 91 King St. East, and enjoy superb Christmas music and refreshments. This year you can even bid on a chance to sing with the choir! Admission is \$75.00 per person to support the work of Lydia Adams with the choir. An appropriate income tax receipt will be issued.

Wednesday, December 18, 7:30 p.m.



Sounds of the Season

St. James' Cathedral, King & Church Streets

A Christmas Celebration based on the development of arrangements by ten Canadian composers using the Gregorian Theme *Piae Cantiones*.

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Metropolitan United Church

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HEAR & NOW

(NEW MUSIC)

by Paul Steenhuisen

Following the attractively hectic November concert schedule, Toronto's new music activity declines in quantity for December/January, perhaps due to the fact that someone named Carol has so many door-to-door singing performances prior to Xmas. Regardless, and consumer culture aside, art music persists, and there are performances to attend.

We have played this show everywhere except underwater. Tallulah Bankhead.

On December 5, Juliet Palmer and princess productions begin a four-day run of *Cypress*, and *Flotsam & Jetsam* at the Artword Theatre. *Flotsam & Jetsam* is a new dance-opera conceived and composed by Palmer, co-directed by choreographer Bill James, and with video by Nick de Pencier, all performed by a trio of dancer, mezzo-soprano and pianist. Palmer writes that in the 1920's, her "grandmother played piano for silent films in the tiny New Zealand town of Takaka. Weaving together her grandmother's memories with the underwater world of Australian silent film star Annette Kellerman, the work incorporates underwater images alongside rare footage from *Venus of the South Seas* (1924). Costumes made of metal, plastic tubing and industrial felt transform the performers into high-tech mermaids, while the lighting structure evokes a high-diving aquarium". *Cypress*, on the other hand, is dance driven. The initial inspiration was from a dream about the Chinese legend of the *Three Friends* - bamboo, plum trees and cypress. They don't die; they remain constant and blossom before the spring comes. The cypress symbolizes longevity, a core aspect of friendship.

Counting is the religion of this generation, it is its hope and its salvation. Gertrude Stein
It's not the voting that's democracy, it's the counting. Tom Stoppard

While some post-modernists will argue that the 12-tone method and serialism were little more than the totalitarian fascination with counting to 12 (1 for each note in the scale), listeners will have the opportunity

to hear for themselves, when two of the USA's pioneers will be heard.

First up will be the late Stephan Wolpe, heard in New Music Concerts December 1 event featuring the Canadian premiere of *Enactments*. The heady trio of David Swan, Stephen Clarke, Marc Couroux will play pianos, while Fujiko Imajishi performs *Reconciliation* for solo violin, and the Accordes String Quartet will play *Within, above, beyond*, both by guest composer Geoffrey Palmer. At 7 PM, musicologist and Wolpe scholar Austin Clarkson will discuss Wolpe's work in *The Art of Action: Wolpe and the New York School of Musicians and Painters*. In this, the 100th anniversary of his birth, Wolpe's music is revisited, to explore the reflected spirit of Dada, the Bauhaus, abstract expressionism, and improvisational jazz - the most engaging artistic movements of wherever he happened to be in his life.

Next, the Argentinian-born Mario Davidovsky will travel north from NYC to appear as the featured guest composer at the University of Toronto's New Music Festival (January 21-25). Davidovsky will be featured in discussions such as "Time, Space, and Timbre" (where he outlines how his chamber music has been influenced by his experiences in the electronic studio of the 1960s), and at the symposium entitled "Musical Crossfades", moderated by Larry Lake (host of CBC's Two New Hours, and co-winner of the 2002 Friends of Canadian Music Award).

A variety of Davidovsky's pieces will be featured, including some of his *Synchronisms*, a set of 10 works for instruments and tape that were written over a 30-year period beginning in 1962. Recognized as significant works from the developmental period of American electronic music, it will be interesting to hear these works again, especially given changes in both aesthetics and technology.

Composer David Lang writes: "Just as people were starting to figure out what cool sounds were possible with electronics, it became clear that there was an inherent humanity problem. How to do a very human

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activity - make music - with machines? And how do these machine noises fit into the tradition of Western music? Mario's solution to this problem was unique and ingenious: he made the confrontation between human and machine both the subject and context of his work. It's



Davidovsky

Rapoport describes his work as a setting of 3 songs for mezzo soprano and string quartet, on the poetry of Barker Fairley - a poet, painter, German scholar, and one of the most distinguished figures in the history of the University of Toronto. The poems are

not that the human and the machine fight, but that a new object is created that presents these sounds in a way that is understood - in the context of classical music's idea of the heroic soloist."

"I was trying to invent an entirely new space out of both media," explains Davidovsky, "to extend traditional instruments with electronic sounds and to humanize electronic sounds with traditional instruments."

In addition to new works by rising and talented student composers, the U of T Festival will also present various faculty and alumni compositions, including Gary Kulesha's *Sixth Chamber Concerto*, Chan Ka Nin's *Par-çi, par-là* ("this way, that way"), and Alexander Rapoport's *Northscapes*, among others.

rhapsodies on various Canadian landscapes of various types. Chan Ka Nin's piece is "a social comment on the diversified cultures of Canada. The French title reflects the composer's interest in Quebec's heritage. On a personal level this work also reflects the composer's search for his own identity." Contact the University of Toronto Faculty of Music for further details and complete scheduling information.

I'll be back in February, with more new music content. In the meantime, remember that Santa Claus as we know him was a marketing device invented by the Coca-Cola Corporation.

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NEW MUSIC COALITION NEWS AMBITIOUS MARKETING INITIATIVE LAUNCHED!

ListMe for New Music

With the support of the Shared Initiatives Program developed by the Canada Council for the Arts, members of Toronto's New Music Coalition will officially launch **ListMe**, a new and ambitious audience development tool, on Monday, December 2, 2002. Look for the official **ListMe** website at www.listme.ca after that date.

Modelled after Montreal's very successful LaListe established in 1992, **ListMe** is a unique mailing list that will be shared amongst Toronto New Music presenters and organizations that have opted to belong to the **ListMe** collective. It has been designed for people who would like to be kept informed of New Music events, concerts and performances.

How ListMe Benefits the Public

It's FREE for the public to SUBSCRIBE and GET ON THE LIST! The public is invited to submit their names for inclusion on the **ListMe** database in order to be kept informed of the latest New Music events, concerts and performances. Everyone who subscribes will be asked what type of music events they are particularly interested in (i.e. new music, live electronic, classical, etc.). **ListMe** subscribers will receive announcements by mail and/or e-mail based on their selected interests.

Other subscription advantages include: one free concert chosen from amongst the current **ListMe** organizations, TWO-FOR-ONE admission to the Art Gallery of Ontario (Tues-Thurs, not including special exhibitions, valid through May 29, 2003), a 15% discount on Canadian composer CDs in the New Music section at Sam The Record Man and the possibility of winning a collection of Canadian New Music CDs if registered before March 1, 2003.

CONTINUES ON PAGE 20

ENSEMBLE NOIR

Music that knows no boundaries

Artistic Director, Bongani Ndodana

The Diversity Project

February 24 - March 2, 2003. Music Gallery at 197 John St.

During African Heritage Month in February 2003, Ensemble Noir will once again launch The Diversity Project. The concerts and workshops presented in the series celebrate diversity, with an emphasis on the music of Africa and Diaspora. This is Ensemble Noir's core programming for African Heritage Month and includes residencies by distinguished international artists including special guest composer AKIN EUBA (Nigeria). Other artists and ensembles include ERGO PROJECTS & BARBARA CROALL (Canada); composer ALICE HO (Canada); soprano DAWN PADMORE (Liberia); PAUL BEAUSCAGNE (Canada). Exciting music, embracing diversity.

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March 6, 2003 Glenn Gould Studio, CBC Centre, 250 Front Street West

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The Soldier's Tale

January 27, 2003. Music Gallery at 197 John St.

Igor Stravinsky wrote *L'histoire du soldat* in exile at the outbreak of World War I in 1918. The work is influenced by jazz and ragtime and also reflects the disillusionment felt by many in that time. This concert also features a new work by Bongani Ndodana commemorating the life of anti-apartheid activist Steven Biko.

IGOR STRAVINSKY: *L'histoire du soldat* (The Soldier's Tale)
CLAUDE VIVIER: *Pièce pour violon et clarinet*
BONGANI NDODANA: *Biko Memorial*

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Winona Zelenka cello
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Stephen Tam flute
Max Christie clarinet
Peter Stoll clarinet
Angela Park piano
Lydia Wong piano

Jan 21

Concert: Off the Walls 1 (12p)
Composer's Forum: Mario Davidovsky (7p)

Jan 22

Concert: Off the Walls 2 (12p)
Concert: Gen nXt (8p)
Concert: "Drumming" by Steve Reich (11p)

Jan 23

Concert: Synchronisms by Davidovsky (8p)

Jan 24

Concert: House Music (8p)

Jan 25

Symposium: 4 generations of composers discuss the influence of technology on music composition.
Panel: Mario Davidovsky, Gustav Ciamaga, Omar Daniel, Kristi Allik, Andrew Staniland, Larry Lake (moderator). (2p)
Concert: Rewind/Fast Forward (8p)

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ListMe, continued from page 18

The ListMe website - listme.ca - offers an interactive calendar of New Music events in Toronto with detailed information on venues and upcoming events including descriptions, maps, prices, box office numbers, biographies, photographs and links to performer and presenter websites as well as a link with LaListe in Montreal.

How ListMe Benefits Member Organizations:

ListMe offers an opportunity to raise the profile of Toronto's New Music community, resulting in a greater awareness of the contemporary music scene in Toronto and its many diverse efforts. Through pooling resources, and day-to-day updating of the database, ListMe aims to expand the new music audience base.

The inaugural members of the ListMe collective are Arraymusic, Continuum Contemporary Music, Ensemble Noir, Evergreen Club contemporary gamelan, Hannaford Silver Street Band, Music Gallery, Music Toronto and New Music Concerts. Each organization will have access to the collective list and be able to tailor it to its specific needs for specific concerts as subscribers will have indicated which types of music and events they are particularly interested in.

How to Subscribe to ListMe:

Subscribing to ListMe is FREE. Registration forms are available at ListMe member concerts, online at www.listme.ca or by calling Planet Blue, the administrative office for ListMe, at 416-599-4545.

The ListMe collective gratefully thanks the following for their support: Canada Council for the Arts, Perkins Mailing List Services, Eye Weekly, Art Gallery of Ontario, Sam the Record Man and Unibroue Brewery.

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NEW MUSIC/OPERA composer2composer

INTERVIEW WITH JAMES ROLFE

NOVEMBER 2002

by Paul Steenhuisen

Having completed the acclaimed opera Beatrice Chancy, composer James Rolfe made the unusual decision of writing another one. Charlotte is based on the life story of Jewish-German painter Charlotte Salomon (born 1917), who painted her autobiography in an incredible sequence of 800 paintings, prior to her death at Auschwitz. One of the main ideas of the opera is how and why she came to paint her life story at such a young age, and with such insight. Queen of Puddings will present a workshop performance on December 20th, and the fully staged premiere will begin June 7, 2003 at the Harbourfront in Toronto.

As we are prone to doing, James Rolfe and I met and had a lengthy discussion on music, the difference being that this time a microphone was on, and his music was the focus.

STEENHUISEN: Over the past decade, you've written a great deal of vocal music. What is your attraction to the voice?

ROLFE: I like challenges. Contemporary art and culture has gone in a direction that has left the voice behind. Composers of our generation were taught techniques and attitudes which don't really lend themselves to the voice - singers can't nail rhythms or pitches in the same way a pianist can. There are limitations and constraints, and I've always liked working within limitations. Of course there is the timeworn cliché that the voice embodies human emotion and warmth. You can't really get around that, and it's something that modern ironic art and culture doesn't deal with very well. I want to deal with it. I want to surprise myself.

STEENHUISEN: Is your interest in singing also because of the narrative potential?

ROLFE: Not just narrative, but the actual sound of the words, and their imagery. It turns abstraction on its ear, and becomes a very messy and complicated thing, with many layers of meaning: the sound of the words themselves, their meaning, and the narrative behind them. I've always been attracted to simple means which can be layered until they add up to something quite complex, almost chaotic.

STEENHUISEN: Is that what led you to write an opera?

ROLFE: Yeah. I'm still shocked sometimes to find myself writing

opera, because it's not a medium I feel natural in, yet it's natural to tell stories, and to sing, and that's essentially what opera is.

STEENHUISEN: At the same time, it's 19th Century television, and the genre most susceptible to the hangover of elitism in music-making.

ROLFE: Sure. It takes a lot of money - you could see it that way. Along with that, there's a lot of weird institutional politics, and many fingers in the pie, but you could also say that about film. No one accuses film of being elitist.

STEENHUISEN: When you started writing your first opera, the above statement wasn't part of your thinking. Having written one, what made you decide to do it again?

ROLFE: (laughs) Good question. What I like about it is writing blindly from the beginning to the end, and arriving at a place much different from where you thought you would end up. It keeps things interesting. I like compositional situations where I start at the beginning and go moment by moment by moment, following primarily the logic of the moment, and seeing where I end up.

STEENHUISEN: But don't you know where the opera is going because of the story you're telling?

ROLFE: To some extent, but there are many ways of telling the same story. The process forces you to deal with problems you might otherwise avoid - things that have baggage. For example, in the case of *Charlotte*, at one point the story forced me to work with Beethoven's

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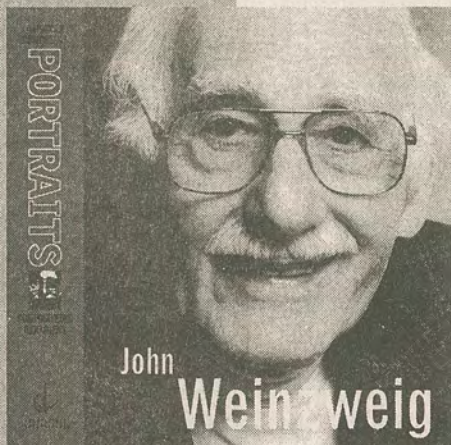
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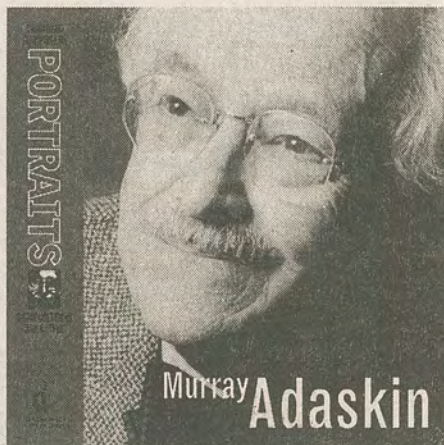
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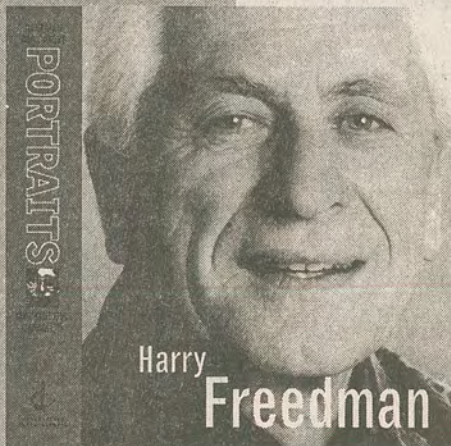
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Ode to Joy, which has been much used and abused. Opera forces you to confront and be accountable for the actions of the characters, to portray them vividly and not shy away from their blemishes. You can't cop out, you have to be the advocate of the characters, with compassion and accuracy, and say what has happened. I admire Mozart in this way, because he's able to portray different characters so truthfully. He subtly colours each character through technical means such as range, harmonic language, and ornamentation. It still sounds unquestionably like Mozart, but he is generous enough to allow his characters flesh and blood, and individuality.

STEENHUISEN: *While you like it that opera takes you outside of yourself and into new musical problems, I'm not certain that breaking new ground is at the forefront of your thinking.*

ROLFE: Ultimately, there's nothing new under the sun. A lot of pieces that sounded stylistically old have been put down, and I find that ridiculous. I'm currently very interested in the music of Kurt Weill, who suffered because of this. He wrote a lot of music that was accessible, and it was very well done. It's one thing to look at the newness of style, and another to look at the newness of what it's actually doing. Stravinsky is a good example of this – he changed suits many times in his career. *Beatrice Chancy* superficially sounds like a step backwards stylistically, compared to what I've written before, but it's new for me.

STEENHUISEN: *There are two perspectives – new to you, and new with reference to the body of music that exists. The former may be a way into the latter.*

ROLFE: It's a circular thing, not linear, especially now, because we have access to almost every period of music at once. It's difficult to define conservative and radical now, because they're less meaningful terms than they used to be. It used to be a clear-cut polemical divide – you're either with us or against us, à la George W. Bush, but that thinking isn't applicable when there are so many simultaneous perspectives.

STEENHUISEN: *What is convention in music?*

ROLFE: It's always been said that music is more conservative than other arts, and that change comes more slowly in music, but I think the word convention is key when thinking about that. Music is an art form that operates with conventions passed down

through oral history. Playing an instrument is taught verbally, with physical examples. The mechanism of teaching is by word of mouth, and there is a conservatism about that kind of tradition. Things will evolve more slowly as a result, or there may be more resistance to change, by the nature of the means of transmission. Ultimately, music comes from other music. There is also a stronger weight of convention because you're dealing with performers as well as composers.

Getting back to opera, singers have the largest set of constraints. You want to write things that will make them sound good, not like idiots. The attitude of the radicals would be, "We'll let the singers catch up with us", which is the same as Beethoven saying "What do I care about your lousy fiddle when the spirit takes me?" That is the modern attitude in music. The question is how you deal with the physical constraints of the performance medium, which forces you to deal with convention.

STEENHUISEN: *On the surface, your music is... I'll say more conservative than a decade ago, but underneath, it's actually much more subversive.*

ROLFE: I think the best example for me is Schubert. He was an incredibly revolutionary composer in the way that you're describing. On the surface he's conservative, because it's a clear form, very classically balanced, and with beautiful melodies, but he stretches his tonal structures over such a long period of time, and subtly does such weird things to the harmony that he actually undermines tonality earlier than he is given credit for. In a way,



he's the predecessor to both Wagner and Morton Feldman.

He's an example of a composer that is "acceptable", because everyone loves Schubert, there is always an attractive surface that is palatable to conservative listeners. It's beautiful music,

but underneath that, there's a formal strangeness and alienation about the material that is quite modern, quite beyond how it appears. Another composer who comes to mind is Bernstein. He's by no means my favourite composer, but I respect the fact that he wrote pieces that were appropriate to the occasion. *West Side Story* is a great musical, appropriate to its venue.

Kurt Weill also wrote music appropriate to Berlin in the 30's, and then changed his style to adapt to New York in the 40's. He was really lambasted for that. Virgil Thomson thought it was a criminal waste of talent, but I think Weill was a hero to do that. He doesn't care about the surface, the style in which it appears. He's secure enough as a composer and not afraid to adapt his language at the risk of seeming lower class. I think that behind all this there's an unspoken issue of class, one which we "highbrow, high-class" composers often pretend doesn't exist. It's simply a snob vs. slob issue, and I didn't become a composer to conform to other people's expectations of what I should write.

STEENHUISEN: *So why don't you call your operas "musicals"?*

ROLFE: I don't care if they're called musicals or operas. It's largely funding agencies, marketers, and producers who have the problem. In my mind, these distinctions are crippling for a creative artist. If they think they have to behave, and not do certain things, it's depressing.

STEENHUISEN: *An extension of this thinking is that you're as likely to quote Grandmaster Flash, Jimi Hendrix, or the Day-Glo Abortions as you are Bach or Beethoven.*

ROLFE: I tend to write music that comes from whatever's in my head. Currently, there are lots of nursery rhymes and kid's songs in my head. It's great having a little child around, because she brings in all sorts of unlikely music and books. Just as certain types of minimalism can be very complex, it's also the case with some of these "simple" songs.

STEENHUISEN: *How did this broad spectrum of music come to be absorbed into your music?*

ROLFE: It's taken me a long time to realize this, but I think being a composer is not about being consistent. In Western culture, there is the expectation of consistent behaviour, probably stemming from our religious roots. Christianity evolved through central control. There is no pope of music – Boulez probably wanted to be, but he failed, and a good thing, too. You have to really be stubborn to continue on as a composer. If it weren't a totally free field, to do what you see fit, I don't think I'd bother. But freedom is also a very difficult thing to deal with. I said that I like to work within constraints, but I like to choose those constraints, and not work within other people's constraints. In that sense, I'm a New World composer, as opposed to a European composer.

STEENHUISEN: *Much of what we've been talking about is in relation to other music, and how it's something with which you confront yourself compositionally. Where are you in that? We've defined the sources you absorb, but not the core.*

ROLFE: I guess what's coming across is that I'm a relativist. That can be a bit of a euphemism – moral relativism is something a lot of right-wing American commentators go nuts about, but yeah, I think everything is relative, and I'm relative to my environment. I don't just mean Canadian music now, I mean the whole past and present, of music and music across the world. There's an evolving web, and I'm situated somewhere in it. I might hear a new piece of music which will really alter my environment, or I might write a piece which does the same. I don't have a strong sense of needing a core, or needing a polemical viewpoint and firm aesthetic grounding. I don't have a fixed point of view, and I don't want one.

ON OPERA

by Christopher Hoile

December and January offer opera-lovers in Southern Ontario quite a varied bill of fare.

The greatest rarity is **Opera Ontario's** forthcoming production of Léo Delibes's "Lakmé". "Lakmé" is one of many operas more familiar to North American audiences from excerpts or recordings than from staged performances. Though it has been staged three times in Quebec and performed in 1994 by Toronto's Opera in Concert, the enterprising Opera Ontario production will become the first fully-staged production of the work in English Canada.

Léo Delibes (1836-1891) is best known for his exuberant scores for two ballets, "Sylvia" (1876) and the ever-popular "Coppélia" (1870). Among his 21 operas and operettas, "Lakmé" is the only one that continues to be revived. It premiered at the Opéra-Comique in Paris in 1883 and was soon in demand around the world. The libretto is based on the novel "Le Mariage de Loti" by Pierre Loti (1850-1923), a writer who travelled widely throughout the Near and Far East.

His later novel "Madame Chrysanthème" is the ultimate source for Puccini's "Madama Butterfly". Both works concern an Asian woman who transgresses the strictures of her society by falling in love with a Western man. In both the Asian woman fearing her beloved has left or will leave her commits suicide to end her grief and maintain her honour. Unlike Pinkerton in "Butterfly", the British officer Gerald in "Lakmé", though he vacillates, does not abandon his beloved and as she dies they both pledge eternal love.

Most people know the music of "Lakmé" through only two excerpts, the much-loved "Flower Duet" and the coloratura showpiece "The Bell Song". "The Flower Duet" has become even more popular in recent years when British Airways chose it as the theme song for a series of commercials. But these are only two of the score's numerous felicities.

The almost entirely Canadian cast stars Jane Archibald as Lakmé, Stuart Howe as her beloved Gerald, Anita Krause as her servant Mallika and

the sole non-Canadian, American bass Alfred Walker, as Nilakantha, a Brahmin priest and Lakmé's father. Quebecer Yannick Nézet-Séguin conducts.

"Lakmé" plays at Hamilton Place in Hamilton on January 25, 30 and February 1 and at the Centre in the Square in Kitchener on February 7. It will be sung in French with English surtitles. This is the third in Opera Ontario's series of Orientalist Operas that began with "Madama Butterfly" in 2000 and continued with Bizet's "Les Pêcheurs des perles" last year. We look forward to more such imaginative programming in the future.

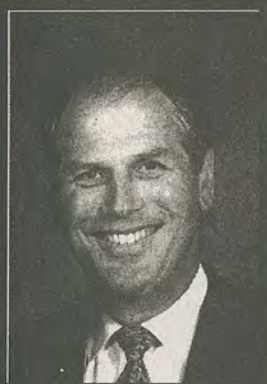


At Opera Ontario: Lakmé

December 27-January 4. Here the genders of Westerner and Asian are reversed, as it is the Chinese Prince Sou-Chong who falls in love with the Austrian countess Lisa. Marcel Van Neer takes on the daunting Tauber-role of Sou-Chong opposite the Lisa of Tamara Hummel. The operetta's most famous number, "Dein ist mein ganzes Herz" ("Yours is My Heart Alone"), is only one of its string of musical pearls.

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next two months. Having brought us rarities by Cavalli and Sartorio and chamber operas by Ullmann and Britten, the COC Ensemble turns again to Britten for "The Turn of the Screw" based on the enigmatic ghost story by Henry James. The COC has scored a major coup in signing Christopher Newton to direct, his first directing assignment since stepping down as Artistic Director of the Shaw Festival in September. With such a perfect match of director and subject matter it's little wonder that the entire run of December 3-8 has long been sold out.

For its winter season (January 25-February 9) the COC pairs Verdi's "Un ballo in maschera" ("A Masked Ball") with Janacek's "Jenufa". "Jenufa" returns in Nicholas Muni's acclaimed 1995 production starring British soprano Helen Field in the title role, Eva Urbanová as the haughty Kostelnicka and John Mac Master as Laca. "Ballo", restored to Verdi's original Swedish setting in a stunning period production from Dallas Opera, stars Mikhail Agafonov as Gustavus III, Timothy Noble as Anckarstroem and Zvetelina Vassileva as Amelia. Please consult the Music Theatre listings or visit the COC website at www.coc.ca for further information.

OPERA DVD WATCH

by Phil Ehrensfat

The DVD "project of the year" is unambiguously the Metropolitan Opera's superb production of Wagner's complete *Der Ring des Nibelungen*. James Levine conducts all four operas in this 7-disk set that runs a grand total of 15 hours and 32 minutes. Universal's remastering of the 1990-91 VHS is a showcase for the advantages of DVD: CD quality sound if you choose PCM stereo rather than compressed surround sound, and qualitatively superior resolution and colour.

My feet, eyes, and ears know the Met production intimately, since only standing room tickets were available when I attended their last Ring cycle. This is a dream gift for the opera enthusiast in your life: the whole set if your piggy bank is full, one title at a time if it's filling up.

The COC is already taking out full-page advertisements in Opera News announcing the three sets of the Ring cycle scheduled in 2006 as opening fare at its new home in the Four Seasons Centre. It's never too early to get prepared, and Universal's DVD set is the way to do it.

The audience at the Met's Ring cycle included numerous German-speak-

SPOTLIGHT ON MUSIC THEATRE

by Sarah B. Hood

Midwinter Mysteries, Magic and a Few Merry Men

BARDIC SONGS

Amy Freed's *The Beard of Avon* was born in 2001 at the Seattle Rep and has become one of the top ten most frequently produced plays in North America. It's a comic look at whether the man who wrote the plays attributed to Shakespeare could really have been that stay-at-home fellow from small town Avon. Isn't it more likely that he was a worldly-wise character with first-hand knowledge of Italy, a classical education and a grasp of many languages?

Many scholars suggest that Edward de Vere, 17th Earl of Oxford, was just such a man. But if he did pen the plays, why didn't he use his own name? Well, they claim, theatre wasn't really considered a nice pursuit for aristocrats in those days; hence the "beard", the signature of that modest chap who worked around the Globe to disguise the playwright's real identity. "It's certainly not music theatre," says the show's director David Storch, "but we do travel in the play to the world of the theatre, where people do

sometimes sing songs, in the course of the plays, or sometimes at the bar." Nonetheless CanStage has lined up some heavy-hitting musical talent for the show, which runs to December 15 at the St. Lawrence Centre; composer Leslie Arden contributes original songs, and Marek Norman provides musical direction.

SHERWOOD FOOLERY

Another English theatre stalwart is the Christmas panto, a fairy tale told with puns and slapstick for the youngest and a bit of gentle double-entendre and topical satire for the older viewers. Audience participation is mandatory, from hissing the villain to joining in the sing-alongs.

When Ross Petty encountered the genre back in the '80s, he was blown away. "I had no idea the form was out there," he says. "Participatory theatre is about the most exciting thing there is, especially when you have 1,500 people yelling back at you." Since 1996 Petty has been bringing an annual panto to the Elgin Theatre, and this year it's *Robin Hood*, which runs from December 3 to January 5. Petty himself delights in calling down the Boo Birds as the villain of the piece, so it's no surprise to hear that he'll be playing the Sheriff of Nottingham to Graham Abbey's Robin. (Abbey won a Dora for his inspired portrayal of "Prince Don Squeeze de Charming" in last year's *Snow White*.) Toronto music theatre veteran David Warrack is the musical director, while National Ballet star Rex Harrington makes his non-balletic debut, singing as well as dancing as the Wizard of Sherwood Forest. ("I think he's a bit nervous," confides Petty.) Those who enjoy the panto tradition may also want to check out *Stuff the Turkey* on December 7, and *Old Mother Hubbard* from December 20 to 22 in Brampton (see the Music Theatre listings for more details).

MUSIC TO CONJURE BY

When magician David Ben was creating his new show, *The Conjurer*, he decided to turn to a friend, composer John Lang for some help with the music. Lang, with Ahmed Hassan, composed the music for Robert Desrosiers' sensational *Blue Snake*. Ben, who usually uses a compilation of classical music selections, is delighted with the score that Lang is

creating for him. "The difference that makes for the pacing and lighting of effects is tremendous," he says. Lang's music accompanies such illusions as "An Aerial Suspension", based on a famous trick by the Father of Modern Magic, Jean-Eugène Robert-Houdin, and the "Thumb Tie", which Ben learned from a Japanese Master Magician in return for the secret of Ben's needle-swallowing trick. And does he make a member of the audience disappear? "I hope to make them appear, regularly," Ben quips. *The Conjurer* runs from December 4 to January 5 at the Isabel Bader Theatre.

CHRISTMAS CANDLES

As the world approached the second millennium of the Christian era, Brookstone Theatre, which describes itself as "an acclaimed professional theatre with a Judeo-Christian worldview", decided to take a look at the history of Christmas throughout its 2,000 years. The result was *2000 Candles*, a musical journey through the origins of many of the season's customs, tied together by a narrative that roughly parallels the original Nativity. Billed as "the hit holiday musical", *2000 Candles* includes a wide selection of seasonal music. "We have everything from a Latin motet right up through contemporary Christmas songs," says director Tom Carson, who was an original creator of the show. All the arrangements and some of the songs are original, the work of musical director Jeanine Noyes. (*2000 Candles* runs in repertory from December 27 to January 5 with Brookstone's perennially popular *The Lion, The Witch and the Wardrobe*, a non-musical adaptation of the C.S. Lewis classic that tells how four children of this world help save the magical land of Narnia from the clutches of the White Witch.)

SMILES FOR THE NEW YEAR

Finally, Toronto Operetta Theatre is repeating its sold-out New Year's Eve Gala for the fifth year in a row. This season's production is Franz Lehár's *The Land of Smiles*, and on Wednesday, December 31 TOT is offering a pre-performance buffet dinner and reception at the St. Lawrence Centre, then the show itself and, after the curtain is rung down, a champagne dance party with members of the cast. A ticket for the entire evening runs from \$180 to \$215, GST included. To reserve, call 416-366-7723.


Best wishes to all WholeNote readers for a peaceful and joyful holiday season among family and friends!



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COVER STORY

INDIVIDUAL

Oscar Peterson

in conversation with Jim Galloway
continued from page 7

when he'd go doo doo doo-doo, doo doo d'doo-d'doo. I used to imitate that on the piano, because it got to me, and it mesmerised me, the way he could make it work, and at times I know I did that, and if it's copying or cheating, or whatever you call it, that's the way it influenced me. And he was one of my big influences also. Because I memorised, like a lot of other people probably have, his solo on "Sometimes I'm Happy." The funny thing about it, I don't have any inhibition about saying I learned such and such a person's solo. I can play you Nat's solo on "Easy Listening Blues", I can play you Lester's "Sometimes I'm Happy", I can play you numerous solos. I can sit there and sing them for you cause I absorbed them in my growing up process. I'm not ashamed of that.

J: No, you shouldn't be. As a kid I learned the *Teschemacher Chorus in Indiana*. Because there's this cool sounding saxophone, and I said, what is this, I've got to get inside what he's doing there.

O: Well that's the beauty of jazz. If you can instill that kind of lust for getting inside the music like you're talking about, then you're doing something.

J: Who else did you like to work with as a singer?

O: I loved, I never got to play for her that much, but Carmen McCrae I loved playing for Carmen. And I'm trying to think of this other lady's name, my memory's failing... she made a couple of records.... she wasn't a black lady... God... Jerry Southern! Jerry Southern... I used to run into Birdland, you know, when I'd be playing in Philly or something and we'd drive back to NY, run back when she was there, cause she was to me the female Nat Cole. And the way she played for herself and everything else...

J: Smokey kind of quality to her voice...

O: Man I loved her voice, I loved her...

J: Yeah, good one...

O: And the other one that really got to me was Clifford... What a talent.

J: I have a pet theory.

O: What's that?

J: My pet theory is this: that the whole course of the music would have been a little different if we had not lost, at such a young age, Clifford Brown, Fats Navarro and, I can't think of his name... but especially Clifford, I think the music would have retained a lyricism that got lost.

O: You know, what you're saying is getting to me, and why it won't leave me ... we closed somewhere, we used to drive in the early days... we were due to open at the old Bluenote in Chicago, and so we drove in, went to bed, got up the next morning, and I said I'm going over to the Bluenote to find out who opens, cause it was our group and Clifford Brown's group, and I ran in there, the chef was there, he said, oh Mr. Peterson, I said, I just came over to find out who's opening; he said, "you are, Clifford's dead." That's exactly the way he said it. He said, you are, Clifford's dead. And I just about died, cause I was, ... we were living for that in person, I had never heard him in person

J: Oh, no...

O: And Clifford's solo behind Sarah Vaughan, after Sarah Vaughan sang the chorus of April in Paris?

J: Yes!...

O: I use that to teach!

J: Oh, yes, that's a great chorus; I heard that just a couple of weeks ago. It still blew me away..

J: Do you like to know the words to a tune, if it's a song with a lyric?

O: I do try to learn them.... it became the thing where I would learn the lyrics to a ballad, apart from just learning the harmonic and the melody, because I loved the lyrics..

J: They help you to play the tune, too.

O: Oh, don't they though... I always recommend, when I'm teaching if you have a chance, at least look at the lyrics so you know where the tune is supposed to be at.

J: Have you ever thought that you might have done more singing?

O: Me? No, no more singing.

J: Oh, I don't know...

O: Normally I can make some noise (laughter)....Norman talked me into that. I never had the nerve. My man was Nat Cole. You know he came in the club one night and he said, "I'll make a bargain with you." I said, "What's that?" He said - 'cause he caught us on a hot night, we had it together that night. He said, "If you give up singing I won't play the piano." I said, "Nat, that ain't going to work," cause I want to hear you play the piano too."

J: He was a monster!

O: Oh please! Mr. Time . Whewwww! Gosh he was a beautiful man. He was a talent. One time we had a hang-out session not far from here. I don't know if you remember the Brandt Inn in Burlington -what was the owner's name? I used to know it. He called me and invited me out and I was working so I rushed out there ... and at 4:30 in the morning his wife had to come down and get him - we were still at the piano! He was a beautiful guy. God, how I loved him. It set me back when he disappeared.

O: I still have to learn some of Duke's tunes There was one I played while Duke was on tour with us. They were breaking down the show, loading the bus with instruments and things and I sat down at the piano 'cause I was waiting around. I started to play something and Duke came and sat down beside me. He said "That's a nice tune. Is that yours?" "No," I said, "No, it's yours." (Jim laughs.) He said, "Nah." I said, "Come on, Duke, that's your tune." He said "Are you kiddin' me?" - "Lady of the Lavender Mist." He had forgotten it. I said, you don't remember writing that tune? He said "Yeah, I don't think about those things. Once you write them, you know, I don't have to worry about that one, I worry about the next one I'm goin' to do." You know.

J: One of the things I sometimes sort of regret about the direction that the music sometimes seems to go in - we mentioned the word lyricism earlier, the beauty, you know, what happened?

O: I don't know. One of the reasons I love Hank Jones is the way he plays ballads. It hurts me that he's not even known, even by

some players. You say Hank Jones- they say "Who?" This man is a genius. Unbelievable. He had the one thing my piano teacher used to drill into me - she said "You touch the piano with love - it will love you back." You must have that touch. I'd play things for him and he'd say no, no, no, no. It's all wrong. Play it again. Hank has that naturally. Raindrops, when he plays a ballad.

J: I think in your book you mention something like a single drop of rain to describe a note.

O: Yeah. Raindrops. God, he's a beautiful player.

J: A lot of people in jazz education are going to read the piece in the magazine. What do you feel about jazz colleges, colleges that offer jazz courses. How do you teach jazz?

O: Well, what do I feel about the courses, it depends on the faculty, doesn't it. Because on the one hand, you know we had a school for a while, if you're gonna have people like Ray Brown and Hank Jones teaching, you're gonna turn out some wonderful students; but if you have people who have all the theories, that they can't even live up to, then that's another thing, isn't it. So I don't buy the total educational scene jazzwise. Because I've heard various people in their teaching seminars where I've almost done this, you know (pretends to fall asleep).... I think you have to have real credentials. In jazz, you don't get a diploma. You have to go out there and be able to do what you're trying to tell them to do.

J: That's one thing, and also you've got to be able to impart a sense of awareness. Any time that I've been in front of young people interested in music, one of the things I say is, the most important thing you can do is to listen.

O: Oh, yeah - listen is number one, to use these ears. The minute I go to hear a group today, any group, small group I'm talking about, if I don't hear that cohesiveness telling me that they know they're in the same group and that they're playing for each other, I lose interest.

J: If you had a piece of advice to give to somebody who had eyes for being in the business, what would you say, apart from "Don't" (laughs)...

O: I would use one word: integrity. Don't lose your integrity.

It's very easy to do that, Jim, if you think about it. Once you give up the integrity, then I think you can give up trying to project any talent you may have. Because there are certain things again thanks to Norman primarily paving the way in some ways, there are certain things I wouldn't acquiesce to. I'd say "no"... I won't call any names..... there are a couple of instances... I was called upon to do an album with a lady that sings, I won't mention any names, and they offered me an awful lot of money. And I said, I don't want to hurt her feelings, but,..."I'm not available. Just tell her, don't get into a thing, just tell her I'm not available." 'Cause there was no way that would work; she's not a jazz singer....and the other thing is money. Money does a lot of things, I love money, being in that groove in the hobby thing, (points at Don Vickery's cameras), I know what it costs to do that. But you can't let that poison your incentive.

J. Well, the one thing that shines through in the past hour or so, you know, Oscar, is the love is still there. The love that keeps the music going.

O. Oh listen, that's the way it is. Going to be until they put me down under. You know, I love music, and I love jazz. I don't know about concepts and how many albums did you sell and so on. It doesn't mean anything to me. I just want to know that I know people who can play in a manner that makes me react. That's all I care about. The rest of it I don't care about. Say what they want, do what they want.

My own explanation of jazz, when they ask me, "What is it", they ask me and I say "it's instant composition." That is the only thing I can say that puts it in their lingo. That's the way I look at it. Classical music you're playing to a certain written format, as you know, but jazz, somebody plays a chord and some tune behind you and you have to do something with that - immediately. And that's the name of the game.



PHOTO: DON VICKERY

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JAZZ NOTES

by Jim Galloway

Do you know what I miss in jazz today? Individuality. The characters that made the music come alive, whose voice you could recognise in a phrase, who added flesh and blood to their creative juices. Apart from the obvious ones - Armstrong, Hawkins, Parker - I am thinking of Monk, Mingus, 'Pee Wee' Russell, Bill Harris, Clifford Brown, 'Cannonball' Adderley, Art Hodes - and if you are not aware of their playing, try to have a listen. They told wonderful stories when they played. They lived their music and their music came alive.

There are truckloads of great players out there today, who can do the impossible in terms of technical ability, who are well schooled, can, if you will pardon the expression, read fly shit in any key and I am in awe of their proficiency. But the music indus-



Clifford Brown, 1930-1956

try has homogenised the music, giving us smooth jazz. No balls. Of course there are exceptions. Ray Anderson, Fred Hersch and Roy Hargrove come immediately to mind. They have fire in the belly - and their passions move them.

CONTINUES

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And here is the dilemma: how on earth can you teach these qualities?

In another life I taught art. How? All you can do is plant seeds and if it is a fertile mind that receives them then something will grow. Yes, there are ground rules to be obeyed - or broken - perspective, anatomy, principles of design, harmony, but ultimately there has to be a spark that can be kindled in order for an artist to emerge.

It is no different in music.

Back to Pee Wee Russell for a minute. He once put it this way in a conversation with that wonderful writer on jazz, Whitney Balliett - "You take each solo like it was the last one you were going to play in your life. What notes to hit, and when to hit them - that's the secret. You can make a particular phrase with just one note.....When I play the blues, mood, frame of mind enters into it. One day your choice of notes would be melancholy, a blue trend, a drift of blue notes. The next day your choice of notes would be more cheerful. Standard tunes are different. Some of them require a legato treatment, and others have sparks of rhythm you have to bring out.....All of this goes through your mind in a split second. You start and if it sounds good to you you keep it up and write a little tune of your own."

It reminds me of standing alongside the great tenor player Buddy Tate and as I played he would say to me - "tell your story, tell your story."

There will be large numbers of jazz educators in Toronto early this January, all involved in exposing young people to jazz. They have a huge responsibility as well as a wonderful opportunity to open minds and ears.

College and University courses create an infrastructure where students hone their skills. Unfortunately, what is missing in this picture is the playing experience, which can only be found in the 'university of life'. Nothing takes the place of playing for real - relating to listeners as you interact with fellow musicians. That's where the club scene

comes in, and Toronto is fortunate in having a large number of venues, offering jazz two or three nights a week, where lesser-known young musicians have a chance to get some 'on the job' experience, to 'get known'. But it is a tough game. You had better have that 'fire in the belly', plus a sense of humour if you want to survive.

Blowing my own horn

Lucky me! This month's column is being written on my annual pilgrimage on board Holland America's *M.S. Rotterdam* - 10 days in the Caribbean sun, organized through Brotherton's Travel here in Toronto. An enthusiastic group of pleasure seekers and a six-piece jazz group head out every year about this time, leaving all thoughts of Winter and shoveling snow far behind!

There are a couple of places I'll be playing over the festive season. December 22 at Deer Park Church, Ian Bargh, Rosemary Galloway and Don Vickery will be with me, while the week of New Year's Eve will find me doing my annual Montreal Bistro engagement with Ian and Rosemary, where we play out the old year and swing into the new one.

Season's Greetings to you all and happy live listening!

Jim Galloway can be reached at galloway@thewholenote.com

Toronto Jazz: the other side

by Phil Ehrensraft

Toronto's quiet emergence as jazz metropolis will be on display during January's International Association for Jazz Education meetings. Mainstream jazz will prevail at the IAJE, paralleling predominant trends in Toronto.

But that's not the whole picture here. Jazz of the avant-garde or experimental or "out" variety, call it what you may, is expanding here, which makes sense. Toronto's an important centre for composed new music. There is no inherent reason that experimental jazz won't have equivalent successes.

Experimental jazz is already part of Toronto's cultural landscape. The Guelph Jazz Festival ranks among the few avant-garde festivals in North America. A variety of venues present weekly avant-garde jazz nights. The Music Gallery, Toronto's senior new music venue, allocates a quarter of its concerts to jazz and improv. *Coda*, an internationally respected magazine founded in 1958, and edited by pianist Stuart Broomer, covers both more pre-bop and out jazz than most publications. Jazz programming on Toronto's two university radio stations is largely experimental. Avant-gardists even show up at Toronto's oldest jazz club, The Top o' The Senator.



Glenn Hall

Now we hear that the "CIA" (Creative Improvisers Assembly) will present an avant-garde buffet of jazz and improv concerts to run parallel to the IAJE, at the Oasis, 294 College St., January 9-11th. Multi-reedist Glen Hall, lead conspirator behind experimental performances running parallel to Toronto's major jazz festivals in June, also takes the baton here. Watch our web site, www.thewholenote.com in late December for details.

Hall's in the core of forty- and fifty-something mentors to a network of young improvisers discussed in *WholeNote's* June 2001 issue. He originally leaned towards New York's mainstream. A well-received debut album in 1979 included top artists Billy Hart and Cecil McBee. Collaboration with Gil Evans produced another fine album in 1985, and also an offer to join Evans' ensemble in New York.

Family commitments led Hall to stay here. Teaching psychology and communications let Hall follow his musical muses with fewer constraints. Teaching communications encouraged an experimental style emphasizing the jazz tradition of telling a story. (Sonny Rollins is the master model for the process of telling it.)

Up there with Hall, David Mott is a force of nature. He pursues three careers: professor of composition at York University, monster jazz baritone sax player, and director of a martial arts school. The third career is no doubt related to his formidably big sound and connection to Asian art music.

As a Yale Ph.D. and working jazz musician, Mott's musical reach is broad indeed. His impressive recordings range from classical solos with I Musici de Montreal to a jazz release with two New York shining lights, Gary Hemingway and Mark Dresser.

Marilyn Lerner is a more recent arrival. Originally trained as a classical pianist, Lerner plays avant-garde jazz, improv growing out of European art music, Latin jazz, the "downtown" Klezmer style that merges traditional music with experimental jazz, and Yiddish art songs. The *Penguin Guide to Jazz* awarded a coveted 4-star rating to Lerner's "The Birds Are Returning."



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Sunday, Jan. 19 - 4:30 pm
The Andrew Downing Quartet
 David Occhipinti, guitar
 William Carn, trombone
 Kevin Turcotte, trumpet
 Andrew Downing, bass

Sunday, Jan. 5 - 4:30 pm
Jazz and Dance: A Tribute to Alvin Ailey
 Alex Dean and Kelly Jefferson, saxophones; Scott Alexander, bass; and Brian Barlow, drums plus a dance duo!

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BANDSTAND

by Merlin Williams

I know from personal experience how hard it is to buy good presents for the musician in your life. In my case, it's not knowing what to buy, but managing to pay. My wife is a percussionist, and there is an arm's-length list detailing all of the instruments and accessories she'd like. The problem is they all cost the earth! For those of you shopping for a musician, I have some gift suggestions to make your life easier.

Last year, I recommended metronomes, tuners and music stands as some of the possible gift ideas for the band musician in your life. The suggestion still stands. I'm not seeing enough of these handy devices being used. I'm tired of out of tune wind players with bad time and poor posture...so please, this year take my advice.

There are some excellent books available for wind players. There's a series of books entitled "The Art of...". There are volumes published for flute, oboe, bassoon, clarinet, saxophone, french horn and brass. These books are packed with useful information for players who want to refine their performance skills. I have all of the woodwind volumes, and I'm constantly going back to them to research techniques and concepts. The series is published by Warner Bros. and is available at most major music stores that specialize in band instruments.

As for the percussionist in your life, buy them a GOOD set of sleighbells and a whipcrack. If you've got deep pockets, get them a set of temple blocks as well. That way audience members who have to listen to Leroy Anderson's "Sleighride" year after year will get to hear it done with the right percussion sounds for a change.

An excellent book for any musician, regardless of instrument is "Effortless Mastery" by Kenny Werner. The idea behind the book is to "liberate the master musician within".

A CD of meditation exercises is included. This book is a great help for musicians who have trouble with performance anxiety, or who feel their playing is stagnating. "Effortless Mastery" is published by Jamey Aebersold Jazz. I've seen it at Long & McQuade, as well as Dave Snider Music.

There are a number of excellent Christmas concerts this month. The admissions are a deal, ranging from free to \$25 per ticket:

The Northdale Concert Band is presenting a benefit concert of seasonal music on Sunday, December 1 at 2:30 p.m. at the Church of St. Jude (Wexford). Admission is only \$8, and children under 12 accompanied by an adult are free. Got a young band student in middle school? Take them to see a really good band for free! The band is also presenting their concert *Celebration - Music for the Season* at Church of the Redeemer on December 14, 8:00 p.m. Tickets are \$10, \$8 & \$5.

Also on the first day of the month, but further east, the Pickering Concert Band is presenting its Annual Christmas Concert at Fairport Dunbarton United Church in Pickering. The concert starts at 3:00 p.m. and tickets are \$7 and \$2.

The Weston Silver Band present Christmas Crackers - a program of favourites and a carol sing along at Central United Church on Weston Rd. Musical director Robin McCubbin will give the downbeat at 7:30 p.m. on Saturday, Dec 7.

The big event of the month is the Hannaford Street Silver Band with the Amadeus Chamber Choir and the Hannaford Street Youth Band. The concert will feature traditional and new music at Metropolitan United Church on December 17. The top ticket price of \$25 is a bargain, given the world renowned playing of the HSSB.

Other concerts this month include:

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Metropolitan Silver Band - Dec 8, Scarborough Community Concert Band - Dec 9 & 22, Etobicoke Community Concert Band - Dec 13, and the Festival Wind Orchestra with guests Tracey Wilkins and Mark Ruhnke - Dec 17.

These and many more concerts are detailed in the main listings section.

Have a safe and joyous holiday season, and please resolve to see at least one live musical performance every month in 2003.

Merlin Williams has too many instruments and not enough time to play them all. If you have information about an upcoming band event, you can contact him by e-mail, merlinw@attcanada.ca, or phone him at 416-489-0275.

Saturday, Jan 25, 8pm
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The International Association for Jazz Education (IAJE) will hold its 30th Annual Conference in Toronto, January 8 - 11, 2003. More than 7000 educators, musicians, enthusiasts and industry representatives from 35 countries are expected to attend what's billed as "The World's Largest Jazz Conference." Anyone involved in the teaching, performance, presentation, or the business of jazz will find this conference to be tremendously valuable.

Over 150 artists and clinicians will participate in the conference program as well as a number of top school ensembles from across the globe. Jazz education, as always, will be at the heart of the conference agenda with approximately 125 clinics and workshops on far-ranging topics and subjects such as jazz history, improvisation, technology, composition, arranging, performance techniques, and teacher training.

Dr. Oscar Peterson will be the guest of honor and President's Award recipient during the 3rd Annual IAJE Gala Dinner hosted by Nancy Wilson.

For more information on registration, fees, schedule and locations, and a complete list of performers and clinicians, please visit the IAJE website at www.iaje.org. The IAJE can also be contacted by phone at 785-776-8744, and by e-mail at info@iaje.org

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at IAJE 29



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Watson at Haig: Valuing Art in Society

by Marsha Greenberg

December 12 at the Toronto Centre for Arts the approximately 500 Earl Haig Secondary students taking the stage for the annual "Music Showcase" will have even more than usual to celebrate. It's the twentieth anniversary of the Claude Watson Arts Program at Earl Haig.

Why celebrate? Because incorporating the study of the Arts in a school...and in students' lives... is a wise thing to do! Educators know that goals of the arts - high standards and personal expectations, exacting discipline and creative risk - are the elements needed for success in learning and in life. Indeed, we should celebrate the opportunity to create appreciative audiences, develop talented performers and artists, and facilitate improvement in so many ways, while having a good time doing it!

Where would society be without the infusion of the sensitivity, discipline, creativity and contribution to community that the arts give? Best societies value the arts!

Twenty years ago, the late principal, Jackson Tovell, began the Claude Watson Program of the Arts at Earl Haig, and the impact on Earl Haig has been huge. Because the Claude Watson Arts Program exists as a "school within a school", the arts component becomes a shared benefit for all the students at Earl Haig.

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Want to know what concerts are on the CHEAPSEATS calendar, or how to get your CHEAPSEATS pass? Starting in January 2003 they'll be available at the Canadian Music Centre (20 St. Joseph Street (east off Bay, just south of Bloor). But the fastest way to get up-to-date information is at www.musiccentre.ca/cheapseats.html.

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Comprehensive Concert Listings

For CONCERTS "FURTHER AFIELD" (just outside the GTA) see pages 48-50

For "full run" MUSIC THEATRE AND OPERA LISTINGS, see page 50

For jazz concert and club listings, see page 50-51

Readers please note: presenters' plans change; & we occasionally make mistakes! Please always use the phone numbers provided to call ahead.

Sunday December 01

— 11:30am: **Vesnivka Choir/Toronto Ukrainian Male Chamber Choir/St. Evtymij Choir.** *The Divine Liturgy of St. John Chrysostom.* Music by Hurko. Guest conductor: Roman Hurko; Halyna Kvitka Kondracki, conductor. St. Nicholas Ukrainian Church, 4 Bellwoods Ave. 416-763-2197. Free.

— 12:00 noon: **WillowMyst Music.** Holiday favourites; solo instrumentals; a cappella vocal harmonies. Moira Nelson, harp & voice; Elena Jubinville, cello & voice. To 4pm. Todmorden Mills Museum, Pottery Road. 416-396-2819. \$3.50, \$2.75, \$1.50 (ages 6 to 12).

— 1:00: **Oakville Children's Choir.** *A Christmas Fanfare.* Guests: members of the Hannaford Street Silver Band. Oakville Centre for the Performing Arts. 130 Navy St. 905-815-2021. \$17.99.

— 1:30: **CAMMAC/McMichael Gallery.** *Sunday Concert: Christina Ariss-Birch, soprano; Dwane Webster, baritone; Edith Gardiner, piano.* Popular & seasonal selections. 10365 Islington, Kleinburg. 905-893-1121. \$12, \$9, family rates.

— 2:00: **DeLeon White Gallery.** *Now's the Time Jazz Series.* Earl Seymour Memorial Saxophone Quartet with Phil Dwyer, Perry White, John Johnson & David French. 1096 Queen St. West. 416-597-9466. \$10.

— 2:00: **Off Centre Music Salon.** *Waltzing Through December with Tchaikovsky.* Tchaikovsky: Nutcracker Suite (4 hand arrangement); music by Mendelssohn, Grieg, Liszt. Krisztina Szabo, mezzo; Yana Ivanilova, soprano; Erika Raum, violin; Roberta Jansen, cello; Inna Perkis & Boris Zarankin, pianists. Glenn Gould Studio, 250 Front St. West. 416-205-5555. \$35, \$25.

— 2:30: **Aldeburgh Connection.** *Sunday Series: Orpheus with her Lute.* Nathalie Paulin, soprano; Catherine Robbin, mezzo; Michael Colvin, tenor; Diana Leblanc, reader; Stephen Ralls & Bruce Ubukata, artistic directors. Walter Hall, 80 Queen's Park. 416-444-3976. \$40.

— 2:30: **Brampton Festival Singers.** *Festival of Carols.* St. Paul's United Church, 30 Main St. South, Brampton. 905-792-2770. \$12, \$8.

— 2:30: **Calyx Concerts.** *Rejoice and Sing.* Carols and songs for harp, voice, choir and piano, including Handel's Messiah and the Huron Carol. Narelle Martinez, soprano; Sharlene Wallace, harp; Claire Hoeffler, piano; Etobicoke Madrigal Singers. Humbercrest United Church, 16 Baby Point Rd. 416-531-3668. \$20, \$18.

— 2:30: **Mississauga Symphony.** *Spiced Cider & Chestnuts.* Classical, jazz and pop. Merriam School of Music; Sinfonia Mississauga. Royal Bank Theatre, 4141 Living Arts Drive, Mississauga. 905-306-6000. \$35.

— 2:30: **Northdale Concert Band/Church of St. Jude (Wexford).** Benefit concert of seasonal music. Stephen Chenette, conductor. 10 Howarth Ave. 416-755-5872. \$8, children under 12 accompanied by an adult free.

— 2:30: **Opera in Concert.** Rossini: Semiramide. Jane Archibald, Lynne McMurtry, Charles Baxter, Eric Shaw, performers; Sandra Horst, music director and pianist; Opera in Concert Chorus, Robert Cooper, director. 1:45:

pre-concert chat with Iain Scott. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$28, \$22.

— 2:30 & 7:30: **Scarborough Bel Canto Choir.** *A Journey Through Christmas.* Songs to suit the season; instrumental selections. Guests: Pine Ridge Brass Quintet. St. Dunstan of Canterbury Church, 56 Lawson Rd., West Hill. 416-757-9590. \$12. In support of The Kids Help Phone.

— 3:00: **Chrylark Arts and Music Series.**

The Duke Trio. Tchaikovsky: piano trio; chamber music by Glick. Mark Fewer, violin; Thomas Wiebe, cello; Peter Longworth, piano. Heliconian Hall, 35 Hazelton Ave. 416-654-0877. \$15.

— 3:00: **Pickering Concert Band.** *Annual Christmas Concert.* Fairport Dunbarton United Church, 1066 Dunbarton Rd., Pickering. 905-683-7566. \$7, \$2.

— 3:00: **Toronto Camerata Chamber Choir.** *Deck up Thine House!* Britten: A Boy was Born; works by Howells, Byrd, Vaughan Williams, & others. Guests: Trebles of Grace Church on-the-Hill; Melva Treffinger Graham, director. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-488-7884 x21. \$15, \$12.

— 3:30: **Tafelmusik Baroque Orchestra.** *Vivaldi, The Four Seasons: A Cycle of the Sun.* Program also features traditional Chinese musicians and Inuit throat singers. Trinity-St.

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10 December

Praising Mary: Titelouze to Peeters
Giles Bryant, organ; Greg Carpenter, cantor

17 December

Advent in the 20th century
Christopher Dawes, organ (SJC)

7 January 2003

C.P.E. BACH for chamber organ
Christopher Dawes, organ (SJC)

14 January

Works of the French Masters
Robin Davis, organ

21 January

Critical Mass: Byrd, 3-Voice Mass
proceeds to benefit "Second Harvest"

28 January

BACH, BERGER & BEATLES?
C.P.E. Bach, Fagiani, Rheinberger
Thomas Fitches, organ

4 February

A Candlemas Introspection
Matthew Larkin, organ (SJC)

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Claude Frank in Recital

Fri, Jan 31, 8:00 pm. Walter Hall. \$20 (\$10)

FOR TICKETS CALL

416-978-3744

Paul's Centre, 427 Bloor St. West. 416-964-6337.

— 4:00: **St. James' Cathedral.** *Advent Recital and Carol Service.* Music for organ; music modeling the Advent journey. Cathedral Choir of Men and Boys; Matthew Larkin, director; Christopher Dawes, organ. 65 Church St. 416-364-7865.

— 4:30: **Christ Church Deer Park.** *Advent Service of Carols and Lessons by Candlelight.* Choir of Christ Church Deer Park; Bruce Kirkpatrick Hill, conductor. 1570 Yonge St. 416-920-5211. Donation.

— 4:30 & 7:00: **Salvation Army/ Mississauga Temple Community Church.** *The Gift of Christmas - A Celebration of the Birth of Jesus Christ.* Music Temple Band; Mississauga Temple Songsters; guests from the community. Hammerson Hall, 4141 Living Arts Drive, Mississauga. 905-306-6000.

Complimentary tickets while quantities last.
— 4:30: **St. Clement's Church.** *Advent Carols in Procession.* Music by Palestrina, Praetorius, Galbraith & Vaughan Williams. 59 Briar Hill Ave. 416-483-6664.

— 5:00: **Vocal Art Forum.** *Lieder by Johannes Brahms - A Candle-light Soirée.* Grant Allen, Romina Farrell, Lynn Hardaker, Peter McGlaughlin, Barry St. Denis, singers; Nicole Bellamy, piano. The Great Hall, 1087 Queen St. West. 416-876-5859. \$10.

— 7:00: **Komitas Music Association.** *Operatic Showcase.* Solos, duets & choral excerpts from Carmen, Anoush, Traviata, Trovatore, Garine, Aida & other operas. Komitas Choir & orchestra; David Varjabed, conductor. Toronto Korean Presbyterian Church, 67 Scarsdale Rd. 905-889-2094. \$20.

— 7:30: **Amadeus Choir.** *Laudate!* Rutter: Brother Heinrich's Christmas; Britten: St. Nicholas. Works by competition winners. Mary Lou Fallis, soprano and narrator; Glyn Evans, tenor; Bach Children's Chorus; Eleanor Daley, organ. George Weston Recital Hall, 5040 Yonge St. 416-870-8000. \$25-\$35.

— 7:30: **Brott Autumn Music Festival 2002.** *The Rembrandt Trio Plays Beethoven.*

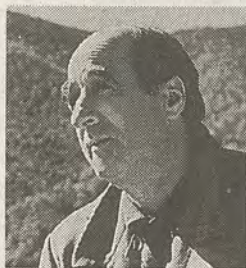
Beethoven: Triple Concerto; Symphony #3 *Eroica*. Valerie Tryon, piano; Catherine Manoukian, violin; Coenraad Blumendaal, cello. 6:00: Pre-concert lecture with Dr. Alan Walker. Royal Botanical Gardens, 680 Plains Rd. West, Burlington. 905-525-7664. \$27, \$23, pre-concert lecture \$8.

— 7:30: **North Toronto Singers.** Christmas at the Abbey. Favourite carols for choir & audience. Gary Heard, artistic director. Loretto Abbey, 101 Mason Blvd. 905-893-9626. \$15, \$12.

— 8:00: **Flying Cloud Folk Club.** *Battlefield Band.* Tranzac, 292 Brunswick Ave. 416-410-3655. \$20, \$18.

— 8:00: **Markham Theatre for Performing Arts.** *Canadian Brass.* Light classical, jazz and seasonal tunes. 171 Town Centre Blvd. 905-305-7469. \$49.50.

New Music Concerts Enactments Within/Above/Beyond



**Stefan Wolpe Centenary
and guest composer
Geoffrey Palmer
Music Gallery, Dec. 1**

— 8:00: **New Music Concerts.** *Within/Above/Beyond/Enactments.* Wolpe: Enactments (Canadian premiere); Enactments (reprise); Palmer: Within, above, beyond (Canadian

premiere); Reconciliation for solo violin. Guest composer: Geoffrey Palmer; David Swan, Stephen Clarke, Marc Couroux, pianos; Fujiko Imaishi, solo violin; Accordes String Quartet. 7:00: Illuminating Introduction *The Art of Action: Wolpe and the New York School of Musicians and Painters* by Austin Clarkson. Music Gallery at St. George the Martyr Church, 197 John. 416-204-1080. \$20, \$10(sr), \$5(st cheap seats).
— 8:00: **Oakville Centre for the Performing Arts.** *The Irish Rovers.* 130 Navy St. 905-815-2021. \$42.99.

Monday December 02

— 12:10: **University of Toronto Faculty of Music.** *World Music Ensembles.* Balinese, Japanese and African music. MacMillan Theatre, 80 Queen's Park. 416-978-3744. Free.

— 7:30: **St. James' Cathedral.** *A Season of Hope: LOFT Community Services' 12th Annual Christmas Fund Raising Concert.* Richard Margison, tenor; Nathaniel Dett Chorale; Cathedral Choir of Men and Boys; Trillium Brass Quintet; Andria Case, host. 65 Church St. 416-979-1994. \$35, \$50(includes reception/tax receipt).

— 8:00: **East York Concert Band.** *Christmas Concert.* Music of the season & audience carol sing-along. Ernie Walker, conductor. Blue Danube Restaurant, 1686 Ellesmere Rd. 416-266-1958. \$10, children free.

— 8:00: **Jazz.FM91.** *Sounds of Toronto Jazz: Time Warp.* Ontario Science Centre, 770 Don Mills Rd. 416-696-1000. \$10.

— 8:00: **Oakville Centre for the Performing Arts.** *The Irish Rovers.* See Dec. 1.

— 8:00: **Toronto Theatre Organ Society/ Kiwanis Club of Casa Loma.** *Wurlitzer POPS at Casa Loma.* Dave Wickerham, organ. 1 Austin Terrace. 416-870-8000. \$14.

Tuesday December 03

— 1:00: **St. James' Cathedral.** *Lunch Hour at St. James': Matthew Larkin, organ & Janet Obermeyer, soprano.* Vieme: Les Angélus (The Angels); other works for voice & organ. 65 Church St. 416-364-7865. Free.

— 7:00: **Canadian Opera Company.** *Britten: The Turn of the Screw.* COC Ensemble Studio; Christopher Newton, director; Richard Bradshaw, conductor. du Maurier Theatre Centre, 231 Queen's Quay West. 416-363-8231. For complete run see music theatre listings.

— 7:00: **Elgin Theatre.** *Robin Hood.* Family musical. Graham Abbey, Nora McLellan, Ross Petty, Rex Harrington, Simon Bradbury & other performers. 189 Yonge St. 416-872-5555. \$45-\$65, \$35(children 12 & under). For complete run see music theatre listings.

— 7:30: **Toronto Symphony Youth Orchestra.** *Hitting the High Notes.* Dvorak: Carnival Overture; Brahms: Symphony #2; Mercure: Kalkédoscope; Stravinsky: Suite from The Firebird (1919 version). Susan Haig, conductor; Asher Fisch, guest conductor. George Weston Recital Hall, 5040 Yonge St. 416-593-7769 x372. \$20, \$15.

— 8:00: **Aldeburgh Connection.** *Young Artists Recital.* Joni Henson, soprano; Melinda Delorme, mezzo; Stephen Ralls, piano. Walter Hall, 80 Queen's Park. 416-978-3744. \$12, \$6.

— 8:00: **Heritage Theatre.** *Canadian Brass.* 86 Main St. N., Brampton. 905-874-2800. \$49.50.

— 8:00: **Music Toronto.** *Toronto String Quartet with pianist Marc-André Hamelin.* Sokolovic: Blanc Dominant; Kapustin: Piano Quintet; Taneyev: Piano Quintet in G. Jane Mallett Theatre, 27 Front St. East. 416-366-

Music TORONTO CHAMBER SOCIETY with MARC-ANDRÉ HAMELIN



December 3 at 8 p.m.

7723. \$43, \$39, \$5(st), accompanying adult 1/2 price, 18-35 pay your age.

— 8:00: **Roy Thomson Hall.** *Vienna Choir Boys.* Works by Buxtehude, Gallus, Mendelssohn, Schubert, Schumann & Britten; traditional holiday songs. Robert Rieder, conductor. 60 Simcoe St. 416-872-4255. \$32.50-\$52.50

— 8:00: **University of Toronto Faculty of Music/Aldeburgh Connection.** *Young Artist Recital.* Joni Henson, soprano; Melinda Delorme, mezzo; Stephen Ralls, piano. Walter Hall, 80 Queen's Park. 416-978-3744. \$12, \$6.

Wednesday December 04

— 12:10: **University of Toronto Faculty of Music.** *Advanced Performance Class - Playing by Heart with Lorna MacDonald.* Walter Hall, 80 Queen's Park. 416-978-3744. Free.

— 12:30: **Yorkminster Park Church.** *Noonday Recital.* Janet MacFarlane Peaker, organ. 1585 Yonge St. 416-925-7312. Free.

— 8:00: **Toronto Symphony Orchestra.** J. Strauss: Emperor Waltzes; Beethoven: Piano Concerto #5 *Emperor*; R. Strauss: Also Sprach Zarathustra. Jon Kimura Parker, piano; Asher Fisch, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$28-\$95.50.

— 8:00: **University of Toronto Faculty of Music.** *Vocal Jazz Soloists.* Walter Hall, 80 Queen's Park. 416-978-3744. Free.

— 8:00: **Weston Historical Society.** *22nd Annual Christmas Carol & Hymn Sing.* Special guests; reflections on Christmas traditions. Westminster United Church, 69 William St., Weston. 416-241-5453. Free.

Thursday December 05

— 12:10: **St. Paul's Church.** *Noon Hour Recital.* Eric Robertson, organ. 227 Bloor St. East. 416-961-8116. Free.

— 12:10: **University of Toronto Faculty of Music.** *Chamber Music for Winds and Piano.* Poulenc: Trio; Roussel: Sextet; Nielsen: Quintet. Susan Hoepfner, flute; Cynthia Steljes, oboe; Joaquin Valdepeñas, clarinet; Kathleen McLean, bassoon; Joan Watson, horn; Lydia Wong, piano. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

— 7:30: **Living Arts Centre Mississauga.** *The Irish Descendants.* Hammerson Hall, 4141 Living Arts Drive, Mississauga. 905-306-6000. \$25-\$45.

— 8:00: **princess productions/Juliet Palmer.** *Cypress, Flotsam & Jetsam.* Dance-opera & interdisciplinary music & dance works.

Music at St. Clement's

59 Briar Hill Ave., Toronto, Ontario
(416) 483-6664

ADVENT CAROL SERVICE

Sunday, December 1, 4:30 pm music by Palestrina Galbraith, Vaughan Williams, Praetorius

CONCERT—ST. CLEMENT'S PARISH ORCHESTRA

Thursday, December 12, 8:00 pm; cond. Adine Mintz Pachelbel; Haydn; and Christmas Concerto by Corelli Free, but bring a contribution for St. Peter's Food Bank

THE TRILLIUM BRASS QUINTET

CHRISTMAS CONCERT and Organist Thomas Fitches
Tuesday, December 17, 8:00 pm Tickets: \$15 & \$10
Music by Monteverdi, di Lassus, Bedard, Debussy and carols of the Christmas season

CHRISTMAS CAROL SERVICE

Sunday, December 22, 4:30 pm
A service of Lessons and Carols for Christmas

Juliet Palmer, composer; Yvonne Ng & Bill James, choreographers; Vilma Vitols, mezzo & other performers. Artword Theatre, 75 Portland. 416-408-2783. For complete run see music theatre listings.

— 8:00: **Toronto Symphony Orchestra.** Roy Thomson Hall. See Dec 4.

Friday December 06

— 7:30: **Church of the Holy Trinity.** *The Christmas Story.* Hour-long nativity pageant. Volunteer cast; professional musicians. 10 Trinity Square. 416-598-8979. PWYC (collection). For complete run see Music Theatre listings.

— 7:30: **Elmer Iseler Singers.** *Handel: Messiah.* Jennie Such, soprano; Daniel Taylor, counter-tenor; Colin Ainsworth, tenor; Russell Braun, baritone; orchestra; Lydia Adams, conductor. St. James' Cathedral, 65 Church St. 416-217-0537. \$35, \$30, group rates.

— 7:30: **Nokia Concert Series.** *Finland's 85th Independence Day Concert.* Music by Sibelius, Dvorak, Puccini, Verdi, Rossini, Gershwin, Kuula & Merikanto. Kouta Räsänen, bass baritone; Mari Palo, soprano; Hanna Susitaival, piano. Toronto Centre for the Arts, 5040 Yonge St. 416-870-8000. \$45, \$25.

— 7:30: **Streetsville Musicorp Inc.** *Justus. Our Kind of Christmas.* Favourite Christmas songs and carols. 80 voices; 5-piece band. Royal Bank Theatre, 4141 Living Arts Drive, Mississauga. 905-306-6000. \$10, \$8.

— 8:00: **Brampton Symphony Orchestra.** *Celebrations of Love.* Mendelssohn: music from *Midsummer Night's Dream*; Debussy: *The Girl with the Flaxen Hair*; Tchaikovsky: *Theme from Romeo & Juliet*; Swan Lake Interludes; *Sleeping Beauty Waltz*. Daniel Domb, cello; Carey Domb, guitar; Robert Raines, conductor. Heritage Theatre, 86 Main St. N., Brampton. 905-874-2800. \$15, \$10.

— 8:00: **Etobicoke Centennial Choir.** *Carols and Choruses.* Christmas music ranging from carols to the Hallelujah chorus. Anne Marie Leonard, piano; organ accompaniment; trumpet soloist; Harris Loewen, music director. Church of St. Wilfrid, 1315 Kipling Ave. 416-239-1131 x49. \$15.

— 8:00: **Exultate Chamber Singers.** *Veni.* Joubert: *Rorate Coeli*; music from the Netherlands, America and Canada. John Tuttle, conductor. St. Thomas's Church, 383 Huron St. 416-971-9229. \$20, \$17, \$12 (sr/st).

— 8:00: **Living Arts Centre Mississauga.** Robert Michaels, flamenco guitar. Hammeron

Hall, 4141 Living Arts Drive, Mississauga. 905-306-6000. \$30-\$40.

— 8:00: **Orpheus Choir of Toronto/Royal Conservatory of Music Glenn Gould School.** Rutter: *Magnificat*; Gounod: *Missa Solemnis St. Cecilia's Mass*. Laura Whalen, soprano; Michael Colvin, tenor; Robert Gleadow, bass; Sir Philip Ledger, conductor. Metropolitan United Church, 56 Queen St. East. 416-530-4428. \$20, \$15.

— 8:00: **Spartacus Productions/City Centre Theatre Productions.** *Auditions.* Musical theatre revue celebrating the laughter & pain of auditions. Written & produced by Mike Arseneault; Liz Burnip, director; Marion Abbott, musical director. George Ignatieff Theatre, 15 Devonshire Place. 416-483-2626.

\$19.95, \$17.95. \$1 from every ticket sold donated to the Canadian Music Therapy Trust Fund. For complete run see music theatre listings.

— 8:00: **Toronto Jazz Orchestra.** Nimmons: *The Atlantic Suite* & other original compositions. Josh Grossman, artistic director. Brigantine Room, Harbourfront Centre, 235 Queens Quay West. 416-973-4000. \$17.50, \$12.50.

— 8:00: **University of Toronto Faculty of Music.** *Remembrance.* Durufle: *Requiem*; Beethoven: *Symphony #6*. MacMillan Singers, U of T Symphony Orchestra; Doreen Rao & Raffi Armenian, conductors. MacMillan Theatre, 80 Queen's Park. 416-978-3744. \$16, \$8.

— 8:00: **University of Toronto Faculty of Music.** *Guitar Orchestra.* Jeffrey McFadden, director. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

Saturday December 07

— 12:00 noon: **Royal Conservatory of Music Community School.** *Lobby Concert.* Informal concert featuring RCM students of all ages & experience. 273 Bloor St. West. 416-408-2824 x321. Free.

— 2:00 & 7:30: **Mississauga Children's Choir.** *A Christmas Fantasy.* Seasonal fair with piano & cello accompaniment; Thomas Bell, conductor. Royal Bank Theatre, 4141 Living Arts Drive, Mississauga. 905-306-6000. \$18, \$12.

— 3:00 & 8:00: **Scarborough Choral Society.** *Sounds of Christmas 2002.* Stage musical director: Judy Scott-Jacobs; guests: Bells of St. Andrew; David Keith, director; full orchestra. Markham Theatre for the Performing Arts, 171 Town Centre Blvd. 416-293-3981. \$20, \$18, matinee \$12 (ages 12 & under).

— 3:30: **North Toronto Community Band.**

Northern District Library, 40 Orchard View Blvd. 416-393-7610. Free.

— 4:00: **Timothy Eaton Memorial Church.** *Classical to Contemporary, Carol-singing, Colorful, Carillon-ringing, Crazy, Clapping, Cacophonous, Community, Cool, Can't miss it, Come one, Come all, Choral Christmas Concert.* Edward Connell, director of music. 230 St. Clair Ave. West. 416-925-5977. \$12, \$40 (family of 4).

— 7:00: **Viva! Youth Singers of Toronto.** *A Celebration of Peace.* Ager: *The North Wind* (Canadian premiere); Corelli: *Christmas Concerto*; sing-along carols, dramatic readings, songs for Hanukkah & Christmas. Carol Woodward Ratzlaff, artistic director; Susan Suchard, conductor; Brad Ratzlaff, piano & organ. Trinity St.-Paul's Centre, 427 Bloor St. West. 416-788-8482. \$15, \$10.

— 7:30: **Alexander Singers.** *Concert in memory of Cosmo.* Music by Fauré; opera excerpts, duets, seasonal songs & sing-along of well-known music. Angela Hawaleshka, conductor. Coldstream Church, 500 Coldstream Ave. 416-961-6444. \$12, \$10, under 12 free.

— 7:30: **Anglican Church of St. Augustine of Canterbury.** *The Marion Singers Concert.* Mixed voice a cappella choir. 1847 Bayview Ave. 416-488-0317. \$20 (includes 6:30pm dessert).

— 7:30: **Anno Domini Chamber Singers.** *Christmas Concert.* St. John Chrysostom Church, 432 Ontario Street, Newmarket. 416-696-0093. \$15, \$10, \$5 (12 & under).

— 7:30: **Arcady Ensemble.** *Handel: Messiah.* Ron Beckett, conductor. Willowdale Christian Reformed Church, 70 Hilda Ave. 416-245-3940. \$15, \$10.

— 7:30: **Artisan.** *Stuff the Turkey.* Elements of music hall & pantomime in a song-based show. St. George's Church, 5350 Yonge St. 416-225-1922. \$20, \$15.

— 7:30: **Burlington Concert Band.** *Christmas Concert.* Christmas music featuring soloists and audience participation. Tansley United Church, 2111 Walkers Line, Burlington. 905-637-1661. Good will offering.

— 7:30: **Concertsingers.** *Sing, Choirs of Angels.* Pergolesi: *Magnificat*; Charpentier: *In*

Pax Christi Chorale & Children's Choir with orchestra

Poulenc featuring Nathalie Paulin

Grace Church on-the-Hill

Sat. December 7th - 8pm

Tickets: \$25/\$22/\$5 child
416-494-7889

Toronto's Mennonite Choir
Stephanie Martin, conductor

Gloria and American carols Paulin soprano

300 Lonsdale Road

Sun. December 8th - 3pm



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www.paxchristichorale.org

Anno Domini Chamber Singers

CHRISTMAS CONCERT

David Jafelice,
conductor

Irene Ilic, soprano
David Smith, organ

Music by:
Handel
Hassler
Flor Peeters
Holst
Rutter
& carols too

Saturday, December 14
8:00 P.M.

Holy Name Catholic Church
on Danforth Ave.
one block west of Pape subway

tickets at the door: regular \$15,
senior/student \$10
information (416) 696-0093

EXULTATE CHAMBER SINGERS

Exultate

JOHN TUTTLE CONDUCTOR



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music for the
Advent season,
a time of introspection
and expectation

including
Joubert: *Rorate Coeli*

Friday, December 6
8:00 p.m.

Saint Thomas's
Anglican Church
383 Huron Street

Tickets: 416-971-9229

Nativitatem Domini Nostri Jesu Christi Canticum; works by Biehl & Willcocks. Barbara Hallam-Price, organ; Dean Perry, conductor. Saint Thomas's Church, 383 Huron St. 416-769-7991. \$16, \$12.
 — 7:30: Himig Pilipino Choral Ensemble. *20th Anniversary Presentation*. Musical panorama of the Filipino culture. Hammerson Hall, 4141 Living Arts Drive, Mississauga. 905-306-6000. \$25, \$20. Proceeds in part to the Kidney Foundation of Canada.
 — 7:30: Peel Choral Society. *Christmas Concert*. Vivaldi: Magnificat; other seasonal favourites. St. John Fisher Church, 300 Balmoral Drive, Brampton. 905-840-6547. \$12 (advance, adult), \$15, \$12 (door & sr/st).
 — 7:30: Village Voices. *Sounds of the Season*. Traditional Christmas carols & spirituals; seasonal favourites; audience sing-along. Cathy Robinson, soprano; Joan Andrews, conductor. Central United Church, 131 Main St., Unionville. 905-294-8687. \$12, children 12 & under free.
 — 7:30: Weston Silver Band. *Christmas Crackers*. Christmas favourites & carol sing-along. Robin McCubbin, director. Central United Church,

1995 Weston Rd. 416-253-9422. \$12, \$10.
 — 8:00: Acoustic Harvest Folk Club. *A Showcase on Youth*. Jazz, swing, blues, folk, country, rock, classical. Serena Ryder, guitar/vocals; Liam Titcomb, guitar/vocals; Colin Stewart, guitar/ keyboards; Jimmy Bowskill, slide guitar/banjo; Amanda Walther, vocals. Birch Cliff United Church, 33 East Rd. 416-264-2235. \$12.
 — 8:00: All The King's Voices. *A Canadian Christmas*. Huron Carol to Hallelujah Chorus. Soloists: David J. King, conductor. Willowdale United Church, 349 Kenneth Ave. 416-225-2255. \$15, \$10.
 — 8:00: Annex Singers. *When the Holly Bears its Berries*. Schubert: Mass in G; The Holly and the Ivy; works by Goudge & PDQ Bach. Yan-Chuen Lee, tenor; Dwight Munger, organ; Lawrence Goudge, conductor. Church of the Redeemer, 162 Bloor St. West. 416-761-9665.
 — 8:00: Cantores Celestes Women's Choir. *A Ceremony of Carols & Christmas Classics*. Britten: *Ceremony of Carols*; Lubeck: *Christmas Cantata*; music by Tavener, Edwards, Elgar, Holst & Berkey; music based on favourite gospel standards. Guests:

Jacqueline Goring, harp; Ellen Meyer, piano; Joyce Lai & Xiao Grabke, violins; Bob Weir, double bass; Anthony Pezzetti, bassoon; Kelly Galbraith, director. Runnymede United Church, 432 Runnymede. 416-236-1522. \$15. Donation made to The Helping Our People Endure Foundation.
 — 8:00: Classic Jazz Society of Toronto. *Evening of Gypsy Jazz*. Grande Bouche Swingtette; Club Django. Estonian House, 958 Broadview Ave. 416-777-9235. \$30, \$25.
 — 8:00: Esprit Orchestra. *In the Air*. Ford: Gabriel, concerto for trumpet & orchestra; Rea: Hommel/ Papillon; Sokolovic: Nine Proverbs. Stuart Laughton, trumpet; Alex Pauk, conductor. 7:15: pre-concert talk. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$26, \$12.50.
 — 8:00: Etobicoke Centennial Choir. *Carols and Choruses*. Church of St. Wilfrid. See December 6.
 — 8:00: Heritage Theatre. *The Irish Rovers*. 86 Main St. N., Brampton. 905-874-2800. \$39.
 — 8:00: Millennium Youth Orchestra. *Holiday Concert*. Christmas & Chanukah song celebration. Guests: Ori Friedman, piano; Konrad Harley, piano; Gabriel Friedman, conductor. Vaughan City Playhouse, 1000 New Westminster Dr. 905-709-4057. \$17, \$15.
 — 8:00: Music Umbrella Chamber Concerts. *Hu Tsa Tsa*. In the tradition of Klezmer. Jonno Lightstone, flute and clarinet; Rona Goldensher, violin; Eric Stein, cimbalom, mandolin and piano. Eastminster United Church, 310 Danforth Ave. 416-461-6681. \$15, \$10, \$5 (children under 12).
 — 8:00: Pax Christi Chorale. *Christmas Concert*. Poulenc: Gloria; Afro-American carols. Nathalie Paulin, soprano; Pax Christi Children's Choir; orchestra; Stephanie Martin, conductor. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-494-7889. \$25, \$22, \$5 (child under 12).
 — 8:00: Scarborough Philharmonic. *Holly, Jolly, Tires & Tinsel*. Christmas music composed & arranged by Cable. Mantini Sisters; Howard Cable, conductor. Birchmount Park Collegiate Auditorium, 3663 Danforth Ave. 416-429-0007. \$22, \$19 (sr), \$16 (st).
 — 8:00: Room8artists. *Nikki Loney & Justin Abedin CD Release Concert*. Jazzy roots pop. Nikki Loney, vocals; Justin Abedin, 8 string guitar; Dave Peters, percussion; Bryden Baird, flugel horn. Assembly Hall, 1 Colonel Samuel Smith Dr. 416-822-4046. \$12.
 — 8:00: Toronto Philharmonia. *The Real Music of Christmas*. Hallelujah Chorus, The Glory of the Lord, Nativity Carol and more. Cardinal Carter Academy for the Arts, senior choir; Magnificat Youth Singers, Gloria Gassi, director; Kerry Stratton, conductor. George Weston Recital Hall, 5040 Yonge St. 416-870-8000. \$32-\$47.
 — 8:00: U of T Faculty of Music. *Percussion Ensemble*. Robin Engelman, director. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

Harbourfront Centre. *Cushion Concert: FiddleFire!* Chris McKhool, violin; Ron Davis, piano; Adam David, drums; Barbara Budd, host. Brigantine Room, 235 Queens Quay West. 416-953-4000. \$8.
 — 1:00: Power of Peace Series. *Concert for the Power of Peace*. Music, dance & poetry. Local musicians. Bloor Cinema, 506 Bloor St. West. 416-588-6847. \$15, \$1 (children under 12).
 — 2:00: Newmarket Theatre. *Pavlo*. Music with a Mediterranean flavour. Vocals, bouzouki, dumbek, violin & guitar. 505 Pickering Cres. 905-953-5122. \$27.
 — 2:00: Toronto Philharmonia. *Christmas Concert*. George Weston Recital Hall. See Dec 7.
 — 2:30: Royal Conservatory of Music. *Family Concert: Appalachian Spring*. The Academy Symphony Orchestra; Rennie Regehr, conductor. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x.321. \$15, \$5.
 — 2:30: Scarborough Choral Society. *Sounds of Christmas 2002*. Markham Theatre for the Performing Arts. See Dec 7. *SOLD OUT*
 — 3:00: Echo Women's Choir. *A Power Such As This*. Music by Joyce & Beck; songs from Hungary, the Balkans & Georgia; seasonal selections; arrangements by Westcott & other music. Moon Joyce, singer/songwriter; Alan Gasser & Becca Whitla, co-directors. Eastminster United Church, 310 Danforth Ave. 416-537-2526. \$12 (advance), \$15 (door), \$5 (un/der-waged, sr/st).
 — 3:00: Hart House. *Linda Lamond, gospel singer*. Great Hall, 7 Hart House Circle. 416-978-2452. Free.
 — 3:00: Mooredale Youth Orchestra. Baroque to 20th century. Kristine Bogoy, Clare Carberry & Etsuko Kimura, conductors. Rosedale Heights School, 711 Bloor St. East. 416-922-3714. \$20, \$15.
 — 3:00: Music Gallery. *Canadian Electronic*

TIMOTHY EATON MEMORIAL CHURCH

Presents a

Choral Christmas CONCERT

Saturday, DECEMBER 7, 2002, 4 PM
Timothy Eaton Memorial Church
 230 ST. CLAIR AVE WEST, TORONTO
 Tickets \$12/FAMILY OF FOUR \$40
 Call 416 925 5977 for information and tickets

*Classical to
Contemporary
Carol-singing
Colorful
CARILLON-RINGING
Crazy
Clapping
Cacophonous
COOL
Community
Come one
Come all
Can't miss it*

The Village Voices

under the direction of Joan Andrews, present

SOUNDS OF THE SEASON

Saturday, December 7, at 7:30PM
 Central United Church, 131 Main Street, Unionville

Soloist Cathy Robinson (coloratura soprano), and guest percussion and guitar join the choir in a selection of traditional Christmas carols and spirituals, along with contemporary seasonal favourites, including our popular audience sing-along.

Tickets \$12, children 12 and under admitted free
 Tickets are available at the door or by calling 905.294.8687
 For more detailed information on the choir and its performances, visit our website: www3.sympatico.ca/villagevoices

Cushion concerts
 JEUNESSES MUSICALES OF ONTARIO



FiddleFire!
 DECEMBER 8, 2002 at 1 p.m.
 Tickets: 416-973-4000
 York Quay Centre, 235 Queens Quay W.
 In Association with Harbourfront centre

Ensemble. Family concert of electronic, electro-acoustic & computer-assisted music. Rose Bolton, violin/electronics; Michael Dobinson, computer-assisted keyboards; David Jaeger, computer-assisted keyboards; Larry Lake, computer/electronics; Jim Montgomery, digital & analog synths; Paul Stillwell, computer-assisted keyboards. St. George the Martyr Church, 197 John. 416-204-1080. \$15, \$5 for each additional family member.

—3:00: **Orchestra Toronto. Middle Eastern.** Mathias: *Salvator Mundi*; Barber: *Die nati*; Glick: *Suite Hebraïque*; Vaughan Williams: *Dives and Lazarus*; Verdi: *Aida* - Grand March and Ballet, Act 2; holiday selections & sing-along. Canadian Children's Opera Chorus; Errol Gay, conductor. Leah Poskins Theatre, 4588 Bathurst St. 416-467-2142. \$25, \$22 (child under 12 free).

—3:00: **Pax Christi Chorale. Christmas Concert.** Grace Church on-the-Hill. See Dec 7.

—3:00: **Pentelia Singers.** Vivaldi: *Gloria* (treble voices version); Orbán: *Mass*; carols of the season. Earl Haig Chamber Ensemble; Mary Legge, conductor. Rosedale Church, 129 Mount Pleasant Rd.

416-229-0522. \$15, \$10.

—3:00: **Sinfonia Toronto. Christmas Sweets.** Corelli: *Christmas Concerto*; Grieg: *Holberg Suite*; Mozart: *Eine Kleine Nachtmusik*; Reger: *Christmas Music*; Purcell: *Christmas*; Rebikoff: *Waltz from the Christmas Tree*; sing-along. Nurhan Arman, conductor. Lawrence Park Community Church, 2180 Bayview Ave. 416-499-0403. \$20, \$15(sr), \$10(st).

—3:00 & 8:00: **Singing OUT! Gloria!** Sondheim: *Sunday*; Rutter: *Gloria*; seasonal music from Liberia, Argentina, Germany & Canada; other music. William Brown, artistic director. Jane Mallett Theatre, 27 Front St. East. 416-924-6859. \$20.

—4:00: **Concerts at St. George's on-the-Hill. Ein Kindelein (An Advent/Christmas Celebration).** Music by Sweelinck, Lübeck, Mozart & Corelli; carol singing & readings. Amarilli Singers; St. George's Chancel Choir; strings & harpsichord; Karen Rymal, director. 4600 Dundas St. West. 416-463-9284. \$12, \$10.

—4:00: **Toronto Classical Singers. J.S. Bach. Christmas Oratorio (highlights).** Soloists; Talisker Players; Jurgen Petrenko, conductor. Christ Church

Concerts at St. George's on-the-Hill Fall/Winter 2002



Sunday December 8, 2002 4 pm

The Amarilli Singers, St. George's on-the-Hill Chancel Choir, Strings, Harpsichord
Karen Rymal - director

Information:
416.463.9284

St. George's on-the-Hill
Anglican Church
4600 Dundas St. West
(just east of Islington)
Tickets: \$12/\$10

'Ein Kindelein'

An Advent/Christmas Celebration

Glorious seasonal music by Sweelinck, Lübeck, Mozart,
Corelli in a candlelit setting.

Carol singing, readings. Sherry and shortbread
reception follows.



Les AMIS Concerts

20th Season 2002 - 2003

Michael Pepa

Founding Artistic Director

Heliconian Hall, 35 Hazelton Ave., Toronto
Admission: \$20/\$10 studentS

Sunday, December 8, 2002 at 7 pm
Daniel Bard, violin

Vanessa May-Lok Lee, piano

Beethoven, Pool, Bloch, Gardiner and Franck

Sunday, January 19, 2003 at 7 pm

Lynn Kuo, violin; Angela Park, piano

Bach, Pepa, Saint-Saëns, Franck and Paganini

Sunday, February 16, 2003 at 7 pm

Elissa Lee, violin; Jeanie Chung, piano

Sullivan, Prokofiev, Janacek and Beethoven

Glenn Gould Studio, 250 Front Street West, Toronto
Admission: \$30/\$20 students

Tuesday, April 15, 2003 at 8 pm

Canadian Music for Strings by

'Les Cinq', Les AMIS Composers-in-Residence

Mary Gardiner, Philip McConnell, Michael Pepa,

Ronald Royer, Timothy Sullivan

Canadian Sinfonietta, Tak-Ng Lai, conductor

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J.S. BACH CHRISTMAS ORATORIO (HIGHLIGHTS)



Sunday, December 8, 2002, 4:00 p.m.
Christ Church Deer Park, 1570 Yonge St., Heath St. W. at Yonge St.
Tickets: \$20 Adults, \$15 Student/Seniors

KATHRYN DOMONEY, SOPRANO

SANDRA BOYES, ALTO

JAMES LEATCH, TENOR

BRUCE KELLY, BARITONE

THE TALISKER PLAYERS

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Christmas Sweets

Lawrence Park Community Church, 2180 Bayview Avenue

A musical Christmas stocking for the whole family,
stuffed with holiday favourites, a few lovely surprises
and some carols to send you home singing.

Corelli	Christmas Concerto
Grieg	Holberg Suite
Mozart	Eine Kleine Nachtmusik
Reger	Christmas Music
Purcell	"Christmas," Op. 145/3
Rebikoff	Waltz from the Christmas Tree
Christmas Carols Sing Along	

Tickets: \$20/15/10 from Sinfonia Toronto 416-499-0403

www.sinfoniatoronto.com

Deer Park, 1570 Yonge St. 416-443-1490. \$20, \$15.

— 4:30: **St. Andrew's United Church.** *Service of Nine Lessons and Carols.* Traditional English and African American carols. St. Andrew's United Church Choir, Dexter Roberts, conductor; guests: Regent Park School of Music Advanced Choir, Wayne Strongman, music director. 117 Bloor St. East. 416-929-0811. Free-will offering.

— 7:00: **Les AMIS Concerts.** Works by Beethoven, Franck, Bloch, Gardiner & Poul. Daniel Bard, violin; Vanessa Lee, piano. Heliconian Hall, 35 Hazelton Ave. 905-773-7712. \$20, \$10.

— 7:00: **Mississauga Big Band Jazz**

Ensemble. *Annual Christmas Concert.* Royal Bank Theatre, Mississauga Living Arts Centre, 4141 Living Arts Dr. 905-306-6000. \$15.

— 7:00: **Music at Metropolitan.** *Carols United.* Metropolitan Silver Band; Patricia Wright, music director/organ. Metropolitan United Church, 56 Queen St. East. 416-363-0331. Free-will donation.

— 7:00: **Musicians In Ordinary.** *A Venetian Vespers for the Blessed Virgin.* Recreation of an Advent vespers from 1630's Venice. Hallie Fishel, soprano; John Edwards, theorbo; Christopher Verrette & Cristina Zacharias, Renaissance violin; plainchant choir; vocal soloists

and others. Church of the Redeemer, 162 Bloor St. West. 416-603-4950. Admission by donation.

— 7:30: **Leaside United Church.** *Lessons and Carols.* Music by Praetorius, Joubert, Crutchfield, Shafferman, Rutter & Taverner; traditional carols. Choirs of Leaside United Church; Sharon L. Beckstead, music director; Barbara Hallam Price, organ; C Flats Jazz Ensemble, Cynda Fleming, director. 822 Millwood Rd. 416-425-1253. Offering in support of Out of the Cold.

— 7:30: **Sunrise String Quartet.** Music by Haydn, Borodin & Barber. Guest: Bruno Cormier, baritone. College Street United Church, 454 College St. 416-782-4727. \$15, \$10.

— 7:30: **Toronto Mendelssohn Choir/Roy Thomson Hall.** *Festival of Carols.* Richard Ouzounian, narrator; Christopher Dawes, organ; brass of the Toronto Symphony Orchestra; Noel Edison, conductor. 60 Simcoe St. 416-872-4255. \$30-\$50.

— 8:00: **Church of St. Martin-in-the-Fields.** *Advent Carol Service.* Music by Vittoria, Massey, Clebury & Burgon. St. Martin's Choir; Jack Hattey & Michel Allard, directors. 151 Glenlake Ave. 416-767-7491. Collection with proceeds to a local charity.

— 8:00: **Flying Cloud Folk Club/Mariposa.** *Ian Tambllyn.* Seasonal tunes on hammer dulcimer. Tranzac, 292 Brunswick Ave. 416-410-3655. \$16, \$14.

— 8:00: **Heritage Theatre.** *Susan Aglukark.* 86 Main St. N., Brampton. 905-874-2800. \$35.

— 8:00: **RCM Community School.** *Vox Continental.* Music from an array of cultural traditions. 16-voice ensemble. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x474. \$5, \$3.

— 8:00: **TrypTych Productions.** *Handel: Judas Maccabeus.* Lenard Whiting, Edward Franko, Erin Bardua & James Levesque, performers; Ensemble TrypTych; Sinfonia TrypTych; William Shookhoff, music director. Trinity Presbyterian Church, 2737 Bayview Ave. 416-763-5066. \$25, \$17.50.

Monday December 09

— 12:00 noon: **RCM.** *Glenn Gould School Chamber Music Series.* Ettore Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-2824 x321. Free.

— 7:30: **Scarborough Community Concert Band.** *Christmas Concert.* Musical variety & Christmas favourites. Midland Gardens. 130

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Sunday December 8 at 7 pm

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Sunday, December 8, 7 pm

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Admission: free-will donation

Candlelight Service of Lessons and Carols

Sunday, December 22, 7 pm

Readings, carols, anthems by the Metropolitan Choirs
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Toronto Choral Society

Director: Geoffrey Butler

Accompanist: William O'Meara

presents

George Frideric Handel's Messiah (part 1) and Carols

featuring

Donna Bennett - Soprano

Linda Maguire - Alto

Siendrom Tigley - Tenor

Robert Pomakov - Baritone

The Talisker Players

Wednesday, December 11, 2002
800 pm

Eastminster United Church
310 Danforth Avenue
(one block west of Chester Avenue)

Tickets available from members of
Toronto Choral Society: \$20

Call: Michael Oliphant at: 416-832-8667

Midland Ave. 416-282-7973. Free.
 — 8:00: **Cantabile Chorale of York Region. Joy of Christmas 02.** Guests: Pine Ridge Brass; Robert Richardson, conductor. Thornhill United Church, 25 Elgin Ave. Thornhill. 905-731-8318.
 — 8:00: **Harbourfront Centre. Jane Monheit, vocals.** Premiere Dance Theatre, 207 Queens Quay West. 416-973-4000. \$36-\$50.

Tuesday December 10

— 12:00 noon: **Royal Conservatory of Music. Glenn Gould School Chamber Music Series.** Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x.321. Free.
 — 12:10: **Critical Mass.** Palestrina: Missa Papae Marcelli. St. Andrew's Church, 73 Simcoe. 416-778-4923. Admission by freewill offering. Proceeds to Second Harvest.
 — 1:00: **St. James' Cathedral. Lunch Hour at St. James':** Giles Bryant, organ; Greg Carpenter, cantor. Titellouze: Hymn - Ave Maris Stella; de Makingreaur: Suite Op. 71; Bonnet: Magnificat (Douze Pièces Op. 10), 6 Versets en forme de variations; Peeters: Toccata, Fugue et Hymne sur Ave Maris Stella. 65 Church St. 416-364-7865. Free.
 — 8:00: **Harbourfront Centre. Jane Monheit, vocals.** Premiere Dance Theatre. See Dec 9.
 — 8:00: **Toronto Symphony Orchestra. A Holiday Celebration.** Festive music for choir and orchestra. Mississauga Choral Society; Canadian Children's Opera Chorus; David Fischer, tenor; Erich Kunzel, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$27-\$80.

Wednesday December 11

— 12:00 noon: **Royal Conservatory of Music. Glenn Gould School Chamber Music Series.** Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x.321. Free.
 — 12:30: **Yorkminster Park Church. Noonday Recital:** William Maddox, organ. 1585 Yonge St. 416-925-7312. Free.
 — 2:00 & 8:00: **Toronto Symphony Orchestra. A Holiday Celebration.** Roy Thomson Hall. See Dec 10. Matinee: \$27-\$55.
 — 7:30: **RCM Community School. RCM Repertory Chorus.** Walmer Rd. Baptist Church, 188 Lowther Ave. 416-408-2824 x.474. \$5, \$3.
 — 8:00: **Air Canada Centre. A Royal Christmas.** Charlotte Church, Julie Andrews, Christopher Plummer, Royal Philharmonic Concert Orchestra; Westminster Concert Choir; Westminster Bell Choir & other performers. 40 Bay St. 416-870-8000. \$68-\$98.
 — 8:00: **Oakville Centre for the Performing Arts. Nancy White Christmas.** Repertoire including Tory Christmas, Politically Correct Christmas, and It's So Chic To Be Pregnant at Christmas. 130 Navy St. 905-815-2021. \$32.99.
 — 8:00: **Toronto Choral Society. Handel: Messiah (Part 1).** Also Gabrielli: Magnificat; Christmas songs. Guests: Donna Bennett, Linda Maguire, Siendrom Tingley, Robert Pomakov, North 44°, Talisker Players. Eastminster Church, 310 Danforth Ave. 416-832-8667. \$20.
 — 8:00: **Toronto Mendelssohn Youth Choir. The Magic of Christmas.** St. James' Cathedral, 65 Church St. 416-598-0422 x.24. \$35.

Thursday December 12

— 12:10: **St. Paul's Church. Noon Hour Recital:** Clement Carse, organ. 227 Bloor St. East. 416-961-8116. Free.
 — 1:30: **Women's Musical Club of Toronto. Katherine Chi, piano.** Works by Schönberg, Hétu, Rachmaninov & Beethoven. Walter Hall, 80 Queen's Park. 416-923-7052. \$28.

Women's Musical Club of Toronto AFTERNOON CONCERT



December 12, 1.30 p.m.

KATHERINE CHI, piano

First Laureate, 2000 Esther Honens Calgary International Piano Competition
 Works by Schönberg, Hétu, Rachmaninov, and Beethoven
 Supporter: Pantheon Inc.

— 2:00: **Piano Recital. Solo and Four-Hand Repertoire.** Works by Chopin, Liszt, Schubert & Dvorak performed by pianists from the studio of Lawrence Pitchko. Northern District Library, 40 Orchard View Blvd. 416-393-7610. Free.
 — 7:00: **North York Central Library. Flute Choir.** Holiday music. Atrium, 5120 Yonge St. 416-395-5535. Free.
 — 7:00: **Royal Conservatory of Music. Glenn Gould School Chamber Music Series.** Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x.321. Free.
 — 7:30: **Claude Watson/Earl Haig Music Program. Music Showcase.** Classical, modern & jazz. Co-curricular and extra-curricular ensembles from the Music Department. George Weston Recital Hall, 5040 Yonge St. 416-870-8000. \$12, \$10.
 — 8:00: **Civic Light Opera Company. The Wonderful Wizard of Oz.** Book by Joe Cascone; music & lyrics by James P. Doyle. Kelly Sanders, Bryan Chamberlain, David Haines, Sandi Horwitz, Carol Kugler & other performers. Fairview Library Theatre, 35 Fairview Mall Dr. 416-469-8450. \$12.50 (Thursday special). For complete run see music theatre listings.
 — 8:00: **Heritage Theatre. Great Canadian Blues Explosion.** The Powder Blues, Long John Baldry, Donnie Walsh. 86 Main St. N., Brampton. 905-874-2800. \$40.
 — 8:00: **Oakville Centre for the Performing Arts. Susan Aglukark: A Northern Christmas.** 130 Navy St. 905-815-2021. \$36.99.
 — 8:00: **OnStage at Glenn Gould Studio. Violin Festival.** Duos, trios, sextet. Mark Fewer, Judy Kang, Annalee Patipatanakoon, Erika Raum, Scott St. John, Jasper Wood, violins. 250 Front St. West. 416-205-5555. \$30.
 — 8:00: **St. Clement's Church. St. Clement's Parish Orchestra.** Haydn: Symphony #104; Pachelbel: Canon in D; Corelli: Christmas Concerto. Adine Mintz, conductor. 59 Briar Hill Ave. 416-483-6664. Free; please bring a contribution for the St. Peter's Food Bank.

Friday December 13

— 7:00: **Royal Conservatory of Music. Glenn Gould School Chamber Music Series.** Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x.321. Free.
 — 8:00: **Burlington Concert Band. Christmas Concert.** Wellington Square United Church, 2121 Caroline St., Burlington. See Dec 7.
 — 8:00: **Canadian Singers. The Sound of Christmas.** Evening of Yuletide carols, choral works &

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 Pace's *Domine Spiritus, Ave Maria* and *Fili Unigenite* for choir and chamber orchestra
 Duma's *Our Father*
 Levkovich's *Domine Jesu Christe* from *Requiem for a Lost Soul and Light*

December 13, 2002 at 8 pm

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popular songs. Harvey Patterson, director; Bruce Harvey, accompanist. Montgomery's Inn, 4709 Dundas St. West. 416-394-8113. \$12, \$10 (Friends of Etobicoke's Heritage).

— 8:00: Etobicoke Community Concert Band. *Christmas Pops*. John Edward Liddle, conductor. Etobicoke Collegiate Auditorium, 86 Montgomery Rd. 416-410-1570.

— 8:00: Etobicoke Philharmonic. *Christmas Fantasy Concert*. Mozart: Clarinet Concerto; Copland: Fanfare for the Common Man; Anderson: Christmas Festival. Przemislaw Raczynski, clarinet; Tak Ng Lai, conductor. 7:00: Pre-concert auction. Humber Valley United Church, 76 Anglesey. 416-239-5665. \$20, \$15.

— 8:00: Markham Theatre for Performing Arts. *Handel: Messiah*. Elmer Iseler Singers; soloists; baroque orchestra. 171 Town Centre Blvd. 905-305-7469. \$46.

— 8:00: Masaryk Memorial Institute. *Evening Nocturne at Masaryktown: Swing Noir*. Jazz classics from the 30s & 40s. George Grosman, leader. Czech Culture Hall, Prague Restaurant at Masaryktown, 450 Scarborough Golf Club Rd. 416-439-4354. \$20, \$15.

— 8:00: Oakville Centre for the Performing Arts. *Great Northern Blues Explosion*. The Powder Blues Band, Long John Baldry and Donny "Mr. Downchild" Walsh. 130 Navy St. 905-815-2021. \$47.99.

— 8:00: Oakville Choral Society. *Beethoven and The Beast... A Christmas Jubilee*. Beethoven: Mass in C; Whittle/Westcott: Christmas Cantata (new commissioned work). J. Bev Stainton, conductor. St. Andrew's Church, 47 Reynolds St., Oakville. 905-844-3303. \$20.

— 8:00: Opera Mississauga. *Night of a Thousand Stars - Comedy, Song & Christmas*. Hammerson Hall, 4141 Living Arts Centre Dr.,

Mississauga. 905-306-6000. \$11-\$99.

— 8:00: Quodlibet. *Carol Fest*. Organ & choral music with French, German & English carols. Arthur Wenk, director. St. Leonard's Church, 25 Wanless Ave. 416-488-6235. \$12, \$10.

— 8:00: Silvestrov Group. *Celebrating Rebirth*. Chan: String Quartet #3; Pace: Domine Spiritus, Ave Maria, Fili Unigenite; Levkovich: Cantata *Lorca*, Domine Jesu Christe; Duma: Our Father. Irena Welhasch-Baerg, soprano; Marianna Humetska, piano; chamber orchestra & choir. Heliconian Hall, 35 Hazelton Ave. 416-241-0382. \$25. Proceeds to "Babes with Babes Project."

— 8:00: St. Michael's Choir School. *63rd Annual Christmas Concert*. Massey Hall, 15 Shuter. 416-872-4255. \$18.50-\$29.

— 8:00: Toronto Centre For The Arts. *Rita MacNeil: Mining the Soul Christmas*. Guests: Men of the Deepes. 5040 Yonge St. 416-872-1111. \$43.50-\$49.50, group rates.

— 8:00: Toronto Consort. *Schütz: The Christmas Story*. Also works for double choir by Gabrieli, Praetorius and Schein. Trinity-St. Paul's Centre, 427 Bloor St. West. 416-964-6337. \$20-\$44, \$15-\$36 (st/sr).

— 8:00: Via Salzburg. *Seiler Strings Chamber Orchestra*. Corelli: Concerto Grosso Op.6 #9 *Christmas Concerto*; Genge: Sinfonia in Nomine; Vivaldi: Concerto for 2 violins in d; Bach: Concerto in a; Mendelssohn: String Symphony #9 in C. Mayumi Seiler, violin/artistic director. Glenn Gould Studio, 250 Front St. West. 416-972-9193. \$40, \$35 (sr), \$29 (st).

Saturday December 14

— 1:00 & 3:00: Toronto Star. *24th Annual Toronto Star Carol Concert*. Choirs of St. Paul's Church and Church of St. Simon the Apostle; St.



The Toronto Welsh Male Voice Choir

Music Director David Low
Accompanist Susan Ball

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Linda Beaupré, Conductor
Eleanor Daley, Pianist

Wintersong

Saturday, December 14, 2002
7:30 p.m.

George Weston Recital Hall
Toronto Centre for the Arts

Tickets: \$20 and \$22
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or TicketMaster at 416-870-8000

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The Bach Children's Chorus,
a member of Choirs Ontario,
is grateful for funding received
from the Ontario Arts Council
and the City of Toronto



James' Cathedral Choral Society; St. James' Cathedral Choir of Men and Boys; Ontario Staff Band of the Salvation Army; Giles Bryant, conductor. St. Paul's Church, 227 Bloor St. East. 416-367-2000. By donation; tickets available from the Toronto Star. In support of Santa Claus Fund. — 1:30 & 3:30: **Toronto Symphony Orchestra. A Frosty Frolic.** Briggs: The Snowman (film) with live music by Blake; other seasonal works. Boris Brott, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$27. — 2:00 & 7:30: **Canadian Children's Opera Chorus. Make We Merry.** Opera excerpts from Don Pasquale & Dido and Aeneas; works by Mathias, Barry, Glick, Somers, Haydn, Scarlatti, Britten; Christmas & Hanukkah songs & more. 4 choruses aged 5-16; Ann Cooper Gay, director. Glenn Gould Studio, 250 Front St. West. 416-205-5555. \$20, \$15. — 2:00: **Etobicoke Musical Productions. Season of Love - Christmas Concert.** Seasonal favourites from near and far. Burnhamthorpe Auditorium, 500 The East Mall. 416-248-0410. \$15, \$10. — 2:00: **Victoria-Royce Church. Rachel Persaud, soprano & Peter Treen, piano in Recital.**

Works by Handel, Mozart, Ravel & others. 190 Medland St. 416-769-6176. Free-will offering. — 7:00: **Royal Conservatory of Music. Glenn Gould School Chamber Music Series.** Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x.321. Free. — 7:30: **Bach Children's Chorus/Bach Chamber Youth Choir. Holiday Concert.** Traditional and new Christmas music, Chanukah music & other seasonal selections. Linda Beaupré, conductor. George Weston Recital Hall, 5040 Yonge St. 416-870-8000. \$22, \$20. — 7:30: **York Symphony Orchestra. Holiday Concert.** Music of the season & sing-along. Guests: Trinity Youth Choir. Trinity Church, 79 Victoria St., Aurora. 416-410-0860. \$5-\$20. — 8:00: **Anno Domini Chamber Singers. Christmas Concert.** See Dec 7. Holy Name Church, 71 Gough. — 8:00: **Bell'Arte Singers. Christmas with Bell'Arte.** Music by Pärt, Vittoria, Hatfield; carol arrangements by Bolden. Ian Sadler, organ; University of Toronto Brass Quintet, David Moulton, director; Robert Fisher, narrator; Lee Willingham, music director. Eastminster United Church, 310 Danforth Ave. 416-699-5879. \$20, \$12.

The Canadian Children's Opera Chorus
and
Ann Cooper Gay, Artistic Director,
invite you to their
35th Annual Winter Concert
Make We Merry



Saturday, December 14, 2002
2:00 and 7:30 p.m.

Glenn Gould Studio, 250 Front Street West
For Tickets call 416.205.5555

The Concert will feature opera excerpts from *Dido and Aeneas*, *Don Pasquale* and works by Antonio Vivaldi, William Mathias, Srul Irving Glick, Harry Somers and Dean Burry. At this performance we are proud to showcase all five of the CCOC Choruses. Ann Cooper Gay will conduct the Main Chorus (ages 10-16), the newly formed Youth Chorus (14-21) and the Apprentice II Chorus (8-11). Claire Preston will conduct the Apprentice Chorus I (7-9), and Bronwen Low will conduct the Ruby Chorus (5-6)



For information about auditions and future performances, please call 416.366.0467.

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Stephen Leacock Collegiate 2450 Birchmount

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8 pm Saturday December 14

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— 8:00: **Cathedral Bluffs Symphony Orchestra.** *Literary.* Willsher: Roots and Wings; Rachmaninov: Symphonic Dance #1; R. Strauss: Four Last Songs; Der Rosenkavalier Suite. Narelle Martinez, soprano; Robert Raines, conductor. Stephen Leacock Collegiate Auditorium, 2450 Birchmount Rd. 416-879-5566. \$15, \$12.

— 8:00: **Montgomery's Inn.** *Sandy MacIntyre & Steeped in Tradition Celtic Christmas Concert.* 4709 Dundas St. West. 416-394-8113. \$15, \$12 (Friends of Etobicoke's Heritage).

— 8:00: **Northdale Concert Band.** *Celebration...Music for the Season.* Stephen Chenette, conductor. Church of the Redeemer, 162 Bloor St. West. 416-922-4948. \$10.

\$8(sr), \$5(children).

— 8:00: **Oakham House Choir/Toronto Sinfonietta.** *Christmas Fantasia.* Vivaldi: Gloria; Vaughan Williams: Fantasia on Christmas Carols; Rutter: Christmas Carols. Yana Ivanilova, soprano; Rebecca Hass, mezzo; Gregory Dahl, baritone; Matthew Jaskiewicz, director. Bloor Street United Church, 300 Bloor St. West. 416-979-5000 x6043. \$18(advance), \$22(door).

— 8:00: **Oakville Centre for the Performing Arts.** *Another Quartette Christmas.* Sylvia Tyson, Caitlin Hanford, Cindy Church and Gwen Swick. 130 Navy St. 905-815-2021. \$36.99.

— 8:00: **Oakville Choral Society.** *Beethoven*

and The Beast...A Christmas Jubilee. St. Andrew's Church, Oakville. See December 13.

— 8:00: **Opera Mississauga.** *Night of a Thousand Stars - Comedy, Song & Christmas.* Hammerson Hall. See Dec 13.

— 8:00: **St. Andrew's United Church.** *The Miller Duo.* Works by Bach, Mendelssohn & Poulenc. Gregory Miller, piano; Noam Miller, clarinet; guest: Ori Carmona, clarinet. 117 Bloor St. East. 416-925-0321. \$8, \$5.

— 8:00: **St. Michael's Choir School.** *63rd Annual Christmas Concert.* Massey Hall. See Dec 13.

— 8:00: **Toronto Consort.** *Schütz: The Christmas Story.* Trinity-St. Paul's Centre. See Dec 13.

— 8:00: **Voices.** *Candlelight Christmas.* Charpentier: Messe de Minuit; Christmas carols from around the world, audience sing-along. St.

Thomas's Church, 383 Huron St. 416-429-7740. \$15, \$10.

— 8:30: **San Marco Choir/Esprit Alliance Orchestra.** *Rejoicing Christmas Concert.* Music by Bach, Haendel, Albinoni, Vivaldi & others; traditional Christmas carols. Daniel Colla & Louie Calleja, conductors. St. Catherine of Siena Church, 2340 Hurontario St., Mississauga. 905-275-6880. \$10.

Sunday December 15

— 10:30am: **Music at Rosedale.** Vivaldi: Gloria. Earl Haig Singers; Rosedale Sr. Choir; soloists; Earl Haig Chamber Strings; Lynn Janes, conductor; Mary Legge, music director. Rosedale Presbyterian Church, 129 Mount Pleasant Rd. 416-921-1931.

— 1:00: **Royal Conservatory of Music.** *Glenn Gould School Young Artists Series: The Art*

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— 2:00: **Living Arts Centre Mississauga.** *Chris McKhool: Holidays Around the World.* Recommended for ages 3-8. 4141 Living Arts Dr. 905-306-6000. \$19,\$16.

— 2:00: **Royal Conservatory of Music in Mississauga.** *Holiday Season Concert.* Performances by RCM/M Evaluation Students, RCM Children's Choir; Clarinet Ensemble & others. Noel Ryan Auditorium, Mississauga Central Library, 301 Burnhamthorpe Rd. 905-891-7944. Free with donation to the Mississauga Music Education Foundation.

— 3:00: **Mississauga Choral Society.** *Handel: Messiah.* Lynn McMurtry, mezzo; Darryl Edwards, tenor; Gregory Dahl, baritone; soprano TBA; Sinfony Players; Chrys A. Bentley, artistic director. Hammerson Hall, 4141 Living Arts Drive, Mississauga. 905-306-6000. \$15-\$35, group rates.

— 3:00: **Teimour Sadykhov, cello & Rachad Feizoullaev, piano.** Sonatas by Beethoven & Brahms; works by Schumann. Rosedale Presbyterian Church, 129 Mount Pleasant Rd. 416-653-1994. \$12,\$8.

— 3:00: **Toronto Chamber Choir.** *Kaffeemusik: The Carols of Christmas.* Works by Willan, Holman, Donaldson; Christmas carols. David Falls, narrator/conductor. Christ Church Deer Park, 1570 Yonge St. 416-968-1338. \$15,\$12.

— 4:00: **St. Andrew's Church.** *Lessons & Carols.* St. Andrew's Choir; Douglas Bodle, organ. 73 Simcoe. 416-593-5600. Free admission (donations to Boarding Homes Ministry).

— 4:30: **Yorkminster Park Church.** *Carols by Candlelight.* Choir and soloists; William Maddox, director; Ronald Jordan, organ. 1585 Yonge St. 416-922-1167.

— 5:00: **Royal Conservatory of Music.** *Young Artists Performance Academy: Ensembles Concert 1.* RCM Baroque Orchestra; RCM Chamber Orchestra; RCM Junior Orchestra; RCM Preparatory Orchestra; Academy Choir. Jonathan Craig, Jonathan Derr, Kelly Parkins-Lindstrom, Marcus Howard, conductors. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x.321. \$10,\$5.

— 7:00: **Orpheus Choir of Toronto.** *A Family Christmas.* Evening of Christmas music & carol singing. St. James' Cathedral, 65 Church St. 416-251-3803. \$10,\$5.

— 7:00: **Roy Thomson Hall.** *The Boys Choir of Harlem.* Handel, Bach, jazz, Broadway. 60 Simcoe St. 416-872-4255. \$36.50-\$76.50.

— 7:30: **Forte - The Toronto Men's Chorus.** *Masters In This Hall.* Annual holiday concert. St. Andrew's United Church, 117 Bloor St. E. 416-410-4334. \$15(advance), \$18(door). Bring a toy for the CHUMCity Christmas Wish Foundation.

— 7:30: **Kingsway Baptist Church.** *Candlelight Service of Lessons and Carols.* Kingsway Chancel Choir; Bells of Kingsway; Melvin J. Hurst, director of music. 41 Birchview Blvd. 416-239-2381.

— 7:30: **Montgomery's Inn.** *Janet Gadeski, Celtic harp in Concert.* Celtic Christmas music. 4709 Dundas St. West. 416-394-8113. \$10, \$8(Friends of Etobicoke's Heritage).

— 8:00: **Flying Cloud Folk Club.** *Nicholas Williams Trio.* Original flute music in the Celtic tradition. Guests: Catherine Crowe & Duncan Cameron Trio. Tranzac, 292 Brunswick Ave. 416-410-3655. \$12,\$10.

Monday December 16

— 7:30: **Riverdale Youth Singers.** *This is the Day.* Choral & vocal music of the season. Esther Ewing, soprano; Ellen Vesterdal, mezzo; Greg Carpenter, tenor; Giles Tomkins, baritone; Mark Bell, conductor; John Govedas, accompanist. Toronto Chinese Alliance Church, 77 First Ave. 416-875-1587. Free.

— 7:30: **St. James' Cathedral Choir of Men and Boys/Cathedral Pilgrim Singers.** *Messiah (Christmas Portion) For the Old Town.* Christopher Dawes, conductor/organ. St. Lawrence Hall, 159 King St. East. 416-861-1793. \$50(includes partial tax receipt). Fundraiser for Citizens of the Old Town.

— 8:00: **Canada Pops Orchestra.** *Holiday Concert.* Guest: Jeff Hyslop; David Warrack, conductor. Massey Hall, 15 Shuter St. 416-872-4255. \$34-\$64, \$29-\$55(sr/st).

— 8:00: **Forte - The Toronto Men's Chorus.** *Masters In This Hall.* St. Andrew's United Church. See December 15.

— 8:00: **Jazz.FM91.** *Sounds of Toronto Jazz: Richard Whiteman Quartet.* Ontario Science Centre, 770 Don Mills Rd. 416-696-1000. \$10.

Tuesday December 17

— 12:00 noon: **Roy Thomson Hall.** *Drop Down, Ye Heavens - Music for Advent.* Exultate Chamber Singers; John Tuttle, conductor/organ. 60 Simcoe St. 416-872-4255. Free.

— 1:00: **St. James' Cathedral.** *Lunch Hour at St. James': Christopher Dawes, organ.* Bryan: Changes on Resonet in Laudibus; Bach: Canonic Variations of Vom Himmel hoch; Martinson: Incarnation Suite on Puer natus est nobis. 65 Church St. 416-364-7865. Free.

— 8:00: **Festival Wind Orchestra.** *Holiday*

Festival Wind Orchestra

Gennady Gefter, conducting

Special Guests:

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 — 8:00: Hannaford Street Silver Band/ Amadeus Chamber Choir. *Christmas Joy!* Ball: The Kingdom Triumphant; traditional Christmas carols; recent compositions by Canadian composers. Guests: Hannaford Street Youth Band. Metropolitan United Church, 56 Queen St. East. 416-366-7723. \$25, \$22, group rates.
 — 8:00: St. Clement's Church. *Trillium Brass Quintet & Thomas Fitches*, organ. Music by Gabrieli; Handel: *Messiah* (excerpts); Fireworks Suite; Daquin: Noels; music of the Christmas season. 59 Briar Hill Ave. 416-483-6664. \$15, \$10.

Wednesday December 18

— 7:30: Elmer Iseler Singers. *Sounds of the Season*. Arrangements by 10 Canadian composers using the Gregorian theme Piea Cantiones. Lydia Adams, conductor. St. James' Cathedral, 65 Church St. 416-217-0537. \$30, \$25, group rates.
 — 8:00: Tafelmusik Baroque Orchestra. *Handel: Messiah*. Ann Monoyios, soprano; Brian Asawa, countertenor; Charles Daniels, tenor; Locky Chung, bass; Ivars Taurins, conductor. Trinity-St. Paul's Centre, 427 Bloor St. West. 416-964-6337. \$32-\$65.
 — 8:00: Toronto Symphony Orchestra/ Toronto Mendelssohn Choir. *Handel: Messiah*. Meredith Hall, soprano; Catherine Robbin, mezzo soprano; Benjamin Butterfield,

tenor; Nathaniel Watson, baritone; Nicholas Kraemer, conductor/harpichord. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$38-\$90.
 — 8:00: Nathaniel Dett Chorale. *An Indigo Christmas... Shout for Joy*. Mix of classical, jazz, traditional & popular music with an Afrocentric flavour & a Christmas theme. Guests: Joe Sealy Quartet & Jackie Richardson; Brainerd Blyden-Taylor, conductor. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-340-7000. \$35, \$25.

Thursday December 19

— 12:10: St. Paul's Church. *Noon Hour Recital: P. John H. Stephenson*, organ. 227 Bloor St. East. 416-961-8116. Free.
 — 8:00: RCM Community School. *RCM Jazz Choir*. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x474. \$5, \$3
 — 8:00: Tafelmusik Baroque Orchestra. *Handel: Messiah*. Trinity-St. Paul's Centre. See Dec 18.
 — 8:00: Toronto Symphony Orchestra/ Toronto Mendelssohn Choir. *Handel: Messiah*. Roy Thomson Hall. See Dec 18.

Friday December 20

— 2:00 & 8:00: Melodmakers. *Old Mother Hubbard*. By Paul Reakes. A wild west panto musical adventure. Heritage Theatre, 86 Main St. North, Brampton. 905-874-2800. \$12, \$10. For complete run see music theatre listings.
 — 8:00: Massey Hall/House of Blues Canada. *Leahy: Fiddles and Strings — A Christmas Concert with String Orchestra*. Celtic music and dance. 15 Shuter St. 416-872-4255.

\$34.50-\$45.50.

— 8:00: Montgomery's Inn. *Ian Bell: Christmas of Old Ontario Concert*. 4709 Dundas St. West. 416-394-8113. \$15, \$12 (Friends of Etobicoke's Heritage).
 — 8:00: Sine Nomine Ensemble for Medieval Music. *In Praise of St. Nicholas*. St. Thomas's Church, 383 Huron. 416-638-9445. \$14, \$9.
 — 8:00: Tafelmusik Baroque Orchestra. *Handel: Messiah*. Trinity-St. Paul's Centre. See Dec 18.

Saturday December 21

— 2:00 & 7:00: John McDermott. *Christmas... A Time To Remember*. Convocation Hall, 31 King's College Circle. 416-870-8000. \$45.
 — 2:00: Roy Thomson Hall/Toronto Children's Chorus. *A Chorus Christmas*. Henderson: The Last Straw — A Christmas Fable; Cable: carols for children's choir and brass; Sirett: Tyrlay, Tyrlow; Anderson: Child of Hope; Evans: Mice in the Hay. Darryl Edwards, tenor; True North Brass; Jean Ashworth Bartle, conductor. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. \$26-\$38.
 — 2:00: Toronto Centre For The Arts. *A Lawrence Welk Family Christmas*. Dick Dale, Henry Cuesta, Ralna English, Ava Barber, Jack

Imel, Lawrence Welk Orchestra & other performers. 5040 Yonge St. 416-872-1111. \$43.25-\$47.25, group rates.
 — 7:00: Toronto Symphony Orchestra/ Toronto Mendelssohn Choir. *Handel: Messiah*. Roy Thomson Hall. See Dec 18.
 — 7:30: Ontario Christian Music Assembly. *Christmas Concert of Praise*. Leendert Kooij, director. Willowdale United Church, 349 Kenneth Ave. 416-636-9779. \$10, \$6, children under 12 free.
 — 8:00: Baroque Music Beside the Grange. *To Welcome Winter*. Early, improvised and new music inspired by medieval and Baroque sounds and forms. Ben Grossman, hurdy gurdy & percussion; Alison Melville, flutes & recorders; Paul Jenkins, harpsichord, organ, harp & voice; Aleks Schürmer, flutes; Nathan Archer, percussion. St. George the Martyr Church, 197 John St. 416-588-4301. \$18, \$14.
 — 8:00: Kammermusik Toronto. *Carols: Ancient and Modern, Christmas Music Across the Centuries*. Keith Müller, director. Eastminster United Church, 310 Danforth Ave. 416-778-1898. \$10.
 — 8:00: Mississauga Symphony. *O Come All Ye Faithful*. Carol sing-alongs and other Christmas music. Toronto Mendelssohn Youth Choir. Hammerson Hall, 4141 Living Arts Drive, Mississauga. 905-306-6000. \$45, \$35.
 — 8:00: Tafelmusik Baroque Orchestra. *Handel: Messiah*. Trinity-St. Paul's Centre. See Dec 18.
 — 8:00: Vox Nouveau Singers. *Christmas Around the World*. Guest: Peter Karrie. Richard Birney-Smith, guest conductor; Laura Pin, accompanist. Appleby United Church, 4407 Spruce Ave., Burlington. 905-627-0757. \$30.

Sunday December 22

— 2:00: Scarborough Community Concert Band. *Christmas Concert*. Musical variety & Christmas favourites. Scarborough Civic Centre Rotunda, 150 Borough Dr. 416-282-7973. Free.
 — 2:00: Tafelmusik Baroque Orchestra. *Sing-Along Messiah*. Massey Hall, 15 Shuter St. 416-964-6337. \$25.

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Carols
 ANCIENT &
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Artistic Director: Keith Müller

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— 3:00: **Mississauga Festival Choir & Mississauga Festival Youth Choir.** *A Feast for Christmas.* Christmas carols with orchestra, readings and sing-along. Mississauga Living Arts Centre, 4141 Living Arts Dr. 905-306-6000. \$18, \$15.

— 3:00: **Toronto Symphony Orchestral Toronto Mendelssohn Choir.** *Handel: Messiah.* Roy Thomson Hall. See Dec 18.

— 3:00: **VocalPoint Chamber Choir.** *A Festival of Carols.* Traditional and contemporary Christmas carols and readings. Jurgen Petrenko, organ; Ian Grundy, conductor. Grace Church on the Hill, 300 Lonsdale Rd. 416-484-0185. \$15, \$10.

— 4:30: **Christ Church Deer Park.** *A Christmas Jazz Vespers.* Jim Galloway, saxophone; Rosemary Galloway, bass; Don Vickery, drums; Ian Barge, piano. 1570 Yonge St. 416-920-5211. Donation.

— 4:30: **St. Clement's Church.** *Service of Lessons and Carols for Christmas.* Music by Joubert, Ives, Willcocks, Bach; traditional carols. St. Clement's Choir; Trillium Brass Quintet. 59 Briar Hill Ave. 416-483-6664.

— 4:30: **Yorkminster Park Church.** *Festival of Nine Lessons and Carols.* Yorkminster Park Church Choir & Soloists; William Maddox, director; Ronald Jordan, organ. 1585 Yonge St. 416-922-1167.

— 7:00: **Music at Metropolitan.** *Annual*

Candlelight Service of Lessons and Carols. Readings, carols & anthems. Metropolitan Choirs; Patricia Wright & Ryan Jackson, organ. Metropolitan United Church, 56 Queen St. East. 416-363-0331. Free-will donation.

— 8:00: **Victoria Scholars.** *On Christmas Night.* Carols arranged by composers from Canada & around the world. Sondra Radvanovsky, soprano; guest Brass Ensemble; Jerzy Cichocki, conductor. St. Anne's Church, 270 Gladstone Ave. 416-761-7776. \$25, \$20.

Monday December 23

— 12:00 noon: **City of Toronto.** *Palestrina Chamber Chorus.* Music for the season. Sabatino Vacca, conductor. Toronto City Hall Rotunda, 100 Queen St. West. 416-392-8191. Free.

— 12:00 noon: **Roy Thomson Hall/VocalPoint Chamber Choir.** *Joy to the World.* Carols and organ works from around the world. Jurgen Petrenko, organ; Ian Grundy, conductor. Roy Thomson Hall, 60 Simcoe St. 416-484-0185. Free.

— 8:00: **Roy Thomson Hall.** *Canadian Brass Christmas.* Light classics, jazz and seasonal tunes, from Bach to Dixieland. 60 Simcoe St. 416-872-4255. \$29-\$55.

Tuesday December 24

— 11:30am: **City of Toronto.** *Holiday Choral Celebration.* Songs and music of the holiday

season. Toronto Children's Chorus; Toronto Mass Choir; Toronto Mendelssohn & Mendelssohn Youth Choirs; Tower Brass; Jean Ashworth Bartle, Karen Burke, Ron Cheung, conductors. Toronto City Hall Rotunda, 100 Queen St. West. 416-392-8191. Free.

— 4:00: **St. James' Cathedral.** *Christmas Recital & First Evensong of Christmas.* Dupré: Variations sur un vieux Noël & other music. Cathedral Choir of Men and Boys; Matthew Larkin, director; Christopher Dawes, organ. 65 Church St. 416-364-7865.

— 7:00: **St. James' Cathedral.** *Christmas Recital & First Eucharist of Christmas.* Music for organ; music for choir. Cathedral Pilgrim Singers; Christopher Dawes, director; Matthew Larkin, organ. 65 Church St. 416-364-7865.

Friday December 27

— 8:00: **Markham Theatre for Performing Arts.** *George Gao Ensemble.* Jazz versions of Chinese folk tunes, classical, pop, new age. George Gao, erhu. 171 Town Centre Blvd. 905-305-7469. \$29.

— 8:00: **Toronto Operetta Theatre.** *Lehar: The Land of Smiles.* Marcel Van Neer, Tamara Hummel, Fred Love, performers; Robert Cooper, conductor; Guillermo Silva-Marin, stage director. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$35-\$70. For complete run see Music Theatre listings.

Sunday December 29

— 11:00am: **St. James' Cathedral.** *Meditation on the Nativity in Lessons and Carols.* AtB (Men of the Cathedral Choir of Men and Boys). 65 Church St. 416-364-7865.

Wednesday January 01

— 2:30: **Roy Thomson Hall/Attila Glatz Concert Productions.** *Canada's New Year's Concert: Salute to Vienna.* 60 Simcoe St. 416-872-4255. \$55-\$125.

Saturday January 04

— 8:00: **Roy Thomson Hall.** *The Silk Road Project.* Yo-Yo Ma, cello; The Silk Road Ensemble. 60 Simcoe St. 416-872-4255. \$35-\$95.

Sunday January 05

— 1:30: **CAMMAC/McMichael Gallery.** *Sunday Concert: Bob Parkins Jazz Ensemble.* 10365 Islington, Kleinburg. 905-893-1121. \$12, \$9, family rates.

— 2:00: **RTH.** *The Silk Road Project.* See Jan 4.

— 4:00: **New Music Concerts/Gardiner Museum.** *Music Speaks.* Selections from the modern guitar repertoire in performance & discussion. Reinbert Evers, guitar. 111 Queen's Park. 416-586-8080. Free with gallery admission: \$10, \$6, \$24(family).

— 4:30: **Christ Church Deer Park.** *Jazz Vespers: Jazz & Dance - A Tribute To Alvin Ailey.* Alex Dean, Kelly Jefferson, Scott Alexander & Brian Barlow, performers. 1570 Yonge St. 416-920-5211. Donation.

Monday January 06

— 8:00: **Jazz.FM91.** *Sounds of Toronto Jazz: Matt Dusk.* Ontario Science Centre, 770 Don Mills Rd. 416-696-1000. \$10.

Tuesday January 07

— 1:00: **St. James' Cathedral.** *Lunch Hour at St. James': Christopher Dawes, organ. C.P.E. Bach: Sonata IV in a; Sonata I in A.* 65 Church St.

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Music from 18th c. Stockholm, Copenhagen, Christiania
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Sunday January 12 at 3pm

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Ian Grundy, conductor

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with Orchestra
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A Feast for Christmas

Lori-Anne Dolloff & Deborah Bradley, Conductors

Sunday December 22, 2002 at 3:00 p.m.

Hammerson Hall, Living Arts Centre, Mississauga

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Carols by Candlelight

Sunday, December 15 at 4:30 pm

The Choir of Yorkminster Park Baptist Church
William Maddox, Director
Ronald S. Jordan, Organist

A Festival of Nine Lessons and Carols

Sunday, December 22 at 4:30 pm

The Choir of Yorkminster Park Baptist Church
William Maddox, Director

Yorkminster Park Baptist Church
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Neil Swainson, bass
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Stephanie Nakasian

Wed., Jan. 8 at 7:30 pm
Royal York Road
United Church

TICKETS: \$20 & \$17 (Sr.)
INFO: 416-231-1207

416-364-7865. Free.

— 8:00: Michael Rubinoff. *Free to Be... You and Me*. Family musical by Marlo Thomas & friends. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$33, st/sr/child rate. For complete run see Music Theatre listings.
— 8:00: Toronto Symphony Orchestra. *The Silk Road Project*. Yo-Yo Ma, cello; The Silk Road Ensemble; Toronto Symphony Orchestra; Hugh Wolff, conductor. 60 Simcoe St. 416-598-3375. \$48-\$115.

Wednesday January 08

— 12:30: York University Dept. of Music. *Jazz: Mark Eisenman Trio*. McLaughlin Performance Hall, 4700 Keele St. 416-736-5186. Free.
— 7:00: Tafelmusik Baroque Orchestra. *A Rising Star: Marie-Nicole Lemieux, Contralto*. Bach: *Widerstehe doch der Sünde*; Concerto for oboe d'amore. Vivaldi: *Stabat Mater*; Concerto for 2 cellos in g; Telemann: Suite for 2 oboes and strings. Trinity-St. Paul's Centre, 427 Bloor St. West. 416-964-6337.
— 7:30: Jazz at R.Y. *Richard Whiteman Quartet*. Richard Whiteman, piano; Kirk MacDonald, saxophone; Barry Elmes, drums; Neil Swainson, bass; guest: Stephanie Nakasian, vocals. Royal York Road United Church, 851 Royal York Rd. 416-231-1207. \$20, \$17.

Thursday January 09

— 8:00: Hart House. *Young Composers' Cocktail*. Music by Lau & Morris. 7 Hart House Circle. 416-712-6710. \$5 (pre-sale only).
— 8:00: Royal Conservatory of Music. *Glenn Gould Artist Series*. Sonatas for violin and piano by Mozart, Janáček, and Penderecki. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x.321. \$15, \$12.
— 8:00: Tafelmusik Baroque Orchestra. *A Rising Star: Marie-Nicole Lemieux, Contralto*. Trinity-St. Paul's Centre. See Jan 8.
— 8:00: Toronto Philharmonia. *Abduction from the Seraglio - Mozart's Harem Comedy*. In concert. Gordon Pinsent, Jennifer Chamandy, Jason Lamonte, Colin Ainsworth, Charles Baxter

and Derek Murchie, performers. Kerry Stratton, conductor. George Weston Recital Hall, 5040 Yonge St. 416-733-9388. \$20-\$47.
— 8:00: Toronto Symphony Orchestra. Sibelius: *Pan and Echo*; Rautavaara: *Clarinet Concerto*; Berlioz: *Symphony fantastique*. Richard Stolzman, clarinet; Hugh Wolff, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$28-\$95.50.

Friday January 10

— 8:00: New Music Concerts/Music Gallery. *A Glimpse at Lithuania*. Serksnyte: new work for string quartet; Balakauskas: *Rain for Cracow*; new work for flute, guitar & string quartet; Kutavicius: *Clocks of the Past*; Narbutaite: *Sonnet à l'Amour*. Guest composer: Osvaldas Balakauskas; Reinbert Evers, guitar; Eric Shaw, tenor; Robert Aitken, flute; Accordes String Quartet. 7:15: Illuminating Introduction with Osvaldas Balakauskas. Music Gallery at St. George the Martyr Church, 197 John. 416-204-1080. \$20, \$10 (sr), \$5 (st cheapseats).

New Music Concerts A glimpse at LITHUANIA



Robert Aitken premieres Balakauskas Music Gallery, Jan. 10

— 8:00: Tafelmusik Baroque Orchestra. *A Rising Star: Marie-Nicole Lemieux, Contralto*. Trinity-St. Paul's Centre. See Jan 8.

Saturday January 11

— 7:00: Shevchenko Musical Ensemble.

Winter Sings. Shevchenko Choir; Kaniiv Dancers; guests: Hahlika Ukrainian Choir; Beryozka Russian Choir. Columbus Centre Rotunda, 901 Lawrence West. 416-533-2725. \$12, \$10.
— 7:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Jan 9.
— 7:30: Gilbert & Sullivan Society of Toronto. *Annual Songfest Extravaganza*. With other G&S musical groups. Cody Hall, St. Paul's Church, 227 Bloor St. East. 416-221-4864.
— 7:30: Royal Conservatory of Music. *Glenn Gould School Young Artists Series: Monster Voice Concert*. Singers from the Artist Diploma Voice Program. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x.321. \$10, \$5.
— 8:00: Tafelmusik Baroque Orchestra. *A Rising Star: Marie-Nicole Lemieux, Contralto*. Trinity-St. Paul's Centre. See Jan 8.

Sunday January 12

— 2:00: Visual and Performing Arts Newmarket. *Young Artists' Showcase Concert*. Newmarket Theatre, 505 Pickering Cres. 905-953-5122.
— 2:30: Toronto Early Music Centre. *Musically Speaking: The Tombeau: the instrumental lament*. Music by Marais, Froberger, Rebel, Sainte-Colombe & Couperin. Musick's Hand-maid: Janet Scott, harpsichord; Valerie Sylvester & Sheila Smyth, violins; Laura Jones, gamba; guest: Joëlle Morton, gamba. Church of the Holy Trinity, 10 Trinity Square. 416-966-1409. Free.
— 2:30: University of Toronto Faculty of Music. *Musical Chairs*. Schumann: *Frauenliebe und Leben*; other songs and arias. Lorna MacDonald, soprano. William Aide, piano. Isabel Bader Theatre, 93 Charles St. West. 416-978-3744. \$20, \$10.
— 3:00: Baroque Music Beside the Grange. *The Nordic Baroque*. Music from 18th century Scandinavia including solo and trio sonatas by Roman, Telemann and Raehs. Hans Dlav Gorset & Alison Melville, traverso & recorder; Mary-Katherine Finch, baroque cello; Jorys Medicky, harpsichord. St. George the Martyr Church, 197 John St. 416-588-4301. \$18, \$14.
— 3:00: Vesnivka Choir/Toronto Ukrainian Male Chamber Chorus. *A Ukrainian Christmas*. Halyna Kvitka Kondracki, conductor. Islington United Church, 25 Burnhamthorpe Rd. 416-763-2197. \$20, \$15.
— 3:30: Tafelmusik Baroque Orchestra. *A Rising Star: Marie-Nicole Lemieux, Contralto*.

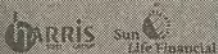
Tafelmusik

BAROQUE ORCHESTRA
JEANNE LAMON, MUSIC DIRECTOR



A Rising Star: MARIE-NICOLE LEMIEUX

Wed, Jan 8 at 7:00pm
Thurs-Sat, Jan 9-11 at 8:00pm
Sun, Jan 12 at 3:30pm
Québec contralto
Marie-Nicole Lemieux
makes her Tafelmusik debut.



FOR TICKETS CALL 416.964.6337

Trinity-St. Paul's Centre 427 Bloor Street West www.tafelmusik.org

MOSHE HAMMER presents Classical and Jazz with Da Camera

Rian de Waal, James Campbell, Tsuyoshi Tsutsumi and Moshe Hammer will perform a Schubert trio and a Hindemith quartet. Gene Dinovi and Dave Young will join the group for David Baker's "Heritage."

Sunday, Jan. 12, 2003 at 7:30 pm
Glenn Gould Studio, 250 Front St. West

For tickets please call the Glenn Gould box office at 416-205-5555 or fax 416-205-5551.



Trinity-St. Paul's Centre. See Jan 8.

— 7:30: **Moshe Hammer**. *Classical and Jazz with Da Camera*. Schubert: Trio; Hindemith: Quartet; Baker: Heritage. Rian de Waal, James Campbell, Tsuyoshi Tsurumi, Moshe Hammer, Gene Dinovi & Dave Young, performers. Glenn Gould Studio, 250 Front St. West. 416-205-5555.

Tuesday January 14

— 1:00: **St. James' Cathedral**. *Lunch Hour at St. James'*. Robin Davis, organ. Music by Clerambault, Franck, and Dupre. 65 Church St. 416-364-7865. Free.

— 8:00: **OnStage at Glenn Gould Studio**. *Music from Cuba with Jane Bunnett*. Grupo Vocal Desandann; Hilario Durán, piano; Roberto Occhipinti, bass; Mark McLean, drums; Jane Bunnett, saxophone & flute. 250 Front St. West. 416-205-5555. \$30.

— 8:00: **Tarragon Theatre**. *Little Mercy's First Murder*. By Brebner, Sportelli & Turvey; Eda Holmes, director. Musical-noir. Tarragon Extra-Space, 30 Bridgman Ave. 416-531-1827. \$16(preview). For complete run see music theatre listings.

Wednesday January 15

— 12:30: **York University Dept. of Music**. *World Music: Rob Simms, African Kora*. Traditional repertoire of the 21-string harp of the Mande people. McLaughlin Performance Hall, 4700 Keele St. 416-736-5186. Free.

— 12:30: **Yorkminster Park Church**. *Noonday Recital: Raza Gurdienne*, organ. 1585 Yonge St. 416-925-7312. Free.

— 8:00: **Toronto Symphony Orchestra**. R. Strauss: *Metamorphosen*; Bach: Brandenburg Concerto #2 in F, BWV 1047; Brandenburg Concerto #3 in G, BWV 1048; Brandenburg Concerto #4 in G, BWV 1049. Nora Shulman, Julie Ranti, flute; Richard Dorsey, oboe; Jacques Israelievitch, conductor/violin. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$28-\$95.50.

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

Thursday January 16

— 12:10: **University of Toronto Faculty of Music**. *Pan Pacific III - Canadian and Australian Music for Clarinet and Bass Clarinet*. Dolden: In A Bed Where the Moon Was Sweating; Hill: The Pied Butcher-Bird; Fodi: Rhapsody; Pollard: The Art of Flirting; Smith: Borealis. Peter Stoll, clarinet and bass clarinet; Randy Smith, electronics operator. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

— 7:00: **Royal Conservatory of Music**. *Academy Music Festival*. Young musicians from the Young Artists Performance Academy. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x.321. Free.

— 8:00: **Earshot/Music Gallery**. *Composer Now Series*. Chamber works for trombone & other instruments by Vidov, Denning, Good, Wilson, Mascal, Cals & others. Scott Good, trombone & friends. St. George the Martyr Church, 197 John. 416-204-1080. \$15, \$10, \$5(1st cheapseats).

— 8:00: **Markham Theatre for Performing Arts**. *Jeff Healey's Jazz Wizards*. 171 Town Centre Blvd. 905-305-7469. \$32.

— 8:00: **Music Toronto**. *St. Lawrence Quartet*. Berg: Quartet Op.3; Hui: world premiere; Schubert: String Quintet in C D.956. Guest: Marina Hoover, cello. Jane Mallett Theatre, 27

Music TORONTO



ST. LAWRENCE STRING QUARTET January 16 at 8 p.m.

Front St. East. 416-366-7723. \$43, \$39, \$5(st), accompanying adult 1/2 price, 18-35 pay your age.

— 8:00: **Toronto Symphony Orchestra**. Roy Thomson Hall. See Jan 15.

Friday January 17

— 7:00: **Royal Conservatory of Music**. *Academy Music Festival*. Young musicians from the Young Artists Performance Academy. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x.321. Free.



JESSICA BRUSER Piano Recital Friday, Jan. 17, 8 pm Glenn Gould Studio

— 8:00: **Jessica Bruser**, piano in Recital. Works by Bach, Messiaen, Schumann & Burke. Glenn Gould Studio, 250 Front St. West. 416-205-5555. \$25, \$15.

— 8:00: **Michael Amante**, tenor. Opera melodies, Italian love songs, popular standards. Roy Thomson Hall, 60 Simcoe. 416-872-4255. \$55, \$35.

Saturday January 18

— 7:00: **RCM Community School**. *RCM Silver Singers*. Recital Hall, 273 Bloor St. West. 416-408-2824 x474. \$5, \$3.

— 7:00: **Royal Conservatory of Music**. *Academy Music Festival*. Young musicians from the Young Artists Performance Academy. Ettore Mazzoleni Concert Hall, 273 Bloor St. West.

416-408-2824 x.321. Free.

— 8:00: **Acoustic Harvest Folk Club**. *Judith Cohen & Tamar Cohen Adams*. Birch Cliff United Church, 33 East Rd. 416-264-2235.

— 8:00: **EROS Chamber Music Toronto**. *Acoustic Canoe*. New works including 2 world and 2 North American premieres. Gary Kulesha, conductor. The Stone Church, 45 Davenport. 416-653-1172. \$10, \$5.

— 8:00: **Mooredale Concerts**. *Trio Contrastes*. Poulenc: L'invitation; Khachaturian: Trio; Bartok: Contrastes; works for trumpet TBA. Olivier Thouin, violin; Stephan Sylvestre, piano; David Veilleux, clarinet; Nora Nolan, trumpet. Willowdale United Church, 349 Kenneth Ave. 416-922-3714. \$20, \$15.

— 8:00: **Music Umbrella Chamber Concerts**. *Ensemble Polaris - Canada's only Arctic Fusion Band*. Alison Melville, recorders & flutes; Colin Savage, recorders & clarinets; Margaret Gay, cello; Catherine Keenan, hurdy-gurdy; other performers. Eastminster United Church, 310 Danforth Ave. 416-461-6681. \$15, \$10, \$5(children under 12).

— 8:00: **Roberta Laking, soprano & William Shookhoff, piano**. *Benefit Recital*. Milhaud: Chants Populaires Hébraïques; works by Mussorgsky, Ravel & others. Victoria-Royce Church, 190 Medland Ave. 416-769-6167. Free-will offering; proceeds to The Stop (formerly Stop 103).

Sunday January 19

— 1:30: **CAMMAC/McMichael Gallery**. *Sunday Concert: Magda Horban, mezzo*. 10365 Islington, Kleinburg. 905-893-1121. \$12, \$9, family rates.

— 2:00: **Off Centre Music Salon**. *German Salon: Madness and Genius*. Music of Hoffman, Schumann and Wolf. Susan Platts, contralto; Martha Guth, soprano; Joe Ziegler, narrator. Glenn Gould Studio, 250 Front St. West. 416-205-5555. \$35, \$25.

— 2:30: **Royal Conservatory of Music**. *Academy Music Festival*. Young musicians from the Young Artists Performance Academy. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x.321. Free.

— 2:30: **University of Toronto Faculty of Music**. *Susan Hoepfner and Friends*. Music for piano, strings, flute and harp. Susan Hoepfner, flute; Lydia Wong, piano; Judy Loman, harp; other performers. Isabel Bader Theatre, 93 Charles St. West. 416-978-3744. \$20, \$10.

— 2:30: **University of Toronto Faculty of Music**. *Opera Tea*. Nicolai: The Merry Wives of Windsor. MacMillan Theatre, 80 Queen's Park. 416-978-3744. \$25.

— 3:00: **Hart House**. *Andrea & William Herzog, cello & violin in Recital*. Great Hall, 7 Hart House Circle. 416-978-2452. Free.

— 3:00: **Kiwanis Music Festival of Greater Toronto**. *Gala Celebration Concert*. Toronto Symphony Youth Orchestra; principals of

the Toronto Symphony Orchestra; Festival alumni soloists (flute/violin/piano); guest alumni; conductor TBC. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. \$40, \$20.

— 3:00: **Mooredale Concerts**. *Trio Contrastes*. See Jan 18. Walter Hall, 80 Queen's Park.

— 3:00: **Music at Rosedale**. *Janet Peaker, organ in Recital*. Music by Pachelbel, Bach, Haydn, Mendelssohn & Bédard. Rosedale Presbyterian Church, 129 Mount Pleasant Rd. 416-921-1931. Donations appreciated.

— 3:00: **Toronto Symphony Orchestra**. George Weston Recital Hall, 5040 Yonge St. 416-870-8000. See Jan 15. \$29-\$69.

— 4:30: **Christ Church Deer Park**. *Jazz Vespers: Andrew Downing Quartet*. 1570 Yonge St. 416-920-5211. Donation.

— 6:00: **RCM Community School**. *RCM Children's Choirs*. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x474. \$5, \$3.

— 7:00: **Les AMIS Concerts**. Works by Bach, Franck, Saint-Saëns, Paganini & Pepa. Lynn Kuo, violin; Angela Park, piano. Heliconian Hall, 35 Hazelton Ave. 905-773-7712. \$20, \$10.

— 8:00: **Heritage Theatre**. *Jeff Healey's Jazz Wizards*. 86 Main St. N., Brampton. 905-874-2800. \$35.

— 8:00: **RCM Community School**. *RCM Lyric Singers*. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x474. \$5, \$3.

Monday January 20

— 8:00: **Jazz FM91**. *Sounds of Toronto Jazz: Kollage*. Ontario Science Centre, 770 Don Mills Rd. 416-696-1000. \$10.

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

BENEFIT RECITAL for The Stop

**Roberta Laking, soprano
William Shookhoff, piano**
perform works by
Milhaud, Mussorgsky, & Ravel

**Saturday, January 18, 2003
at 8:00 pm**

**Victoria-Royce
Presbyterian Church
190 Medland Ave.
(at Annette)
416-769-6167**

Admission by donation



Off Centre
music salon

The 8th season of multifaceted performances, weaving an intricate fabric of sounds, sights and flavours!

Sunday, January 19, 2003 at 2 p.m.

OFF CENTRE MUSIC SALON presents:
German Salon Madness and Genius

Come and explore the intermingling of madness and genius: which one came first? Schumann's *Kreisleriana* embodies the paradoxes of suffering and the ecstasy of creative mastery. Hugo Wolf's music depicts the tortured mind of a genius. Performances by contralto Susan Platts, soprano Martha Guth, pianists Inna Perkis and Boris Zarankin.

Tickets \$35; \$25 seniors/students
Glenn Gould Studio, CBC, 250 Front St. W. 416-205-5555

Tuesday January 21

- 12:00 noon: **University of Toronto Faculty of Music. New Music Festival: Off the Walls I.** Works by student composers. Edward Johnson Bldg. lobby, 80 Queen's Park. 416-978-3744. Free.
- 1:00: **Critical Mass/Lunch Hour at St. James'.** Byrd: Mass for 3 Voices. St. James' Cathedral, 65 Church St. 416-778-4923. Admission by freewill offering. Proceeds to Second Harvest.
- 8:00: **Mozart Society. Jeremy Findlay, cello in Recital.** Works by Bach, Beethoven, Schumann & Mendelssohn. First Unitarian Congregation, 175 St. Clair West. 416-201-3338.
- 8:00: **OnStage at Glenn Gould Studio. Early & Traditional Music from Scotland and Canada.** Baltimore Consort; David Greenberg, violin. 250 Front St. West. 416-205-5555. \$30.

Wednesday January 22

- 12:00 noon: **University of Toronto Faculty of Music. New Music Festival: Off the Walls II.** Works by student composers. Edward Johnson Bldg. lobby, 80 Queen's Park. 416-978-3744. Free.
- 12:30: **York University Dept. of Music. World Music: Cuban and Latin Jazz Ensembles.** McLaughlin Performance Hall, 4700 Keele St. 416-736-5186. Free.
- 12:30: **Yorkminster Park Church. Noonday Recital: Peter Nikiforuk, organ.** 1585 Yonge St. 416-925-7312. Free.
- 7:30: **RCM Community School. RCM Percussion Ensembles.** Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x474. \$5,\$3.
- 8:00: **University of Toronto Faculty of Music. New Music Festival: Gen Next.** Works by U of T composers. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

Thursday January 23

- 1:30: **Women's Musical Club of Toronto. Farewell Recital: Catherine Robbin, mezzo-soprano.** Walter Hall, 80 Queen's Park. 416-923-7052. \$35.

Women's Musical Club of Toronto AFTERNOON CONCERT



January 23, 1.30 p.m.
Celebrating A Great Career
CATHERINE ROBBIN
mezzo-soprano
In Her Farewell Song Recital
"Sweet Wreath of Song"

— 2:00 & 8:00: **Toronto Symphony Orchestra.** Schumann: Overture, Scherzo & Finale; Prokofiev: Violin Concerto #2; Debussy: La Mer; Ravel: La Valse. Leila Josefowicz, violin; Mario Venzago, conductor. Roy Thomson Hall, 60

Simcoe St. 416-593-4828. Mat: \$28-\$58.50, eve: \$28-\$95.50.

— 7:00: **Royal Conservatory of Music. Academy Music Festival.** Young musicians from the Young Artists Performance Academy. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x321. Free.

Music TORONTO



KRISZTINA SZABÓ January 23 at 8 p.m.

- 8:00: **Music Toronto. Krisztina Szabó, mezzo soprano & Liz Upchurch, piano.** Works by Purcell, Debussy, Wolf, Rossini, Bartok, Kodaly & Bolcom. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$12,\$5(st).
- 8:00: **OnStage at Glenn Gould Studio. Red Priest & Suzie LeBlanc (soprano).** Early music. 250 Front St. W. 416-205-5555. \$30.
- 8:00: **Toronto Philharmonia. String Serenade.** Britten: Variations on a Theme of Frank Bridge; Grieg: Holberg Suite; Morawetz: Divertimento for String Orchestra; Mozart: Serenata Notturna. Kerry Stratton, conductor. George Weston Recital Hall, 5040 Yonge St. 416-733-9388. \$20-\$47.
- 8:00: **U of T Faculty of Music. New Music Festival: Synchronisms.** Works by Ciamaga, Davidovsky, Degazio & Patrick. Rafael Hoekman, cello; Susan Hoepfner, flute; Lynn Kuo, violin; Aaron Brock, guitar; Angela Park, piano. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

Friday January 24

- 7:00: **Royal Conservatory of Music. Academy Music Festival.** Young musicians from the Young Artists Performance Academy. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x321. Free.
- 8:00: **COC. Verdi: A Masked Ball.** Svetelina Vassileva, Fiona Kimm, Shannon Mercer, Alfredo Portilla, Timothy Noble & other performers. 7:15: Pre-performance chat. Hummingbird Centre for the Performing Arts, 1 Front St. East. 416-872-2262. \$38-\$140, \$15-\$50 (young person). For complete run see music theatre listings.
- 8:00: **Music Theatre Mississauga/Theatre Unlimited. Forever Plaid.** Book by Stuart Ross. Meadowvale Theatre, 6315 Montevideo Rd., Mississauga. 905-821-0090. For complete run see music theatre listings.
- 8:00: **U of T Faculty of Music. New Music Festival: Faculty Artist Concert.** Chan: Par-ci, par-là; Davidovsky: Quartetto; Kulesha: Sixth Chamber Concerto; Penderecki: Sextet. Susan Hoepfner, flute; Clare Scholtz, oboe; Stephen Pierre, clarinet; Gerald Robinson, bassoon; Carol Fujino, violin & other performers. Walter Hall, 80

Queen's Park. 416-978-3744. \$20,\$10.
 — 8:00: **Toronto Tabla Ensemble.** du Maurier Theatre Centre, 231 Queens Quay West. 416-973-4000. \$25,\$22.

Saturday January 25

- 2:00 & 7:00: **Toronto All-Star Big Band/The Serenaders. Swingin'.** Tribute to The Benny Goodman Orchestra. Guest: Peter Appleyard, vibraphone. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$29.
- 7:00: **Toronto Symphony Orchestra.** Roy Thomson Hall. See Jan 23. \$29-\$58.50.
- 7:00: **Viva! Youth Singers. Annual Fundraising Concert.** Sing-along to *The Music Man*. St. Luke's Church, 353 Sherbourne St. 416-788-8482.
- 7:30: **Royal Conservatory of Music. Young Artists Performance Academy: The Academy Symphony Orchestra.** Estacio: Frenergy; Copland: Appalachian Spring; Shostakovich: Symphony #1. Rennie Regehr, conductor. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x321. \$10,\$5.
- 8:00: **Academy Concert Series. Music for the Romanoffs:** Songs and romances of 18th & 19th century Russian imperial court composers. Yana Ivanilova, soprano; Sharon Burlacoff, fortepiano; Nicolai Tarasov, clarinet. Eastminster United Church, 310 Danforth Ave. 416-889-5414. \$18,\$12.
- 8:00: **Acoustic Harvest Folk Club. Pat Humphries & Sandy Opatow.** Birch Cliff United Church, 33 East Rd. 416-264-2235.
- 8:00: **COC. Janáček: Jenůfa.** Helen Field, Eva

Urbanová, Miroslav Dvorsky, John Mac Master, performers. 7:15: Pre-performance chat. Hummingbird Centre for the Performing Arts, 1 Front St. East. 416-872-2262. \$38-\$140, \$15-\$50 (young person). For complete run see music theatre listings.

— 8:00: **Celebrity Symphony Orchestra. Viva Carnival.** Saint-Saens: Introduction and Rondo Capriccioso; Sarasate: Tango; Wieniawski: Carmen Fantasy; Beatles songs; popular standards. Vadim Brodski, violin; Krystyna Pronko, voice; Andrew Rozbicki, music director. Living Arts Centre, 4141 Living Arts Drive. 905-306-6000. \$38-\$55.

— 8:00: **Classic Jazz Society of Toronto. Dave Greer's Classic Jazz Stompers.** Estonian House, 958 Broadview Ave. 416-777-9235. \$30,\$25.

— 8:00: **Toronto Tabla Ensemble.** du Maurier Theatre Centre. See January 24.

— 8:00: **U of T Faculty of Music. New Music Festival: Alumni Concert.** Works by Brock, Davidovsky & Rapoport. Monica Whicher, soprano; Michele Bogdanowicz, mezzo; Stephen Tam, flutes; Peter Stoll, clarinets; John Hawkins, conductor & other performers. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

Sunday January 26

— 2:00: **New Music Concerts/University Settlement Music and Arts School. Music Speaks.** Luedeke: work for clarinet & percussion; selections from the contemporary repertoire in performance & discussion. Raymond Luedeke, clarinet; Donald Kuehn, percussion. St. George the

TORONTO ALL-STAR BIG BAND



THE ACADEMY CONCERT SERIES

"Music for the Romanoffs"

A Programme of Songs and Romances of 18th and 19th century Russian imperial court composers
 Yana Ivanilova - soprano
 Sharon Burlacoff - piano
 Nicolai Tarasov - clarinet



**Saturday,
 January 25th, 2003
 at 8 p.m.**

Eastminster United
 Church, 310 Danforth Ave-
 nue.

Tickets \$18 (regular)/\$12
 (senior/student).

**Call 416-889-5414
 to reserve today!**

Martyr Church, 197 John. 416-961-9594. Free.
 — 2:00: **Royal Conservatory of Music in Mississauga. A Tribute to the Immortal Beloved.** Beethoven: Sonatas and Variations for Violin & Piano, #s 4 through 7. Corey Gemmell, violin; Gloria Saarinen, piano. Adamson Estate, 850 Enola Ave., Mississauga. 905-891-7944. \$20, \$18.
 — 2:30: **Aldeburgh Connection. Hugo Wolf Celebration: Anacreon's Rest.** Gillian Keith, soprano; Colin Ainsworth, tenor; Mark Pedrotti, baritone; Diego Matamoros, reader; Stephen Ralls & Bruce Ubukata, artistic directors. Walter Hall, 80 Queen's Park. 416-444-3976. \$40.
 — 2:30: **U of T Faculty of Music. Jazz Faculty Showcase.** Isabel Bader Theatre, 93 Charles St. West. 416-978-3744. \$20, \$10.
 — 3:00: **Canadian Music Competitions, Toronto Chapter. CMC National Winners.** Euromusic Centre, 2651 John St., Markham. 416-441-1335. \$12, \$7.
 — 4:30: **David Keenleyside. English and Italian Song Through Three Centuries.** Jenni Hayman, soprano; John Jull, clavicord; David

Keenleyside, recorder & viola da gamba.
 Japanese Paper Place Warehouse, 79 Brock Ave. 416-927-8699. Free.
 — 5:00: **RCM Community School. Senior Guitar Ensemble.** Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x474. \$5, \$3.
 — 7:00: **North Toronto Institute of Music. Leaside Concert Series: The Carnival of Animals.** Guest: Luba Goy. Leaside Presbyterian Church, 670 Eglinton Ave. East. 416-488-2588. \$15, \$10.
 — 7:30: **Living Arts Centre Mississauga. New Orleans Connection.** Dixieland jazz sextet. 4141 Living Arts Dr. 905-306-6000. \$25-\$40.
 — 8:00: **Brampton Symphony Orchestra. Young People's Concert.** Young Canadian soloists from the Brampton area. Robert Raines, conductor. Heritage Theatre, 86 Main St. N., Brampton. 905-874-2800. \$5, under 18 free.

Monday January 27

— 7:30: **Associates of the Toronto Symphony Orchestra. The French Connection & Mozart.** Mozart: Misera dove son! KV 369;

Porgi Amor from Le Nozze di Figaro; Massenet: Elegie; Chausson: Chanson Perpetuelle; Ravel: String Quartet in F. Narelle Martinez, soprano; Atis Bankas, Terry Holowach, violins; Arthur Jansons, viola; Sharon Prater, cello. Trinity-St. Paul's Church, 427 Bloor St. West. 416-693-9953. \$15, \$12.
 — 8:00: **Ensemble Noir. The Soldier's Tale.** Stravinsky: L'histoire du soldat; Vivier: Piece pour violon et clarinet; Nnodana: Biko Memorial. 7:15: pre-concert discussion. Music Gallery at St. George the Martyr Church, 197 John St. 416-923-9400. \$25, \$20.
 — 8:00: **Toronto Organ Club. Joe Carlo, Hammond X66 organ.** Christ Church, 329 Royal York Rd. 905-631-1864. \$10, children under 10 free.
 — 8:30: **University of Toronto Faculty of Music. Small Jazz Ensembles.** Walter Hall, 80 Queen's Park. 416-978-3744. Free.

Tuesday January 28

— 1:00: **St. James' Cathedral. Lunch Hour at St. James': Thomas Fitches, organ.** C.P.E. Bach: Fantasia and Fugue in c; Sonata #5 in D; Fagiani: Prelude e Fuga #2; Rheinberger: Fantasie-Sonata in B Op. 181. 65 Church St. 416-364-7865. Free.
 — 6:00: **U of T Scarborough Campus. Jeng Yi - Korean Drum Concert.** Meeting Place, 1265 Military Trail. 416-287-2002. PWYC.
 — 8:00: **Music Toronto. Ensembles-in-Residence.** Mendelssohn: Quartet in E flat Op. 12;

Beethoven: Piano Quartet in E flat Op. 16b; Dohnanyi: Piano Quintet in c Op. 1. James Parker, piano; Annalee Patipatanakoon, violin; Roman Borys, cello; Scott St. John, violin/viola; David Harding, viola. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$43, \$39, \$5(st), accompanying adult 1/2 price, 18-35 pay your age.

Wednesday January 29

— 12:30: **York University Dept. of Music. Four-Hands Festival: Music for Two Pianos.** Performers from the studio of Christina Petrowska Quilico. McLaughlin Performance Hall, 4700 Keele St. 416-736-5186. Free.
 — 12:30: **Yorkminster Park Church. Noonday Recital: William Maddox, organ.** 1585 Yonge St. 416-925-7312. Free.
 — 8:00: **Toronto Symphony Orchestra. Martinu: The Frescoes of Piero della Francesca; Bartók: Piano Concerto #3; Beethoven: Symphony #3 Eroica.** Garrick Ohlsson, piano; Jiri Belohlávek, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$28-\$95.50.
 — 8:30: **University of Toronto Faculty of Music. Small Jazz Ensembles.** Walter Hall, 80 Queen's Park. 416-978-3744. Free.

Thursday January 30

— 8:00: **Toronto Symphony Orchestra.** Roy Thomson Hall. See Jan 29.

Friday January 31

— 7:30: **York University Dept. of Music. New Music: Improv Soiree.** Experimental jam session. Ensembles led by Casey Sokol. McLaughlin Performance Hall, 4700 Keele St. 416-736-5186. Free.
 — 8:00: **Opera Mississauga. Tales from the Vienna Woods - Operetta & Opera Favourites.** Hammerson Hall, 4141 Living Arts Centre Dr., Mississauga. 905-306-6000.
 — 8:00: **Royal Conservatory of Music. Royal Conservatory Orchestra.** Stravinsky: Jeu de cartes; Dumbarton Oaks; Mozart: Excerpts from Die Zauberflöte. Singers from the Glenn Gould School; Joaquin Valdepeñas, conductor. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x.321. \$15, \$12.
 — 8:00: **University of Toronto Faculty of Music. Pamela and Claude Frank in Recital.** Walter Hall, 80 Queen's Park. 416-978-3744. \$20, \$10.
 — 8:30: **Living Arts Centre Mississauga. Sons of Maxwell.** Pop/folk music brothers Don &

THE Aldeburgh CONNECTION

Artistic Directors:
 Stephen Ralls & Bruce Ubukata



Three concerts honouring the life and music of a supreme composer of German song

HUGO WOLF

(1860-1903)

ANACREON'S REST

Hugo Wolf seen through his letters and his outspoken music criticism, and through songs spanning his career, with singers Gillian Keith, Colin Ainsworth, Mark Pedrotti and narrator Diego Matamoros.

SUNDAY, JANUARY 26, 2:30 PM WALTER HALL **SOLD OUT**

HUGO WOLF AND HIS POETS

Settings of three great romantic poets, Goethe, Mörike and Eichendorff, who inspired some of Wolf's finest songs.

Join guest artist Catherine Robbin and students and alumni of the Faculty of Music in this special tribute to the composer.

SATURDAY, FEBRUARY 22, 2 PM: PRECONCERT TALK AT 12 NOON
 WALTER HALL TICKETS \$25/\$15 (416) 978-3744

ITALIENISCHES LIEDERBUCH

Soprano Monica Whicher and baritone Russell Braun conclude our celebrations with Wolf's masterpiece, his *Italian Songbook*.

TUESDAY, MARCH 25, 8 PM GLENN GOULD STUDIO
 TICKETS \$40 (416) 205-5555

Music TORONTO CHAMBER SOCIETY

JAMES PARKER
 piano
ANNALEE PATIPATANAKOON
 violin
SCOTT ST. JOHN
 violin
ROMAN BORYS
 cello
DAVID HARDING
 viola

January 28 at 8 p.m.

The Associates of the Toronto Symphony Orchestra present

The French Connection... & Mozart

Monday, January 27, 2003 7:30pm
 Trinity-St. Paul's United Church
 427 Bloor Street West

MOZART - Misera dove son! - Porgi Amor from Marriage of Figaro
MASSENET - Elegie
CHAUSSON - Chanson Perpetuelle
RAVEL - String Quartet in F

Narelle Martinez, Soprano
Atis Bankas, Violin
Terry Holowach, Violin
Arthur Jansons, Viola
Shanon Prater, Cello

(Members of The Toronto Symphony Orchestra)

Tickets \$15/\$12 (Seniors/Students)
 For more information and tickets, please call 416-693-9953

Dave Carroll. 4141 Living Arts Dr. 905-306-6000. \$22-\$32.

Saturday February 01

— 12:00 noon: **Royal Conservatory of Music. Community School Lobby Concert Series.** RCM students of all ages and experience. RCM lobby, 273 Bloor St. West. 416-408-2824 x.321. Free.

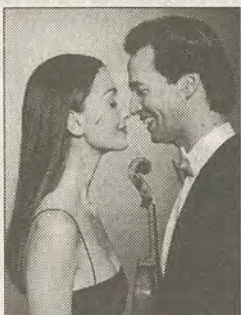
— 7:00: **Royal Conservatory of Music. Academy Music Festival.** Young musicians from the Young Artists Performance Academy. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x.321. Free.

— 7:00: **TSO.** Roy Thomson Hall. See Jan 29.

— 7:30: **William Byrd Singers. Regina Caeli.** Renaissance motets by Palestrina, Byrd & Tallis. Peter Mahon, conductor. St. Basil's Church, 50 St. Joseph St. 416-533-6179. \$15,\$10.

— 8:00: **Opera Mississauga. Tales from the Vienna Woods - Operetta & Opera Favourites.** Hammerson Hall. See Jan 31.

Mendelssohn Double Concerto



GLEUSTEEN & ORDRONNEAU
SINFONIA TORONTO
NURHAN ARMAN Conductor
GLENN GOULD STUDIO
Saturday, Feb 1, 8 pm

The William Byrd Singers

Peter Mahon, conductor

Saturday, February 1
at 7:30 pm

St. Basil's Church
50 St. Joseph St.

Tickets \$15/10 student/senior
Information 416-533-6179

— 8:00: **Sinfonia Toronto. Double Treat.** Hovhannes: American Rhapsody #3; Mendelssohn: Concerto for Violin and Piano in D; Rossini: Sonata #1 in G; Janacek: Idyll. Kai Gleusteen, violin; Catherine Ordroneau, piano. Glenn Gould Studio, 250 Front St. West. 416-205-5555. \$32, \$26,\$18(sr/st).

— 8:00: **University of Toronto Faculty of Music. U of T Symphony Orchestra.** Berlioz: Roman Carnival Overture; Sibelius: Symphony #1. Raffi Armenian, conductor. MacMillan Theatre, 80 Queen's Park. 416-978-3744. \$16,\$8.

Sunday February 02

— 11:00am & 2:00: **Markham Theatre for Performing Arts. Sharon, Bram and Friends.** Children's entertainers. 171 Town Centre Blvd. 905-305-7469. \$18.50,\$17.

— 1:00: **Jeuneuses Musicales of Ontario/ Harbourfront Centre. Cushion Concert: Creole Drummatix.** Djembe, steel pan & other percussion. Barbara Budd, host. Brigantine Room, 235 Queens Quay West. 416-973-4000. \$8.

— 1:30: **CAMMAC/McMichael Gallery. Sunday Concert: Ken Adcroft Jazz Ensemble.** 10365 Islington, Kleinburg. 905-893-1121. \$12,\$9, family rates.

— 2:30: **Royal Conservatory of Music. Family Concert: The Magic Flute.** The Royal Conservatory Orchestra; singers from The Glenn Gould School; guest artists from Learning Through The Arts; Joaquin Valdepeñas, conductor. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x.321. \$15,\$5.

— 3:00: **Choirs of the Church of St. Mary Magdalene. Music for Candlemass.** Britten: Ceremony of Carols; Victoria: Benedictus; Lübeck: Willkommen, Süßer Bräutigam. Jacqueline Goring, harp; Jonathan Ingham, cello; Victoria Hathaway & Gillian Howard, oboes. Church of St. Mary Magdalene, 477 Manning Ave. 416-531-7955. \$18,\$12.

— 3:00: **Chrylark Arts and Music Series. Stefan Glick, cello in Recital.** Music by Glick & others. Heliconian Hall, 35 Hazelton Ave. 416-654-0877. \$15.

— 7:30: **Mississauga Youth Orchestra. Romantic Interlude.** Schubert: Symphony #8 Unfinished; Vivaldi: Concerto for Two Cellos; music by Strauss, Puccini, Elgar & Offenbach. Royal Bank Theatre, 4141 Living Arts Drive. 905-615-4552. \$20,\$10.

— 8:00: **RCM Community School. RCM Jazz Ensemble.** Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x.474. \$5,\$3.

Monday February 03

— 8:00: **Jazz.FM91. Sounds of Toronto Jazz: Hazel Walker.** Ontario Science Centre, 770 Don Mills Rd. 416-696-1000. \$10.

Tuesday February 04

— 1:00: **St. James' Cathedral. Lunch Hour at**

St. James': Matthew Larkin, organ. 65 Church St. 416-364-7865. Free.

— 8:00: **Toronto Symphony Orchestra. Salute to the Duke.** Music of Ellington, Miller, Goodman and Gershwin. Dee Daniels, vocalist; Jeff Tyzik, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$27-\$80.

Wednesday February 05

— 12:30: **Yorkminster Park Church. Noonday Recital: Imrie Olah, organ.** 1585 Yonge St. 416-925-7312. Free.

— 12:30: **York University Dept. of Music. World Music: Middle East Ensemble.** Classical & folk repertoires drawn from Arab, Persian & Turkish traditions. McLaughlin Performance Hall, 4700 Keele St. 416-736-5186. Free.

— 2:00 & 8:00: **Toronto Symphony Orchestra. Salute to the Duke.** Roy Thomson Hall. See Dec 4. Matinee \$27-\$55.

— 8:00: **Heritage Theatre. Nathaniel Dett Chorale.** Classical, blues, spiritual, folk, jazz. 86 Main St. N., Brampton. 905-874-2800. \$32.

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

Thursday February 06

— 12:10: **University of Toronto Faculty of Music. Chamber Music with Clarinet.** Brahms: Clarinet Sonata in f; Mozart: Trio in E flat Kegelstatt. William Aide, piano; Peter Stoll, clarinet; Katharine Rapoport, viola. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

— 8:00: **Heritage Theatre. Haden and the New Orleans Connection.** American jazz, swing and Dixieland. 86 Main St. N., Brampton. 905-874-2800. \$32.

— 8:00: **Soundstreams Canada. John**

CONCERT LISTINGS: FURTHER AFIELD

(In this issue: Arkell, Barrie, Bolton, Cambridge, Cobourg, Elora, Georgetown, Hamilton, Kitchener, Milton, Oshawa, Port Perry, Sonya, St. Jacobs)

Sunday December 01

— 7:00: **Amis Du Jazz.** Brian O'Kane, trumpet; Joey Goldstein, guitar; George Kozub, bass. The Church in Sonya, 13km north of Port Perry. 705-357-2468. \$10.

Thursday December 05

— 7:30: **Arkell Schoolhouse Gallery. Holidays in Harmony CD Release Concert.** Christmas ballads, Chanukkah pieces; Winter Solstice rounds. The Snow Angels: Brenda Lewis & Norie Crete; guest: Eugene Rea, mandolin & penny whistle. 843 Watson Rd. South, Arkell. 519-763-7528. \$20.

— 7:30: **St. Jacobs Theatres. Menotti: Amahl and the Night Visitors.** Lisa Hagen, director; Carol McFadden, music director; Connor Rea, Rosalind Pickett, Wayne Berwick & other performers.

Estacio & Augusta Read Thomas. Estacio: Test Run; Dreams and Dances; Such Sweet Sorrow; Read Thomas: Murmurs in the Mist of Memory; Ritual Incantations; Rise Chanting. The New Orchestra of the Kitchener-Waterloo Symphony; Shauna Rolston, cello. Glenn Gould Studio, 250 Front St. West. 416-205-5555. \$22,\$15.

— 8:00: **Living Arts Centre Mississauga. Martin Dubé.** Comedic singer: Pavarotti to the Bee Gees. 4141 Living Arts Dr. 905-306-6000. \$25-\$40.

— 8:00: **Markham Theatre for Performing Arts. Nathaniel Dett Chorale.** Classical, spirituals, gospel, jazz, folk, blues. Brainerd Blyden-Taylor, conductor. 171 Town Centre Blvd. 905-305-7469. \$32.

— 8:00: **Music Gallery. Composer Now Series: The Mudfish at 60.** Musical celebration of Jim "Mudfish" Montgomery's 60th birthday. Performers TBA. St. George the Martyr Church, 197 John. 416-204-1080. \$15, \$5(st cheapseats).

— 8:00: **Scarborough Music Theatre. Falseltos.** By Finn & Lapine. Michael Jones, director/music director. Scarborough Village Theatre, 3600 Kingston Rd. 416-396-4049. \$21, \$18(st/sr Thurs,Sat). For complete run see music theatre listings.

Friday February 07

— 8:00: **Via Salzburg. Strings Attached.** Bach: Ciaccona for solo violin; Kodaly: Duo for violin & cello Op.7; Beethoven: String Trio in D Op.9; Schubert: Quartettsatz in c; Dvorak: Quintet in G Op.77. Richard Lester, cello; Steven Dann, viola; Erika Raum, violin; Joel Quarrington, double bass; Mayumi Seiler, violin/artistic director. Glenn Gould Studio, 250 Front St. West. 416-972-9193. \$40, \$35(sr), \$29(st).

Church Theatre, 1376 King St. North, St. Jacobs. 519-864-1134. \$25, \$20(children).

Saturday December 07

— 1:00: **Theatre Aquarius. Peter Pan - The Musical.** Music by Mark Charlap & Jule Styne. Family musical. 190 King William Street, Hamilton. 905-522-7529, 1-800-465-7529. \$20-\$37. For complete run see music theatre listings.

— 7:30: **Brott Autumn Music Festival 2002. Beethoven & Tchaikovsky.** Sibelius: Finlandia; Tchaikovsky: Roccoco Variations; Pezzo Capriccioso; Beethoven: Symphony #2. Denise Djokic, cello. 6:00: Pre-concert lecture with Dr. Alan Walker. Hillfield Strathallan Artsplex, 299 Fennell West, Hamilton. 905-525-7664. \$27,\$23, pre-concert lecture \$8.

The Choirs of the Church of St. Mary Magdalene present
Music for Candlemas
with Jacqueline Goring, harp, Jonathan Ingham, cello,
and Victoria Hathaway & Gillian Howard, oboes.

Programme includes Ceremony of Carols, Britten;
Benedictus, Victoria;

Willkommen, Süßer, Bräutigam, Lübeck

Sunday February 2, 2003 at 3:00pm

The Church of St. Mary Magdalene
477 Manning Ave. Toronto

Tickets \$15/\$10 available at the door

Phone: 416-531-7955 <http://www.stmarymagdalene.ca>

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presents

STEFAN GLICK

in a solo cello recital
playing music by Bach, Cassado and Glick

Sunday, February 2, 2003, 3pm
Heliconian Hall, 35 Hazelton Avenue
Tickets \$15.00 at the door
For more information call 416.651.9380

— 7:30: **Milton Choristers.** *From Past to Present.* Choruses & arias from Handel's *Messiah*; seasonal selections. Melyssa Kerr, soloist; Sonja van de Hoef, conductor. St. Paul's Church, Main Street, Milton. 905-876-2715.

— 7:30: **Mohawk College Singers.** *Handel: Messiah.* Complete Covent Garden version. Carolyn Sinclair, soprano; Vicki St-Pierre, mezzo; Eric Shaw, tenor; Daniel Lichti, bass. Ryerson United Church, 842 Main St. East, Hamilton. 905-575-2044. \$20, \$15. Please bring a new unwrapped toy for the Wesley Urban Ministries Christmas Assistance Program.

— 8:00: **Hamilton Philharmonic Orchestra.** *City Landscapes.* Schmidt: Prelude for Hamilton; Copland: Quiet City (photographic images by Paul Sparrow); Conway Baker: Flute Concerto #2; Vaughan Williams: Symphony #2 *London*. Susan Hoepfner, flute; Michael Reason, conductor. Hamilton Place, 1 Summers Lane. 905-526-6556. \$24-\$49.

Sunday December 08

— 2:00: **New Music Concerts/MacLaren Art Centre.** *Music Speaks.* Luedke: work for clarinet & percussion; selections from the contemporary repertoire in performance & discussion. Raymond Luedke, clarinet; Donald Kuehn, percussion. 37 Mulcaster St., Barrie. 705-720-1044. \$10, \$5.

— 7:00: **Amis Du Jazz.** *Peter Smith Quintet.* Peter Smith, sax; Drew Birtson, bass; Davide Di Orenzo, drums; Kevin Laliberte, guitar; Dafydd Hughes, piano. The Church in Sonya, 13km north of Port Perry. 705-357-2468. \$12.50.

— 8:00: **Achill Choral Society.** *Alleluia - 20th Annual Sounds of Christmas.* Wood: Alleluia - A Christmas Cantata. Marty Smyth, accompanist; A. Dale Wood, conductor. Christ Church, 22 Nancy St., Bolton. 519-941-5089. \$14, \$12, \$5 (16 & under).

— 8:00: **Hamilton Place.** *Rita MacNeil: Mining the Soul Christmas.* Guests: Men of the Deeps. Great Hall, 1 Summers Lane, Hamilton. 905-546-3050. \$39.50-\$42.50, group rates.

Friday December 13

— 8:00: **Georgetown Choral Society.** *A Christmas Flourish.* Vaughan Williams: Hodie. Soloists, organ, piano, string orchestra; A. Dale Wood, conductor. Holy Cross Church, 224 Maple Ave., Georgetown. 905-873-2559. \$20, \$18.

— 8:00: **Vox Nouveau Singers.** *Christmas Around the World.* Guest: Peter Karrie; Richard Birney-Smith, guest conductor; Laura Pin, accompanist. Ryerson United Church, 842 Main St. East, Hamilton. 905-627-0757. \$30.

Saturday December 14

— 7:00: **Oriana Singers (Northumberland).** *Wassail! Wassail!* Marie Anderson, conductor; Robert Grandy, accompanist. Victoria Concert Hall, 55 King St. West, Cobourg. 905-372-2210. \$25. In support of Northumberland Lakeshore Hospice.

— 7:30: **Brott Autumn Music Festival 2002.** *Martin Beaver Meets Beethoven.* Beethoven: Symphony #8; Violin Concerto. Martin Beaver, violin. 6:00: Pre-concert lecture with Dr. Jeffrey Stokes. Christ's Church Cathedral, 252 James St. North, Hamilton. 905-525-7664. \$27, \$23, pre-concert lecture \$8.

— 8:00: **Elora Festival Singers.** *A Village Messiah.* Soloists from within the choir; chamber ensemble; Noel Edison, conductor. St. Mary's Church, 267 Geddes, Elora. 519-846-9694. \$30.

— 8:00: **Renaissance Singers.** *I need not go tonight to Bethlehem.* Music from 4 centuries and 14 countries. St. Andrew's Church, 54 Queen St. North, Kitchener. 519-745-0675.

Sunday December 15

— 2:30: **Oriana Singers (Northumberland).** *Wassail! Wassail!* Victoria Concert Hall, Cobourg. See December 14.

— 3:00: **Renaissance Singers.** *I need not go tonight to Bethlehem.* See December 14. St. Peter's Church, 810 King East, Cambridge.

— 7:00: **Amis Du Jazz.** Daniel Barnes, drums; Richard Botos, piano; Marc Rogers, bass. The Church in Sonya, 13km north of Port Perry. 705-357-2468. \$10.

— 7:00: **Georgetown Choral Society.** *A Christmas Flourish.* Holy Cross Church, Georgetown. See December 13.

Monday December 16

— 7:30: **Brott Autumn Music Festival 2002.** *Handel: Messiah.* Frédérique Vézina, soprano; Janice Taylor, alto; Mark Dubois, tenor; John Avey, baritone; Elmer Iseler Singers. 6:00: Pre-concert lecture with Dr. Alexander G. McKay. Great Hall, Hamilton Place, 1 Summers Lane. 905-525-7664. \$27, \$23, pre-concert lecture \$8.

Sunday December 22

— 2:00: **Hamilton Place.** *A Lawrence Welk Family Christmas.* Dick Dale, Henry Cuesta, Ralna English, Ava Barber, Jack Imel, Lawrence Welk Orchestra & other performers. Great Hall, 1 Summers Lane, Hamilton. 905-546-3050. \$37.50-\$39.50, group rates.

— 7:00: **Amis Du Jazz.** Bill King, piano; Artie Roth, bass; Archie Alleyne, drums; Lynn McDonald, vocals. The Church in Sonya, 13km north of Port Perry. 705-357-2468. \$10.

Saturday January 18

— 7:30: **Oshawa-Durham Symphony Orchestra/Bell'Arte Singers.** *Mozart's Magic.* Mozart: Requiem; other works. Bell'Arte Singers; ODSO Woodwind Quartet; Marco Parisotto, piano & conductor. Calvary Church, 300 Rossland Rd. East, Oshawa. 905-579-6711. \$25, \$10.

Sunday January 19

— 7:00: **Amis Du Jazz.** Performers TBA. The Church in Sonya, 13km north of Port Perry. 705-357-2468. \$10.

Saturday January 25

— 8:00: **Opera Ontario.** *Delibes: Lakme.* Jane Archibald, Stuart Howe, Alfred Walker, Anita Kraus, Marie Ann Kowen & other performers; Yannick Nézet-Séguin, conductor. Hamilton Place, 1 Summers Lane. 905-526-6556. For complete run see music theatre listings.

Sunday January 26

— 7:00: **Amis Du Jazz.** Jake Langley, guitar; George Koller, bass; Davide Di Orenzo, drums. The Church in Sonya, 13km north of Port Perry. 705-357-2468. \$10.

Friday January 31

— 8:00: **Lynn McDonald.** *Don Ross and Jordan O'Connor.* Port Perry United Church, 294 Queen St. 705-357-2468. \$15.

SOUNDSTREAMS CANADA

Lawrence Cherney, Artistic Director

THE MUSIC OF JOHN ESTACIO & AUGUSTA READ THOMAS AT THE GLENN GOULD STUDIO

February 6, 2003 at 8 pm

250 Front St. W

Co-presented with the New Orchestra and CBC Radio 2

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CBC radio Two

The New Orchestra of the Kitchener-Waterloo Symphony
Shauna Rolston, cello

ESTACIO: *Test Run*, string quartet
Dreams and Dances, string octet
Such Sweet Sorrow, string orchestra

READ THOMAS: *Murmurs in the Mist of Memory*, string orchestra
Ritual Incantations, cello concerto
Rise Chanting, string quartet

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THE GRYPHON TRIO & FRIENDS
April 3, 2003 at 8 pm

Gryphon Trio: Annalee Patipatanakoon, violin
Roman Borys, cello
Jamie Parker, piano

With guest artist: Lawrence Cherney, English horn,
oboe d'amore

ARCURI: *Récif* (World Premiere)

MARSHALL: *Fog Tropes II*
Dark Waters
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Tickets: Adults \$22 | Students \$15
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OPERA AND MUSIC THEATRE

Artisan. *Stuff the Turkey.* Elements of music hall & pantomime in a song-based show. Dec 7: 7:30. St. George's Church, 5350 Yonge St. 416-225-1922. \$20, \$15.

Canadian Opera Company. *Britten: The Turn of the Screw.* COC Ensemble Studio; Christopher Newton, director; Richard Bradshaw, conductor. Dec 3: 7:00; Dec 5, 6: 8:00; Dec 8: 2:00. du Maurier Theatre Centre, 231 Queen's Quay West. 416-363-8231.

Canadian Opera Company. *Janáček: Jenůfa.* Helen Field, Eva Urbanová, Miroslav Dvořský, John Mac Master, performers. Jan 25, 29, 31, Feb 6: 8:00; Feb 4: 7:00; Feb 9: 2:00. Pre-performance chat 45 minutes prior to each performance. Hummingbird Centre for the Performing Arts, 1 Front St. East. 416-872-2262. \$38-\$140, \$15-\$50 (young person).

Canadian Opera Company. *Verdi: A Masked Ball.* Svetlana Vassileva, Fiona Kimm, Shannon Mercer, Alfredo Portilla, Timothy Noble, Daniel Borowski & other performers. Jan 24, 30, Feb 5, 8: 8:00; Jan 28: 7:00; Feb 2: 2:00. Pre-performance chat 45 minutes prior to each performance. Hummingbird Centre for the Performing Arts, 1 Front St. East. 416-872-2262. \$38-\$140, \$15-\$50 (young person).

Canon Theatre. *CONTACT.* Musical without dialogue. By Susan Stroman & John Weidman. To Dec 15. Tues-Sat: 8:00; Wed, Sat & Sun: 2:00. 244 Victoria. 416-872-1212. \$26-\$94.

Casa Loma. *Snow White's Magical Castle.* Musical adaptation of the fairy tale. Family entertainment. To January 5 (closed on holidays). 10:30am, 11:30am, 12:30, 2:00 & 3:00. 1 Austin Terrace. 416-923-1171.

Church of the Holy Trinity. *The Christmas Story.* Hour-long nativity pageant. Volunteer cast; professional musicians. Dec 6-8, 13-15, 20-22. Fri & Sat: 7:30; Sat & Sun matinees: 4:30. 10 Trinity Square. 416-598-8979. PWYC (collection).

Civic Light Opera Company. *The Wonderful Wizard of Oz.* Book by Joe Cascone; music & lyrics by James P. Doyle. Kelly Sanders, Bryan Chamberlain, David Haines, Sandi Horwitz, Carol Kugler & other performers. Dec 12-14, 17-21: 8:00; Dec 15: 7:00; Dec 14, 21, 22: 2:00. Fairview Library Theatre, 35 Fairview Mall Dr. 416-469-8450. \$17.50, \$15 (sr/st), \$12.50 (T, W, Th).

Deer Park Very Little Theatre 2002. *The Cratchits' Christmas.* Musical adapted from Dickens' *A Christmas Carol*. By Peter J. McConnell; Barry Nesbitt, artistic director. Dec 1, 6-8. Fri & Sat: 8:00; Sat & Sun: 4:00. Deer Park Church, 129 St. Clair Ave. West. 416-962-3381. \$21, \$18, \$10 (children under 12), matinees: \$18.

Elgin Theatre. *Robin Hood.* Family musical. Graham Abbey, Nora McLellan, Ross Petty, Rex Harrington, Simon Bradbury & other performers. Dec 3-Jan 5. 189 Yonge St. 416-872-5555. \$45-\$65, \$35 (children 12 and under)

Melodymakers. *Old Mother Hubbard.* By Paul Reakes. A wild west panto musical adventure. Dec 20-22: 2:00 & 8:00. Heritage Theatre, 86 Main St. North, Brampton. 905-874-2800. \$12, \$10.

Michael Rubinoff. *Free to Be... You and Me.* Family musical by Marlo Thomas & friends. Previews Jan 7 & 8, regular run Jan 8-15. Jane Mallett Theatre, 27 Front St. E. 416-366-7723. \$33, st/sr/child rate.

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 March 30. Tues-Sat 8:00; Wed, Sat & Sun 2:00. Royal Alexandra Theatre, 260 King St. West. 416-872-1212. \$26 to \$94.

Mirvish Productions. *The Lion King.* Stage musical of Disney's 1994 animated feature. To March 2. Wed-Sat: 8:00; Wed & Sat: 2:00; Sun: 1:00 & 6:30. Princess of Wales Theatre, 300 King St. West. 416-872-1212. \$21 to \$116.

Music Theatre Mississauga/Theatre Unlimited. *Forever Plaid.* Book by Stuart Ross. Jan 24, 25, 30, 31, Feb 1: 8:00; Jan 26: 2:00. Meadowdale Theatre, 6315 Montevideo Rd., Mississauga. 905-821-0090.

New Yorker Theatre. *Hello Muddah, Hello Fadduh!* Musical review based on the legacy of Allen Sherman. To Jan 5. Tues-Sat: 8:00; Sat: 5:00; Wed & Sun: 2:00. 651 Yonge St. 416-924-1249. \$43-\$56.

Opera in Concert. Rossini: *Semiramide.* Jane Archibald, Lynne McMurtry, Charles Baxter, Eric Shaw, performers; Sandra Horst, music director and pianist; Opera in Concert Chorus, Robert Cooper, director. December 1: 2:30. 1:45: pre-concert chat with Iain Scott. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$28, \$22.

Opera Ontario. *Delibes: Lakme.* Jane Archibald, Stuart Howe, Alfred Walker, Anita Kraus, Marie Ann Kowan & other performers; Yannick Nézet-Séguin, conductor. Jan 25 & 30, Feb 1 8:00 at Hamilton Place, 1 Summers Lane. 905-526-6556. Feb 7 8:00 at Centre in the Square, Kitchener. 519-578-1570.

princess productions/Juliet Palmer. *Cypress, Flotsam & Jetsam.* Dance-opera & interdisciplinary music & dance works. Juliet Palmer, composer; Yvonne Ng & Bill James, choreographers; Vilma Vitols, mezzo & other performers. Dec 5-7: 8:00, Dec 8: 2:30. Artword Theatre, 75 Portland. 416-408-2783.

Scarborough Music Theatre. *Falsettos.* By Finn & Lapine. Michael Jones, director/music director. Feb 6-8, 13-15, 20-22: 8:00; Feb 9, 16: 2:00. Scarborough Village Theatre, 3600 Kingston Rd. 416-396-4049. \$21, \$18 (st/sr Thurs, Sat).

Spartacus Productions/City Centre Theatre Productions. *Auditions.* Musical theatre revue celebrating the laughter & pain of auditions. Written & produced by Mike Arseneault; Liz Bump, director; Marion Abbott, musical director. Dec 6 & 7: 8:00; Dec 8: 2:00. George Ignatieff Theatre, 15 Devonshire Place. 416-483-2626. \$19.95, \$17.95. \$1 from every ticket sold donated to the Canadian Music Therapy Trust Fund.

St. Jacobs Theatres. *Menotti: Amahl and the Night Visitors.* Lisa Hagen, director; Carol McFadden, music director; Connor Rea, Rosalind Pickett, Wayne Berwick & other performers. December 5-22. Thurs, Fri, Sat: 7:30; Sat & Sun: 3:00. Church Theatre, 1376 King St. North, St. Jacobs. 519-664-1134. \$25, \$20 (children).

Tarragon Theatre. *Little Mercy's First Murder.* By Brebner, Sportelli & Turvey; Eda Holmes, director. Musical-noir. Previews from Jan 14; regular run Jan 24-Feb 23. Tues-Sat: 8:00; Sat & Sun mat: 2:30; Wed mat 1:30. Tarragon Extra-Space, 30 Bridgman Ave. 416-531-1827. \$16-\$26, Sundays PWYC (suggested minimum \$10).

Theatre Aquarius. *Peter Pan - The Musical.* Music by Mark Charlap & Jule Styne. Family musical. Dec 7-29. Performances at 1:00 &/or 7:00. 190 King

William Street, Hamilton. 905-522-7529, 1-800-465-7529. \$20-\$47.

Toronto Operetta Theatre. *Lehar: The Land of Smiles.* Marcel Van Neer, Tamara Hummel, Fred Love, performers; Robert Cooper, conductor; Guillermo Silva-Marin, stage director. Dec 27, 28, 31, Jan 2, 3, 4: 8:00; Dec 29: 2:00. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$35-\$70.

TrypTych Productions. *Handel: Judas Maccabeus.* Lenard Whiting, Michael Smolash, Edward Franko, James Levesque, performers; Ensemble TrypTych; William Shookhoff, music

director. Dec 8: 7:30. Trinity Presbyterian Church, 2737 Bayview Ave. 416-763-5066. \$25, \$17.50.

University of Toronto Faculty of Music. *Opera Tea.* Nicolai: *The Merry Wives of Windsor.* Jan 19: 2:30. MacMillan Theatre, 80 Queen's Park. 416-978-3744. \$25.

Westben Arts Festival Theatre. *A Westben Christmas Carol.* Musical staged adaptation by Brian Finley of the Dickens tale. Anthony Paton, actor; Westben Festival Chorus, soloists & players. Dec 1, 7 & 8: 2:00. The Barn, Hwy 30 north, Campbellford. 877-883-5777. \$20-\$30, \$11.99 (children 12 & under).

JAZZ: CLUBS

Alleycatz 2409 Yonge St. 416-481-6865
Every Sun, 9 pm, *Jam Session with Tony Springer*, Every Mon (8 pm) *Stevie Gee and Co* Every Tues. (8 pm) *Christopher Plock Trio*, Every Wed. (8:30) *Vivian Clement and Co.* Every Thu. (9 pm) *The Flow w/ Carlos Morgan*, Dec. 6 (9 pm) *The Nomads*, Dec 7 (9 pm) *Mothers in the House w/ C Brangan*, Dec 13 (9 pm) *Soular*, Dec 14 (9 pm) *Planet Earth*, Dec. 20, (9 pm) *Soular*, Dec 21 (9 pm) *Planet Earth*, Dec 30 (8 pm) *Stevie G. and Co.* Dec. 31 *New Years Eve Party w/ Carlos Morgan*

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Hugh's Room 2261 Dundas W. 416-531-6604

Lisa's Café 245 Carlaw Ave. 416-406 6470
Dec 1 *George Grossman*, Dec 7 *Julie Michels w/ Kevin Barrett (guitar)* Dec 8 *Peter Smith*, Dec 14 *Howard Willett & Steve Klodt*, Dec 15 *Dave Mandel Trio*, Dec 21 *Brandon Walker (saxes and flute)*, Dec 22 *Kevin Barrett w/ Drew Birston*. Closed for holiday season. Will reopen for brunch on Saturday, Jan. 11.

Mezzetta 681 St. Clair Avenue W. 416 658 5687
Wednesday Jazz Concerts in a Café. Sets at 9 and 10:15 pm. Dec 11 *Don Ross (Guitar and Vocals)*, Dec 18 *Rob Pitch (Guitar)*, *Phil Dwyer (Sax)*

Mezzrows 1546 Queen W. 416 535 4906
Parkdale neighborhood pub featuring jazz and blues on Saturday afternoons, Sunday evenings and live jam every other Wednesday.

Montreal Bistro 65 Sherbourne 416 363 0179
Dec 2 *Julie Mahendran Quartet*, Dec 4 *Georgia Ambros Quintet*, Dec 5 *Russ Hydruk Septet*, Dec 6 *John Neudorf Quartet w/ Pat Collins*, *Mike Francis & Kevin Turcotte*, Dec 9

Ada Balon w/ Mark Eisenman Trio, Dec 10-14 *Emilie-Claire Barlow & the Barlow Group*, Dec 16 *The Dave McMurdy Jazz Orchestra - Christmas Special*, Dec 17-21 (except Wed. Dec 18) *"D.E.W. East" (Dean-Elmes-Wallace) w/ Reg Schwager*, Dec 26-Dec 28 *Ian Bargh Trio w/ Fred Duligal & Neil Swainson*, Dec 30-Jan 4 (closed Jan 1), *The Jim Galloway Trio w/ Ian Bargh & Rosemary Galloway*, Jan 6 *John MacMurphy with a "4 piece rhythm section"*, Jan 7-Jan 11 *SPECIAL PRESENTATION: The Don Thompson Nine Piece Band*, Jan 13 *Tommy Ambrose Quintet*, Jan 14-18 *A Tribute to Jimmy Rowles! Stacey Rowles Quartet w/ Terry Clarke, Rosemary Galloway and Dave Restivo*, Jan 20 *Roberto Occhipinti Nonet*, Jan 21-25 *The Mike Murley Quintet - plays the music of "The Onions Monk" with John MacLeod, Jim Vivian, Ted Warren and featuring David Restivo*, Jan 27 *Dave Reddoch Trio w/ David Braid & Pat Collins*, Jan 28 - Feb 1 *Mark Eisenman Trio w/ John Sumner & Steve Wallace*

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Orbit Room 580A College St. 416 763 3470

Pilot Tavern 22 Cumberland 416 923 5716.
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Quigley's 2232 Queen E. 416 699-9998

Reservoir Lounge 52 Wellington 416 955 0887
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Rex Jazz & Blues Bar 194 Queen St. W. 416 598 2475
Dec 1 *Dan Farrell Trio*, Dec 2 *Carey West and Kevin Barrett*, Dec 3 *Swing Street*, Dec 4 *Chris Gale Quintet*, Dec 5 *Rancho Misterio*, Dec 6 *Melissa Stylianou Trio*, Dec 7 *The Toronto Jazz Orchestra*, Dec 8 *Dan Farrell Trio*, Dec 9 *Carey West and Kevin Barrett*, Dec 10 *Swing Street*, Dec 11 *Chris Gale Quintet*, Dec 12 *Rancho Misterio*, Dec 13 *Melissa Stylianou Trio*, Dec 14 *The Jazz Mechanics*, Dec 15 *Dan Farrell Trio*, Dec 16 *Carey West and Kevin Barrett*, Dec 24-25 CLOSED, Dec 26 *Rancho Misterio*, Dec 27 *Melissa Stylianou Trio*, Dec 28 *Nick Ali Trio*, Dec 29 *Dan Farrell Trio*, Dec 30 *Carey West and Kevin Barrett*, Dec 31 *The Rex Annual New Year's Party with "Grooveyard"*.

Rhodes Restaurant 1496 Yonge St. 416 968 9315
Showtime 7:30. No Cover Dec 4 *Fred Duligal (sax)* *Ian Bargh (piano)*, Dec 5 *Roy*

Patterson (guitar) Bill McBirnie (flute), Dec 6 Bill McBirnie (flute) Ian Bargh (piano), Dec 7 Norman Amadio (piano) Bill McBirnie (flute) Rose Galloway (bass), Dec 11 Frank Wight (vibes) Ian Bargh (Piano), Dec 12, Lee Wallace (guitar) Steve Wallace (bass), Dec 13 Mike Murley (sax) David Occhipinti (guitar), Dec 14 San Murata (violin) Bob George (piano) Jack Zorawski (bass), Dec 18 Gary Benson (guitar) Mike Downes (bass), Dec 19 Neville Barnes (guitar), Lenny Boyd (bass), Dec 20 Roy Patterson (Guitar) Jim Vivian (Bass), Dec 21 Simone Johnson (vocals), Jim McBirnie (Piano) Neil Swainson (bass) Dec 25 - closed. Dec 26 Veler Abramov (sax) Lorne Lofsky (guitar), Dec 27 Danny McErlain (piano), Duncan Hopkins (guitar), Dec 28 Mike Murley (sax) Reg Schwager (guitar) Steve Wallace (bass)

Rocket 120 Church St 416 947 9555.
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NOTE: ADDITIONAL JANUARY LISTINGS, ONCE AVAILABLE, WILL BE POSTED ON OUR WEBSITE AT WWW.THEWHOLENOTE.COM

JAZZ: CONCERT QUICK-PICKS

Sunday December 01
— 2:00: DeLeon White. *Now's the Time*
— 2:30: Mississauga Symphony. *Spiced Cider*
— 8:00: Markham Theatre for Performing Arts. *Canadian Brass*.

Monday December 02
— 8:00: Jazz.FM91. *Sounds of Toronto Jazz*
Tuesday December 03
— 8:00: Heritage Theatre. *Canadian Brass*.

Wednesday December 04
— 8:00: U of T Faculty of Music.
Vocal Jazz Soloists.

Friday December 06
— 8:00: Toronto Jazz Orchestra.
Saturday December 07
— 8:00: Acoustic Harvest Folk Club.
A Showcase on Youth.

— 8:00: Classic Jazz Society of Toronto.
Evening of Gypsy Jazz.
— 8:00: Room8artists. *Nikki Loney & Justin Abedin CD Release Concert*.

— 8:00: University of Toronto Faculty of Music. *Percussion Ensemble*.

Sunday December 08
— 7:00: Mississauga Big Band Jazz Ensemble. *Annual Christmas Concert*.
— 7:30: Leaside United Church.
Lessons and Carols.

— 7:30: Claude Watson/Earl Haig Music Program. *Music Showcase*.

Friday December 13
— 8:00: Masaryk Memorial Institute.
Evening Nocturne at Masaryktown: Swing Noir.

Monday December 16
— 8:00: Jazz.FM91. *Sounds of Toronto Jazz: Richard Whiteman Quartet*.

Wednesday December 18
— 8:00: Nathaniel Dett Chorale. *An Indigo Christmas... Shout for Joy*.

Sunday December 22
— 4:30: Christ Church Deer Park. *A Christmas Jazz Vespers*.

Monday December 23
— 8:00: Roy Thomson Hall. *Canadian Brass Christmas*.

Friday December 27
— 8:00: Markham Theatre for Performing Arts. *George Gao Ensemble*.

Sunday January 05
— 1:30: CAMMAC/McMichael Gallery.
Sunday Concert: Bob Parkins Jazz Ensemble.

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Top O' the Senator 253 Victoria St. 416 364 7517 Dec 3-8 *Ken Aldcroft Quartet*, Dec 10-11 *Jake Langley Quintet*, Dec 13-15 *Jacqueline Johnson Quartet*, Dec 17-21 *Bonnie Brett Quartet*, Dec 22-26th for holidays. Dec 27-31 *John Alcorn Quintet*, Jan 3-5 *John Neudorf Quartet*, Jan 9-11 *Terence Blanchard Septet*, Jan 21-26th *Alex Dean Quintet*, Jan 28-Feb 2 *Kollage*.

The Tranzac 292 Brunswick Ave. 416 923 8137 Every Wed. 9pm: *Grande Bouche Swingtette (gypsy swing jazz, free)*; Every Fri. 9pm *Dixieland music (free)*

Victory Café 581 Markham St. 416 516 5787

Whistlers 995 Broadview Ave. 416 421 1344
Pat Carrey's Jazz Navigators Sunday 9-12:30. No cover

— 4:30: Christ Church Deer Park. *Jazz Vespers - A Tribute To Alvin Ailey*.

Monday January 06
— 8:00: Jazz.FM91. *Sounds of Toronto Jazz: Matt Dusk*.

Wednesday January 08
— 12:30: York University Dept. of Music. *Jazz: Mark Eisenman Trio*.
— 7:30: Jazz at R.Y.
Richard Whiteman Quartet.

Tuesday January 14
— 8:30: University of Toronto Faculty of Music. *Small Jazz Ensembles*.

Thursday January 16
— 8:00: Markham Theatre for Performing Arts. *Jeff Healey's Jazz Wizards*.

Sunday January 19
— 4:30: Christ Church Deer Park. *Jazz Vespers: Andrew Downing Quartet*.
— 8:00: Heritage Theatre. *Jeff Healey's Jazz Wizards*.

Monday January 20
— 8:00: Jazz.FM91. *Sounds of Toronto Jazz: Kollage*
— 8:30: U of T Faculty of Music. *Small Jazz Ensembles*.

Wednesday January 22
— 12:30: York University Dept. of Music. *World Music: Cuban and Latin Jazz Ensembles*.

Saturday January 25
— 2:00 & 7:00: Toronto All-Star Big Band/The Serenaders. *Swingin'*.

— 8:00: Classic Jazz Society of Toronto. *Dave Greer's Classic Jazz Stompers*.

Sunday January 26
— 2:30: U of T Faculty of Music. *Jazz Faculty Showcase*.

— 7:30: Living Arts Centre Mississauga. *New Orleans Connection*.

Monday January 27
— 8:30: U of T Faculty of Music. *Small Jazz Ensembles*.

Wednesday January 29
— 8:30: U of T Faculty of Music. *Small Jazz Ensembles*.

Friday January 31
— 7:30: York University Dept. of Music. *New Music: Improv Soiree*.

Sunday February 02
— 1:30: CAMMAC/McMichael Gallery.
Sunday Concert: Ken Aldcroft Jazz Ensemble.

Monday February 03

— 8:00: Jazz.FM91. *Sounds of Toronto Jazz: Hazel Walker*.

Wednesday February 05

— 8:00: Heritage Theatre. *Nathaniel Dett Chorale*.
— 8:30: U of T Faculty of Music. *Small Jazz Ensembles*.

Thursday February 06

— 8:00: Heritage Theatre. *Haden and the New Orleans Connection*.
— 8:00: Markham Theatre for Performing Arts. *Nathaniel Dett Chorale*.

CONCERTS FURTHER AFIELD:

Sunday December 01
— 7:00: Amis Du Jazz. *The Church in Sonya*
Sunday December 08
— 7:00: Amis Du Jazz.
Sunday December 15
— 7:00: Amis Du Jazz.
Sunday January 19
— 7:00: Amis Du Jazz.
Sunday January 26
— 7:00: Amis Du Jazz.

ANNOUNCEMENTS, LECTURES, ETCETERA

ANNOUNCEMENTS

*December 4 12:30: GTA Music Educators/Music Industry/Coalition for Music Education in Canada. *11th annual Christmas Tuba Festival and Choir Sing-Along*. Open to students, teachers, private instructors, professionals, tubists & singers. Christmas music arranged for tuba by Scott Irvine. Denise Grant & Jack Long, conductors; Orin Isaacs, Emcee. Nathan Phillips Square, 100 Queen Street West. Registration: 416-222-8282 x2164. Tuba Festival Books \$5.

*December 6 6:30: Gilbert & Sullivan Society of Toronto. *Christmas Dinner Meeting*. Cody Hall, St. Paul's Church, 227 Bloor E. \$10. RSVP 416-922-4415.

*December 6 7:30: Montgomery's Inn. *Family Christmas Sing-Along*. Michel Allard will lead your family in an evening of Christmas favourites, children's songs & choruses; and perform on a variety of instruments. Geared to children ages 3-12. 4709 Dundas St. West. 416-394-8113. \$6(adults), \$4(children 3-12 years).

*December 7 11am-3pm: Scarborough Historical Museum. *Annual Christmas Social*. Gather around the piano & sing carols; enjoy traditional treats; tour festively decorated houses. 1007 Brimley Rd. 416-338-8807. PWYC.

*December 7 7:00: Ukrainian Bandurist Chorus. *From Kyiv to Crimea*. Toronto premieres of the video documentary *The Black Sea Concert Tour* and the Ukrainian Bandurist Chorus recording *Golden Echoes of Kyiv*. Canadian-Ukrainian Art Foundation Bldg., 2118-A Bloor St. West. 905-629-1063. Free.

*December 27-29, 7-9pm: MacKenzie House. *Hogmanay!* Ring in the New Year with a ceilidh. Festivities include traditional music and Scottish foods. 82 Bond St. 416-392-6915. \$15 + GST (reservations required).

*December 30 2:00: Don Mills Public Library. *Sing Along with Russ*. For ages 2-6. Auditorium, 888 Lawrence Ave. East. 416-395-5710. Free; pre-registration recommended.

*January 18 all day: Historic Fort York. *Queen Charlotte's Birthday*. 2nd annual symposium of Georgian entertaining in Canada and all the aspects of social history which that entails: music, dance,

costume & food. Includes afternoon dance workshop, illustrated presentations, supper & evening ball. Assembly Room, 100 Garrison Rd. 416-392-6907 x100. \$75(pre-registration required).

*Exultate Chamber Singers. *Choral Composition Competition*. Canadian composers are invited to submit sacred a cappella choral works of 3-6 minutes in length, to be performed on May 9, 2003. Deadline: February 14, 2003. 416-971-9229, www.exultate.on.ca

*Opera Mississauga. *Lexus Raffle 2002*. Grand prize: 2003 Lexus ES 300; also other prizes. Draws will take place at Hammerson Hall on December 14th, 2002 at approximately 10:15pm. Admittance with valid raffle ticket after the conclusion of the *Night of a Thousand Stars* performance. 4141 Living Arts Drive, Mississauga. 905-306-0060. \$100 each. Proceeds support Opera Mississauga's 2002-2003 season.

LECTURES

*December 1, 8 & 15: Royal Conservatory of Music. *Music Appreciation with Rick Phillips: The Music of Christmas*. Including Bach's Christmas Oratorio, Handel's Messiah. 273 Bloor St. West. 416-408-2825.

*January 19 1:00: COC. *Face to Face with Fortune*. Philip Gossett talks about Verdi and censorship, the history of *A Masked Ball*, and the composer's original intentions for both the text and the music. Joey and Toby Tanenbaum Opera Centre, 227 Front St. East. 416-363-8231. \$15, free to full-time students with ID.

*January 21 7:00: University of Toronto Faculty of Music. *New Music Festival Composers' Forum*. Mario Davidovsky discusses how his chamber music has been influenced by his experiences in the electronic music studio of the 60's. Room 330, Edward Johnson Bldg., 80 Queen's Park. 416-978-3744. Free.

*January 25 2:00: University of Toronto Faculty of Music. *New Music Festival: Musical Crossfades*. Symposium Panel *The influence of Technology on Music Composition*, with Mario Davidovsky, Gustav Ciamaga, Larry Lake, Omar Daniel, Kristi Alik & Andrew Staniland. Moderator: CONTINUES

James Sugg, M. Mus.

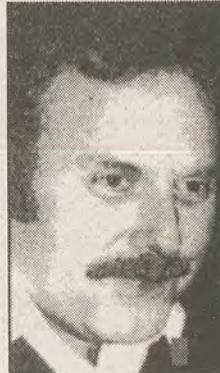
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ANNOUNCEMENTS, ETC., CONT.

Larry Lake. Room 330, Edward Johnson Bldg., 80 Queen's Park. 416-978-3744. Free.

***February 5 12:10: U of T Faculty of Music.** Symposium on John Beckwith's opera *Taptoo!* with the creative team & composer John Beckwith, and excerpts performed by members of the cast. Chaired by Iain Scott. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

MASTER CLASSES

***December 1 1:30: Ontario Registered Music Teachers' Association.** Master class with piano teacher Gladys Odegarde, for intermediate (Grades 7 & 8 music levels) and advanced (Grades 9, 10 & ARCT music levels) piano students. 1:00: Registration. Noel Ryan Auditorium, Mississauga Central Library, 301 Burnhamthorpe Rd. West. 416-742-6429. \$10-\$20.

***December 3 12:10: U of T Faculty of Music.** Piano/vocal master class with Che Anne Loewen. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

***December 4 12:10: U of T Faculty of Music.** *Playing by Heart.* Advanced performance with Lorna MacDonald. Walter Hall. 416-978-3744. Free.

***January 30 12:10: U of T Faculty of Music.** Violin master class with Pamela Frank. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

***January 30 3:00: U of T Faculty of Music.** Piano master class with Claude Frank. Walter Hall,

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

***February 2 1:30: Ontario Registered Music Teachers' Association.** Master class with piano teacher & examiner Daryl Irvine, for advanced piano students. 1:00: Registration. Noel Ryan Auditorium, Mississauga Central Library, 301 Burnhamthorpe Rd. West. 416-742-6429. \$10-\$20.

WORKSHOPS

***December 1 1:30: Toronto Early Music Players' Organization (TEMPO).** *Christmas Music You Don't Know.* David Klausner, leader. Lansing United Church, 49 Bogert Ave. \$20 (non-members).

***January 5 1:30: TEMPO.** *Musical Gesture.* How physical movement can help us to discover musical gesture & thus sing and play more expressively. Michael Purves-Smith, leader. Lansing United Church, 49 Bogert Ave. \$20 (non-members).

***January 11 to March 15: COC.** *Saturday Morning Opera Club.* Programme for young people Grades 3-5, bringing children into the mythical & magical stories of opera through the Orff teaching method. Through singing, movement & drama, students learn how to make music. No musical experience necessary. Bronwen Low, leader. Joey and Toby Tanenbaum Opera Centre, 227 Front St. East. 416-306-2307. \$160 (9 sessions).

***January 22 7:30: Toronto Early Music Centre.** *Vocal Circle.* Recreational reading of early

CONTINUES PAGE 54

Watson at Haig: Valuing Art in Society

CONTINUED FROM PAGE 30

Auditioned "Claude Watson" arts students join the neighbourhood "Collegiate" students in both academic and elective classes. The enthusiasm of auditioned students, passionate about their chosen art forms, inspires, encourages and helps develop in their peers a strong appreciation for the arts. Guest artists, arts excursions, concerts, community inreach and outreach benefit the entire Earl Haig school.

An excellent example of this successful formula exists in the Music Program at the school. Almost eight hundred students are involved in Music courses and almost six hundred in additional co-curricular music groups. In most of these courses and groups, Claude Watson and Collegiate students create music together. Choices of music courses are plentiful. At beginning, intermediate and advanced levels students can study Band, Strings, Vocal, Instrumental Jazz, Guitar, Piano, and Computer Composition. In the co-curricular program, students can be involved in all of the aforementioned groups, as well as Vocal Jazz, Chamber Groups, Orchestras, Wind Ensemble, Flute Choir, Men's Chorus, Madrigal Singers and Music Council.

In total, the Music Department runs eighteen co-curricular groups, resulting in an extraordinary level of co-curricular involvement in community, excursions and concerts.

The Gryphon Trio at The St. Lawrence Centre for the Arts performing Claude Watson student composers' Lisha Lo and Kaili Maimets' pieces; Grade 9 music majors attending a TSO Dress Rehearsal at Roy Thomson Hall; grade 11/12 String majors doing workshops with local Middle School string students: these are three examples of the dozens of opportunities students have already had this year. By June there will be dozens more.

Active engagement in the arts improves self esteem and confidence, overall school performance and community involvement. Twenty years of positive results is cause for celebration indeed! Here's hoping the Claude Watson Program at Earl Haig Secondary School celebrates many, many more!

Marsha Greenberg is Program Head of Music at Earl Haig Secondary School. See Concert Listings for details of the December 12 Showcase



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Morley Kells (Etobicoke Lakeshore)
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Fax: (416) 259-3704
morley_kells@ontla.ola.org

In Scarborough call:



Steve Gilchrist (Scarborough East)
Tel: (416) 281-2787
Fax: (416) 281-2360
steve_gilchrist@ontla.ola.org



Marilyn Mushinski (Scarborough Centre)
Tel: (416) 615-2183
Fax: (416) 615-2011
marilyn_mushinski@ontla.ola.org



Dan Newman (Scarborough Southwest)
Tel: (416) 261-9525
Fax: (416) 261-0381
dan@hellonewman.com

In North York call:



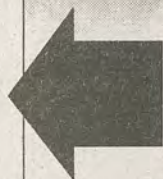
David Turnbull (Don Valley West)
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David Young (Willowdale)
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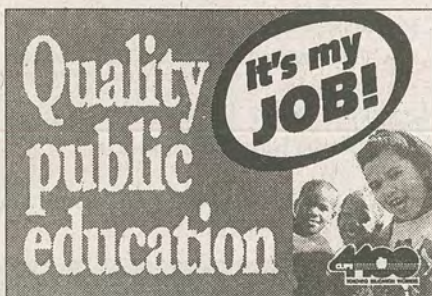
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ANNOUNCEMENTS, ETC., CONT.

choral music. Ability to read music desirable but not essential. 166 Crescent Rd. 416-920-5025. \$5(non-members).

***February 2 1:30: Toronto Early Music Players' Organization.** *Variations on a Ground from the Middle Ages to the Baroque.* Open to recorder, viol, flute, lute & guitar players. Avery MacLean, leader. Lansing United Church, 49 Bogart Ave. \$20(non-members).

***Arraymusic. Young Composers' Workshop Competition 2002/03.** For composers who have completed basic studies & would welcome the opportunity to work directly with a professional ensemble in the development of a new work. Deadline for submission of application: **December 2, 2002.** Workshop takes place at the Arraymusic studio from **May 6-June 1 2003.** Performance: **June 1, 2003.** 416-532-3019 or artdir@arraymusic.com

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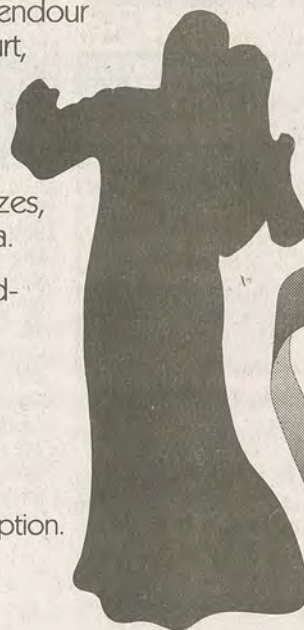
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DISCOVERIES

DISCOVERIES is a CD review section designed to complement and enhance our pre-eminent coverage of Toronto's live classical, jazz and new music concert scene, featuring reviews by WholeNote columnists and independent contributors. CDs are considered for review in the following categories:

1. "Concert prep" – CDs, new or otherwise, which tie in with events being featured in the current issue of the magazine. 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 or editorial focus. This month, in keeping with the holiday season, we highlight Christmas releases and include a special section of **"Stocking Stuffers"** – discs recommended by our reviewers.

We think **DISCOVERIES** is a logical and exciting extension to 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.

David Olds
Editor, **DISCOVERIES**

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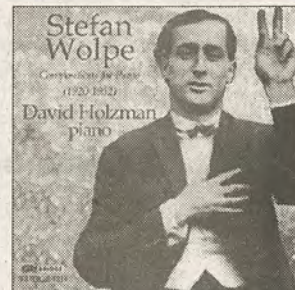
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CONCERT PREP

Stefan Wolpe, Compositions for Piano, 1920-1952.
David Holzman,
Bridge 9116



Cruel historical timing denied Stefan Wolpe (1902-72), until quite recently, his rightful recognition as one of the great modern composers. While other young composers established their reputations in 1920's Germany, Wolpe wrote music for anti-fascist movements. When the Nazis assumed power in 1933, he escaped to Palestine. Despite his lasting contributions to Israeli art music, Wolpe was too radical for the interwar milieu and emigrated to New York in 1938. He became a central figure of the New York School that redefined contemporary music and the visual arts during the 1940's and 1950's. Just as Wolpe was garnering Guggenheim awards, accolades at Darmstadt and a tenured university position in the late 1950's, Parkinson's disease deprived him of his prime creative years.

Magnificent music played magnificently is how I would sum up David Holzman's new CD, issued in conjunction with dozens of celebrations of the Wolpe centenary on both sides of the Atlantic. Wolpe was a skilled pianist, composed at the keyboard and wrote much of his best music for this instrument. Holzman focuses on "early mature" Wolpe, 1938-1952, when the composer synthesized his experiences with the Second Viennese school, social movements, jazz and Middle Eastern music into a unique abstract expressionism: atonal music that swings, extremely complex music that is eminently listenable. Selections from earlier years show the lasting heritage of Busoni's inclusive modernism, Bauhaus radicalism and Dadaist satire.

Philip Ehrensaft

Concert Note: *Wolpe's Enactments for Three Pianos* is the centerpiece of *New Music Concert's* Stefan Wolpe Centenary Concert at the Music Gallery on December 1.



**Warp IX
Time Warp
Cornerstone Records**

Warp IX celebrates the twentieth birthday of Time Warp. The CD confirms their standing as one of Canada's very best ensembles. Founding members Al Henderson and Barry Elmes have known each other since high school days in Galt (now Cambridge), Ontario during the mid-60's, and then as students in York University's new jazz program. Inspired by Charles Mingus' band, which was

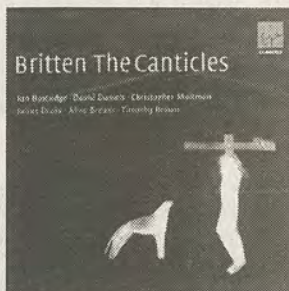
driven by the tightly coordinated rhythm section of Mingus on bass and Danny Richmond on drums, their new band eliminated comping instruments. Kevin Turcotte came on board in 1988. The young Kelly Jefferson, arriving by way of McGill's jazz program and finishing school on the New York jazz scene, recently replaced tenor whiz Mike Murley. From what I heard during Time Warp's gig at the Senator and this CD, Jefferson is up to the challenge of filling Murley's shoes.

Time Warp's purposefully non-doctrinaire tastes run from swing through Ornette Coleman. Elmes' distinctive drumming is linked to initial self-teaching by a left-hander that led to playing right-handed on a left-handed set of drums! He emphasizes the drums' tonal qualities and imaginatively patterned, moderately paced pulses. Henderson often plays his bass like another horn. There's a stimulating dose of Turcotte and Jefferson improvising against one another. All nine tracks are original compositions by ensemble members, Time Warp's preferred practice. The knockout in a knockout album is Elmes' brooding, funky *Feelings in Exile*.

Philip Ehrensaft

Concert Note: *The Sound of Toronto jazz series* presents *Time Warp* on December 2.

Britten: The Turn of the Screw
Bostridge, Rogers
Mahler Chamber Orchestra
Daniel Harding, conductor
EMI 5 45521 2 0



Britten: The Canticles
Bostridge, Daniels, Maltman
Julius Drake, piano
Virgin 5 45525 2 6

The Turn of the Screw is one of the most disturbing operas in the repertoire. The story deals with innocence, corruption and evil. Two of the main characters are ghosts. But what is really going on is never straightforward.

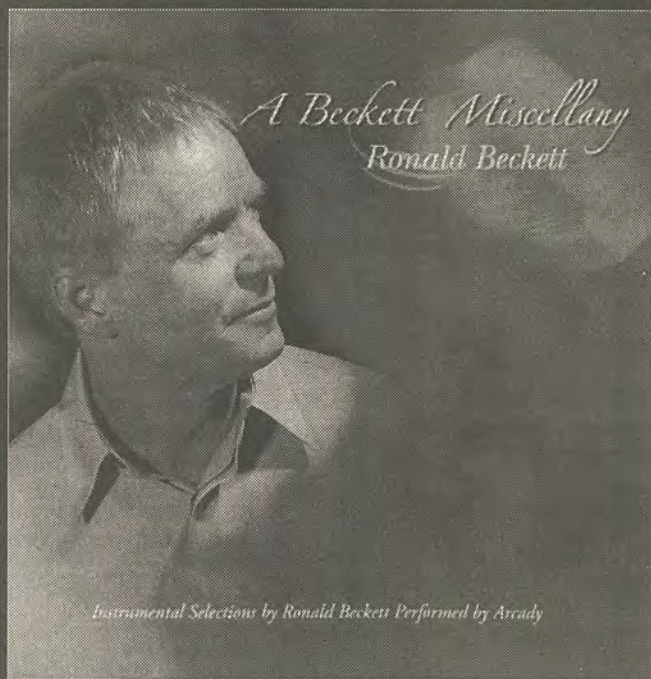
British tenor Ian Bostridge is being welcomed as the heir to Peter Pears, for whom Britten wrote this work, and who first recorded it with the composer. Bostridge's precise delivery, laconic manner, and archly beautiful voice are certainly ideal for the sinister Quint. Joan Rogers as the governess conveys her desperation in a thrilling "Lost in my labyrinth I see no truth".

The two children, Caroline Wise as Flora and Julien Leang as Miles, are remarkably clear and touching. Leang's Malo is poignantly unsettling, and his final accusatory line, "Peter Quint, you devil", is truly horrifying.

Young conductor Daniel Harding captures the otherworldly atmosphere of Britten's brilliant scoring, which includes a menacing piano part. The terrific sound quality reveals the textural details of the score, and helps make clear why this chamber opera is often considered Britten's masterpiece.

The *Five Canticles* were written for Pears over a wide span of Britten's career, from 1947 to 1974. The third of these chamber cantatas, *Still Falls the Rain*, dates

Ronald Beckett, *A Beckett Miscellany* (PHX43572)



A Beckett Miscellany is the latest CD of music by Canadian composer Ronald Beckett. Featuring a wide variety of instrumental selections ranging from chamber music to orchestral music to solo piano pieces, *A Beckett Miscellany* is a wonderful showcase of the breadth of talent displayed by this innovative composer. The *Quintet for Winds* displays a mastery of chamber writing; harmonic and melodic ideas abound in the *Trio for Winds*; and the remarkable orchestral *Fantasia* is magnificent. *A Beckett Miscellany* serves as a wonderful introduction to one of Canada's most brilliant composers displayed in works of beauty and imagination.

Ronald Beckett, *A Beckett Miscellany*
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from 1954, the same year as *The Turn of the Screw*.

Though not linked thematically, they all illuminate the various texts with expressive lines and rich harmonies. In *Canticle II: Abraham and Isaac*, where Bostridge is joined by countertenor David Daniels, the blend of the two voices is ravishing. Although Britten originally used a boy alto for this part, Daniels is moving and natural. The most complex, *Canticle IV: Journey of the Magi*, was actually written for a countertenor, James Bowman. Here Daniels and Bostridge are joined by wonderful British baritone Christopher Maltman.

As a contrast to the passionate intensity of *The Canticles*, the three singers share a selection of Britten's irresistible folk-song settings. Pianist Julius Drake lends the same glow to this disc that he has brought to Bostridge's glorious Schubert recordings.

Pamela Margles

Concert Note: The Canadian Opera Ensemble Studio is producing Britten's *The Turn of the Screw* at the Du Maurier Theatre Centre on Dec. 3, 5, 6 and 8.



Rondino
University of Toronto
Percussion Ensemble
U of T Faculty of Music

Now here's a worthy tribute to the percussion culture that has grown up for the last couple of decades around the University of Toronto and its resident ensemble, Nexus. Just in case anyone has not noticed it, there is a whole generation of young percussionists wandering around Toronto, playing far and wide, and well. Ladies and gentlemen, please introduce yourselves to the next crop of eager young worthies: listen and you shall hear!

The range of pieces is quite wide: from the early *Rondino* of Terry Hulick (legendary teacher at Ithaca College, and an early nurturer of serious percussion ensembles) to

John Beckwith's recent 80th birthday tribute to Udo Kasemets, *A Game of Bowls* (playful kitchen music, a splendour of chance, clink and that sound a bowl makes when it spins and comes to rest on a resonant surface). Bob Becker's *Mudra* and Jo Kondo's *Eight Categories* demonstrate more of the breadth of the Nexus legacy, from world music sources and methods, and from sparse, Zen modernism, respectively.

John Cage is represented by two quite different early percussion works: the setting of the e.e. cummings poem *forever and sunsmell* and *First Construction in Metal*. The first features the voice of another bright-futured youngster, Ainsley McNeaney. The latter features the sound of 5 whopping big thunder sheets which, using scholars' notes and the manufacturing complicity of the cymbal manufacturer Zildjian, were reconstructed specially for the project. Now that's something wonderful for a university to undertake.

Alan Gasser

Concert Note: The U of T Percussion Ensemble performs in Walter Hall on December 7. The CD can be ordered from the Box Office at 416 978-3744.



Nightmare in Venice
Red Priest
Dorian DOR-90305

It's frightening how skillfully Red Priest is able to take Vivaldi's *The Nightmare Concerto* and turn every dramatic moment into an opportunity to highlight the fantastical aspects of the music. The unusual *The Furies* by Nicholas LeStrange in itself offers an expressive vehicle for Adams and his crew (Julia Bishop, violin; Angela East, cello; Howard Beach, harpsichord).

Combining his phenomenal virtuosic talents with a crazy flair for hot-dogging, recorder player Piers Adams still acknowledges the

stylistic fashion of the French, English and Italian pieces represented here. It makes one wonder though if he might be an escaped maniac recorder patient?

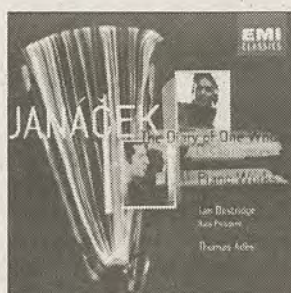
Adam's technique is astounding. His frothy rendition of Vivaldi's *Concerto Grosso in A Minor* RV 522 is demonic, playful, and sexy. It's difficult to imagine any more ornamentation than what I heard in Leclair's Suite from *Scylla et Glaucus*, again with incredibly convincing aplomb on Adam's part.

And do we really need another recording of Corelli's *La Folia*? No? Wrong answer. Red Priest's own *Fantasy* based on this famous piece is outrageous, raucous, and radical, but still within the realm of historical possibility.

For those of you who haven't heard the bold and daring style of Red Priest, be prepared for a musical roller-coaster-catch-me-if-you-can ride. The music is familiar, but still unexpected, exhilarating, breathtaking, played with a wicked sense of humour. This is the most entertaining early music recording I have ever heard.

Frank T. Nakashima

Concert Note: Red Priest and Suzie LeBlanc perform at Glenn Gould Studio on January 23.



Janáček: The Diary of One Who Disappeared
Ian Bostridge, tenor,
Ruby Philogene, mezzo-soprano
Thomas Adès, piano
EMI 5 57219 2

From the first words of Janáček's *The Diary of One Who Disappeared*, tenor Ian Bostridge grabs your attention. He is so intense, so anxious, that each phrase feels like a direct confidence. While the role of a naïve young man obsessed with a gypsy girl usually attracts a fuller, more Italianate voice, Bostridge is dramatic and forceful enough, especially in the sudden shifts in mood throughout the twenty-two songs, to be thoroughly convincing.

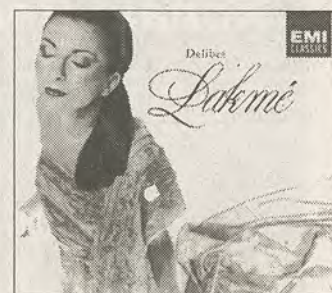
In fact, he is splendid. And his mellifluous timbre perfectly brings out Janáček's distinctively angular, pungent yet lyrical style.

Accompanist Thomas Adès, better known in his native Britain as a composer (his opera *Powder Her Face* is definitely worth a listen) and director, offers brilliant support, and is particularly rhapsodic in the virtuosic piano interlude. As the gypsy girl, the richly nuanced Ruby Philogene is seductive enough to explain why the hero abandoned his life and family to run off with her. Janáček wrote this revealingly autobiographical work while rehearsing for the premiere of his masterwork, *Jenofa*, which the Canadian Opera Company is presenting next month.

Also included are alternate versions of two of the songs. The disc is filled out with piano miniatures, including a set of colourful Moravian folk song settings, wonderfully characterized by Adès, making this disc an ideal introduction to the extraordinary music of Janáček.

Pamela Margles

Concert Note: The Canadian Opera Company performs Janáček's *Jenofa* at the Hummingbird Centre from January 25 to February 9.



Delibes: Lakmé
Natalie Dessay, soprano,
Gregory Kunde, tenor;
José van Dam, baritone
Orchestre et Choir du Capitole de Toulouse
Michel Plasson, conductor
EMI 5 56569 2 6

In January, Opera Ontario continues its invaluable exploration of neglected nineteenth century French operas when it performs Delibes' once-popular *Lakmé*. It was a hit when it opened in 1883, and remained so for almost one hundred years. But today Delibes is mainly known for his popular ballet *Coppélia*, although two of the arias from *Lakmé*, the coloratura showpiece *Bell Song* and the *Flower Duet* are often heard.

Lakmé takes place in India during the British occupation. The somewhat dubious plot hinges around a vengeful Brahmin priest, his young priestess daughter, and the British officer who falls in love with her.

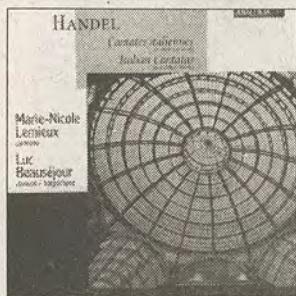
But the music is glorious, especially when performed as splendidly as on this recording. French soprano Natalie Dessay is sensational. She brings such character and shading to each note, with such luminous ringing tones, that even the great Sutherland, who recorded the role twice, can't match her here. She has a distinctively youthful and versatile voice, which seems to get clearer and more beautiful the higher she goes – and this is a high role.

The great Belgian baritone José Van Dam gives depth and humanity to the fanatical priest whose fatherly love is perverted by religious zeal. Tenor Gregory Kunde as the ardent lover comes off as more caring than callow.

The orchestra and chorus under Michel Plasson capture the exotic atmosphere of the lush score, but still provide plenty of dramatic momentum.

Pamela Margles

Concert Note: Opera Ontario is producing *Lakmé* in Hamilton on January 25, 30, and Feb. 1 at Hamilton Place, and in Kitchener-Waterloo on Feb. 7 at The Centre in the Square.



Handel: Italian Cantatas
Marie-Nicole Lemieux, contralto
Luc Beauséjour, harpsichord
Marie-Céline Labbé, baroque flute; Amanda Keesmaat, baroque cello
Analekta FL 2 3161

Here's a discreetly charming little Handel-fest: a disc that alternates solo cantatas, accompanied by two or three players, with instrumental works. All composed before 1720, these works reveal a musically intimate Handel. The secular cantatas here were written for private performances in the homes

of Italian nobles in Rome, and this recording invites the listener into this exclusive world.

Marie-Nicole Lemieux – a contralto with a pure, counter-tenorish voice – sings with spot-on intonation and a vocal agility that makes it all sound easy. (Listen to her seemingly effortless negotiation of the roulades in the aria *Fuggi da questo sen*, for instance.) Lemieux's embellishments are tasteful, her delivery subtly expressive – and yet she can give goosebumps with the word "crudele."

Harpsichordist Luc Beauséjour performs with gentlemanly deference. Even his two solo contributions – the *Suite in E major*, and the *Air from Water Music* – show a self-assured, restrained elegance.

Flutist Marie-Céline Labbé shines in a deft reading of the *Sonata in D Major*, her soft-toned baroque flute balancing perfectly with the harpsichord and cello. In the cantata *Mi palpa il cor*, she delightfully mirrors the phrasing, articulation and Affekt of the singer.

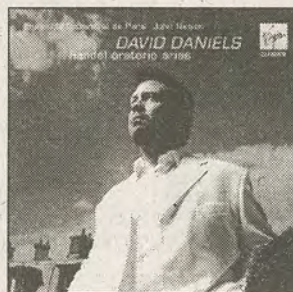
Cellist Amanda Keesmaat, who unfortunately has no solo contribution to this disc, is a warm,

steady presence throughout.

Colin Eatock

Concert Note: Marie-Nicole Lemieux is featured in *Tafelmusik's A Rising Star* concerts January 8 - 12 at Trinity-St. Paul's Centre.

NEW & RECENT RELEASES



Handel: Oratorio Arias
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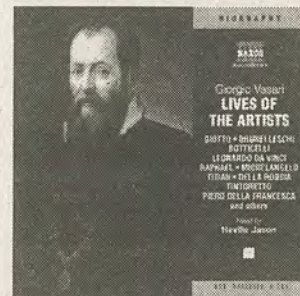
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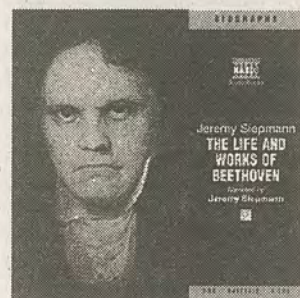
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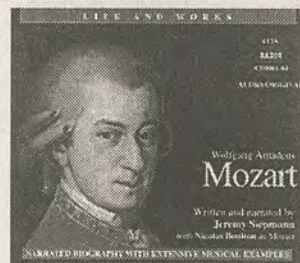
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Handel: Arcadian Duets
Le Concert d'Astrée and soloists
Emmanuelle Haïm, director
Virgin 7243 5 45524 2 7

Handel's *Messiah* dominates the December concert scene, and these two lovely collections of Handel's vocal music both touch on his great oratorio.

David Daniels' recital of arias from Handel oratorios features a gorgeous "He was despised" from *Messiah*. Since Daniels has not yet recorded the complete oratorio, this is particularly welcome.

There are many other delights on this disc, including "The Raptured Soul" from *Theodora*, which displays Daniels' thrilling coloratura and expressive ornamentation.

For this disc he is backed by modern instruments, which in this case works well since Daniels has a fuller, richer voice than most countertenors, and he does use vibrato freely, if judiciously. The Ensemble Orchestral de Paris under the experienced John Nelson sounds stylish and responsive, with sparkling continuo and lively strings.

For her selection from Handel's concert duets, French conductor Emmanuelle Haïm has gathered an extraordinary team of ten remarkable singers. These duets represent Handel at his most imaginative, the Italian texts full of the joys and pains of love. This exquisite album by no means supplants the collection by countertenor James Bowman and soprano Gillian Fisher. In fact, Haïm uses her fine countertenor, Brian Asawa, only once, though effectively, with soprano Juanita Lascarro in *Conservate, raddoppiate*. Any regrets that sopranos Natalie Dessay and Véronique Gens never return after their ravishing *Ahi, nelle sore umane* are dispelled by the beautiful performances that follow.

It is fascinating to hear in these duets themes that Handel later reused in his operas and oratorios. *Messiah* figures prominently,

where the worldly *No, di voi non vo' fidarmi* (No I do not trust you two, blind Love, cruel Beauty), later becomes "For unto us a child is born." On organ and harpsichord, Haïm leads a buoyant and vivid continuo with her polished period instrument group, Le Concert d'Astrée.

Pamela Margles

Concert Notes: For the many seasonal presentations of Handel's *Messiah* see the special "Messiah listings" section on page



Alban Berg: Violin Concerto; Lyric Suite; Three Orchestral Pieces
Rebecca Hirsch, Violin,
Netherlands Radio Symphony Orchestra conducted by Eri Klas
Naxos 8.554755

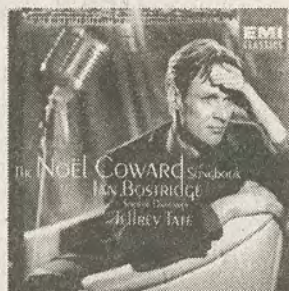
Berg's enduring masterpiece, the 1935 *Violin Concerto*, was prompted by the chilling premature death of Manon Gropius, the 18 year-old daughter of Alma Mahler-Werfel. It is a deeply moving programmatic meditation on life and death, inscribed "to the memory of an angel". Tragically, Berg himself was to die prematurely soon after completing this monumental work. The outstanding young British violinist Rebecca Hirsch contributes a genuinely poetic interpretation of the difficult solo part, delivered with impeccable intonation and absolute conviction. The Estonian conductor Eri Klas leads the Netherlands

Radio Symphony Orchestra in a performance notable for its subtlety and nuance.

Berg transcribed the three central movements of his *Lyric Suite* from the original six-movement work for string quartet composed in 1926. Again, there is a complex programmatic element involved (only hinted at in the minimal liner notes), this time concerning the composer's mistress, that only came to light relatively recently with the discovery of an annotated score from the estate of a certain Hanna Fuchs. The skill of the Dutch musicians is particularly evident in their nimble performance of the demanding *allegro misterioso* movement from this work.

The *Three Orchestral Pieces* (1915), are dedicated to Berg's mentor Arnold Schoenberg. From the primeval percussive rumblings of the opening *Präludium* to the frenzied, militaristic struggle of the concluding *Marsch*, Berg's massive orchestration is never obscured thanks to the sensitive interpretation and the expert recording in the relatively dry acoustic of the Hilversum Concert Hall.

Daniel Foley



The Noel Coward Songbook
Ian Bostridge, tenor
Including five duets with Sophie Daneman, soprano
Jeffrey Tate, piano
EMI Classics CD, 72435 57374

The incomparable and irreplaceable Sir Noel Coward, The Master, he with "a talent to amuse," recorded for HMV from 1928 to 1952. The first published recording of this self-confessed "brazen, odious little prodigy, over-pleased with myself and precocious to a degree" was *A Room With A View* and the last for HMV was *There Are Bad Times Just Around The Corner*.

Born just two weeks before the 20th century, hence his seasonal name, for half a century until his death Coward was recognized and lauded the world over. Although his popularity ebbed and flowed over the decades he retained his dignity and dandy elegance to his final curtain in Jamaica in 1973. His last words to his secretary and to his companion of four decades, Graham Payn, were "Goodnight my darlings - I'll see you tomorrow."

Bostridge seems to have no intention of recreating a Coward experience. To emulate Coward's delivery requires a less secure intonation, a wavering falsetto and an impression of jaded nostalgia. In short, only Noel Coward could sing exactly as Noel Coward.

Those who do not demand a Coward sound-alike will be more than delighted with Bostridge's pristine renditions of 19 Coward favourites. He is absolutely secure and Tate has a nice touch. The duets blend well. I found that keeping the volume down to an intimate level created a very pleasing effect.

Bruce Surtees



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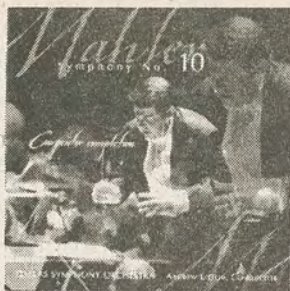
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Mahler: Symphony No. 10,
realized Clinton A. Carpenter.
Andrew Litton and The Dallas
Symphony
Delos DE 3295

Heavens! Not another Mahler 10th. Yes and no. A recording of the Carpenter version was released in 1995 conducted by Harold Farberman with the Philharmonia Hungarica [Gold String #024] and distributed almost exclusively through audio dealers. After being so enthusiastic about the Wheeler version on Naxos recently, I confess that while the Wheeler is satisfying cerebrally, this new recording of Chicagoan Clinton Carpenter's 1965 edition is a knock-out.

Except for the first movement,

the well known Adagio, the completed scoring of the other four movements is at best speculative. Scholarly but speculative. They are not even re-creations, for, until Mahler would have laid down his pen on the totally completed score there may have evolved a work discarding the passages in progress.

Bottom line right now is that the Carpenter version is more tragic and broader than the others. Also darker and more richly orchestrated without ever sounding, to these ears at least, illogical or out of context. The final pages still leave Mahler quietly asking the unanswered question. Need I say that I prefer Carpenter to any of the various Cooke or Mazzelli versions? While the Wheeler retains its individual attraction, for extra horsepower this is the disc to own.

The Dallas Symphony sounds exceptionally together and focused under Litton's direction in this demonstration-quality recording.

Bruce Surtees



Violons du monde
La Pietà with Angèle Dubeau,
Leader and Violin Soloist
Analekta AN 2 8721

The brilliant Montreal violinist Angèle Dubeau founded La Pietà in 1997 and in a relatively short time, they have established themselves as one of Canada's leading string ensembles and most successful small businesses. While this recording is designed as a lighthearted musical tour of the world, there is a stylistic sameness to the bite-sized selections. We have "cleaned up" takes on klezmer, Hungarian and even American pop styles, as if filtered through the same lens. Buried in the middle of the disc are some interesting cuts, though, especially

two movements from Swedish composer Dag Wren's *Serenade for Strings* and a quirky number that Dave Brubeck wrote for the group entitled *Regret*. Alas, for the most part, the recording is a pleasant, slightly innocuous collection of music designed to soothe and entertain, not challenge. It would be nice to hear the group sink their teeth into weightier repertoire.

Larry Beckwith



Haydn Concertos
Pacific Baroque Orchestra
Marc Destrubé, Leader and
Violin Soloist
Atma ACD2 2287

The violin concertos of Joseph Haydn - along with those of contemporary Jean-Marie Leclair - are unjustly overlooked gems of

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the genre. They combine the wit and simple charm of music of the mid to late 18th century, with a spontaneously virtuosic spirit. This new CD of Haydn concertos from Pacific Baroque Orchestra, on original instruments, features the talents of violinist Marc Destrubé, the founder of the orchestra. His bold and daring solo playing recommends this disc.

In the three concertos, all written in the early 1760s, the solo violin weaves in and out of the string orchestra texture, at times joining the stream, then playing elaborate variations on the thematic material. As Ron Rabin points out in the informative liner notes, there are definite connections between these pieces and Haydn's early *sinfonia concertante* symphonies ("Le Midi" and "Le Matin"). The solo performances on the disc are poised and polished. My one criticism is of a certain lack of attention to detail in the orchestral playing. The wonder of the music of Haydn is in the details and, to my ear, the trills, turns and other curly-cues are played in a lackluster fashion, robbing the music of its sheen. In the end, though, Destrubé's playing carries the day and makes a strong argument for a more frequent inclusion of these pieces on concert programs - less Bruch, more Haydn!

Larry Beckwith

What Goes Around Dave Holland Big Band ECM 1777

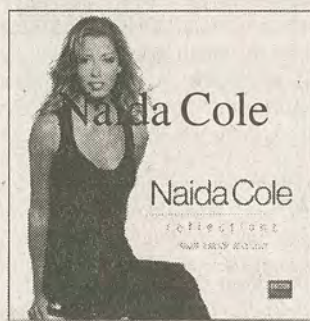
Dave Holland has managed to maintain a creative fire throughout a career full of highlights. This latest offering is, you might say, the Dave Holland Quintet plus eight. The regulars are there - Chris Potter, Robin Eubanks, Steve Nelson and Billy Kilson, and Holland has expanded this to a 13 piece unit playing his own compositions and arrangements. If you are at all interested in contemporary big band music, this CD is well worth repeated listening. Not essentially melodic themes, but rather layers of shapes and colours, some great soloists and all wonderfully held in place by Holland and drummer Billy Kilson.

Dave was quoted a few years ago as follows: "One of the things that's happening to me as I get older is that I'm thinking more and

more about using the totality of my experience as a player. Something Sam Rivers said a long time ago has stayed with me: 'Don't leave anything out, use it all.' That's become almost a mantra for me over the years as I've tried to find a way to build a vehicle which lets me utilize the full spectrum which includes the tradition, which includes playing the blues, which includes improvising freely. I love all that music, and there's been a desire to reconcile all those areas, to make them relevant, hopefully, in a contemporary context, as one music."

I can't put it any better than that.

Jim Galloway



Naida Cole
Reflections
Ravel, Bartok and Liszt
Decca 2894724642

For many years now my most cherished recording of the Liszt *B minor Sonata* has been a scratchy old vinyl LP on an obscure European label featuring the crusty pianist Francis Bamberger. And suddenly, here is Naida Cole's new disc on Decca. Such a spectacular pianist!

Cole seems to have made the switch from Deutsche Grammophon to Decca without missing a beat, and with her second Decca release, tackles mighty repertoire with apparent ease. Ravel's *Miroirs* is the perfect opening to the programme. All five pieces are given sensitive treatments, without undue emphasis on the popular warhorse *Alborada del gracioso*.

The eight pieces from Bartok's *Op. 20 Improvisations (on Hungarian peasant songs)* contrast nicely with the Ravel. Cole's playing is beyond reproach, but I hear some harshness from the CF3 Yamaha that she professes to prefer. The sensitive microphone placement also picks up the sound of the dampers lifting from the strings, which is quite distracting

in the pianissimo passages.

However, it is her performance of the Liszt *Sonata* that makes this disc so outstanding. It is worthy of repeated listenings.

David Frost's production in the Weston Recital Hall in North York is warm and generally pleasing. The colorful booklet has Alan Gilmore's well-researched notes, which compete for our attention with several photos, both of Cole (in two different outfits and hairdos) and the piano itself as fashion object. Highly recommended.

John Gray

WORTH REPEATING



The Last Concert
Rosemary Clooney with the
Honolulu Symphony Pops
Concord CCD_2166-2

The story behind this CD is fascinating enough that I jumped at the chance to review it. Rosemary Clooney's performance on November 16, 2001 with the Honolulu Pops was recorded as a demo to get a recording contract for the orchestra. As fate would have it, it was her last concert appearance. It's fortunate that it was recorded well enough for commercial release, since it would be a shame not to hear Rosemary Clooney for one last time.

The CD, as with most of her Concord recording over the past decade features material from what is now usually referred to as "The Great American Songbook". In other words, standards from Broadway shows and movies over the period from about the twenties to the sixties.

The sound of Clooney's voice is warm and comforting, and her pitch is still accurate and unwavering. The backing of the Honolulu Pops and the Copa Cat Pack band is lush without being overwhelming.

My only caveat: the total time of the recording is just under forty-five minutes, including the four and a half minute instrumental overture. I'm sure though that fans of Rosemary Clooney will not be disappointed by the brevity, since the music is so enjoyable.

Merlin Williams

The Indispensable: 1972-2002 Stringband NICK 10 (Independent, 2 CDs)

From Gary Cristall's introductory essay "There's some played harder, and there's some played smarter, but nobody played like

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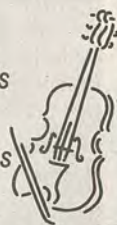
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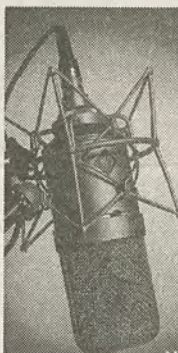
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you" you'd likely remember only a few things: that Stringband's principal songwriter Bob Bossin most often met his muse under the influence of LSD; that he and his singing partner Marie-Lynn Hammond never really liked each other very much; and most surprisingly, that the band's singing members were not talented enough to attract and keep a real "musician" in the fiddle-player slot. (Well, if you were reading the essay's title, then you'd remember one more thing: Bossin's gift for the mysteriously resonant lyric.) And yet, there's something completely clear about what Canadian culture meant to Stringband, and vice versa. Consider just the metaphorical implications of the group's two founding "nations," an Anglophone guy from Toronto, who's held the balance of power for thirty years, and a smart, funny, cultured, bilingual woman who sings passionately and beautifully.

I'd say that the album lives up to its name, and that's no mean feat. There's such a blessed, great variety, right from the first track of the first CD, which features Stan Rogers' inimitable voice as a surprise guest (in *Tugboats*). Not that

everything is dedicated to sentimental memories, as the lyric "Singin' 'bout the old times, livin' in the new" (from *Daddy was a Ballplayer*) suggests.

Tell your local library to buy this, so that normal Canadians can stumble across their own history, and have a hot time listening while doing so.

Alan Gasser



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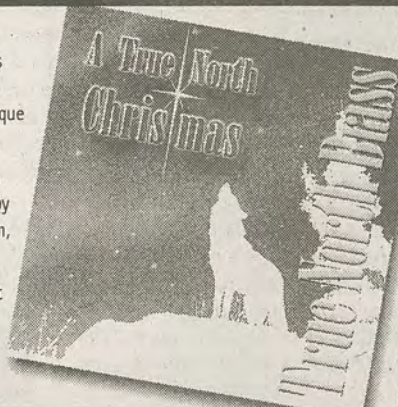
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The instrumental series, "Classics Explained" is written and narrated by Jeremy Siepmann, and includes Bach's *Brandenburg Concertos Nos. 4 & 5*, Beethoven's *Symphony No. 6 "Pastoral"* and Brahms' *Piano Concerto No. 2*. For Dvorak's *Symphony No. 9 "From the New World"*, a blow-by-blow account is given of the structure and musical devices of each movement along with the related musical extracts. At the end of each analysis, the movement is then presented uninterrupted in its entirety. Along with the recording is a substantial booklet with historical background, composer biography and analysis followed by a layman's detailed guide to the symphony, how to listen, basic forms of music and a glossary of terms. In short, quite the musical education for a modest price!

Dianne Wells

INDIE LIST



Fiddlesong
Anne Lederman
Falcon Productions FP005
(www.AnneLederman.com)

Well, this is a pretty Canadian disc... it opens with a full-throated Celtic keen accompanied by a throbbing fiddle drone. But wait, that's not a bodhran! Vocalist, pianist and fiddle-player Anne Lederman, who has spent time working in South Africa, has assembled some fine African musicians such as Njacko Backo and Kwazi Dunjo along with more predictable collaborators for a CD that celebrates traditional Canadian fiddle influences — especially those from Métis and Franco-

Manitoban territory — but also explores fusion with African rhythms and forms.

The most fully elaborated example of this experimentation is the four-part *African Suite*, which opens with a Master Drummer's call and plays with fiddle riffs and African percussion, all worked out around the Ghanaian Ofofo rhythm. But fans of straight-up traditional fiddle will also find lots to enjoy in this lively and varied collection.

Sarah B. Hood



Tova Live at The Top O' The Senator

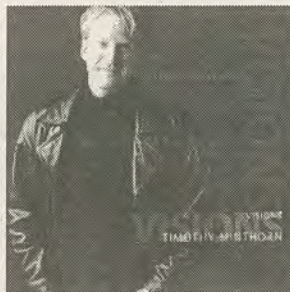
Theresa Tova

Tova Entertainment (available from www.theresatova.com and Indiepool, 888-884-6343)

Classy, jazzy, and deliciously sensuous cabaret/Broadway singing are terms that first come to mind when listening to Theresa Tova's second CD. I was fortunate to attend the final recording session and thoroughly enjoyed reliving the experience. She was backed by a jazz quartet including Alex Dean and Steve Wallace, two of Toronto's master improvisers. Tova interleaves her two musical worlds of Broadway and the current renaissance of Yiddish culture, with some beautifully voiced French lyrics thrown into the mix. You'll hear why Tova holds her own during forays into New York's Darwinian music world. Nine of the twelve tracks are classics from the interwar golden age of musical theatre and, with an entirely apt turn, three are belted out in Yiddish. Much of Broadway's great music was created by Jewish songsmiths taking their talents uptown into mainstream America. The jazzy arrangements are also apt: jazz musicians leapt and still leap on the harmonic possibilities of Broadway classics; jazz was a natural magnet to Jewish musicians like Benny Goodman who grew up with improvised Klezmer music; and Duke Ellington transmuted Yiddish music into "oriental foxtrots." An

excellent final track is the only contemporary song: a recent Yiddish poem provides lyrics about a jazz saxophonist blowing away in a New York subway station. I'd love to hear a future Tova CD centred on new songs as good as this one.

Philip Ehrensaft



Visions

Timothy Minthorn

Toreador TRCD021-2

In this, his apt follow-up to 1999's *Tidal Storm*, jazz pianist Timothy Minthorn launches into the strident *Blue Generation*, beginning a series of seven self-penned works that are scattered across the track list. Interspersed are three jazz interpolations of well-known works: Bach's *C major Prelude BWV846*, Cole Porter's *What Is This Thing Called Love*, and Rodgers & Hart's *My Funny Valentine*.

Minthorn's *Visions*, second of the set, is a dreamy ten-minute long G-minor tone poem in the spirit of Richie Beirach and/or seventies-era Keith Jarrett, a very effective essay in the genre. *Mean Solar Days* is outstanding with its placid statement in simple harmonic language, and pensive space between phrases.

The works were recorded here in Toronto in a small studio using a modest six-foot grand piano. Through most of this CD the pianist was careful not to overstep the limitations of the instrument. The exception to this, *Perpetual Motion Machine*, reaches for the top of the dynamic range, with lowest-octave growls, just begging for a chance to be played on a big nine-footer. Minthorn himself was the producer, which paid off. The overall sound is open and inviting.

The clever tri-fold insert is printed in just 3 colours. The composer gives just a single paragraph with clues to the origins of the recording, and each piece merits only a line or two, in place of the expected in-depth notations. Buy it for the music.

John Grey

Dance of the Blessed Spirits
Daniel Rubinoff &
Christopher Dawes
Carnival Records CCR-033

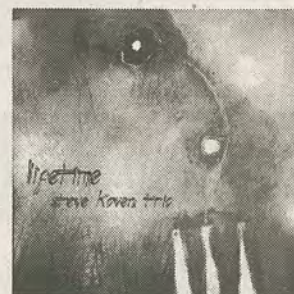
This is not the first time that classical saxophone and pipe organ have been paired up, and the combination of tone colours has already been proven to work well. The thing that makes Rubinoff & Dawes' CD special is the choice of material. Instead of a program based on short, light classical and baroque pieces, or saxophone concerti with the orchestral parts transcribed for organ, *Dance of the Blessed Spirits* presents a wide variety of music, from Baroque to contemporary Canadian.

The opening track, Bozza's *Chanson à Berceur* is one of the loveliest melodies I've ever heard on the saxophone. Several other tracks, including Fauré's *Pavane* and Schubert's *Serenade* serve as bel canto features for Rubinoff's alto saxophone.

The highpoint of this disc for me, however, is Canadian composer John Burge's *The Blues of a Chagall Window*. The piece is quite intense, due to a harmonic palette featuring a liberal use of dissonance and an extremely wide dynamic range. I'd be surprised if this piece does not become part of the standard classical saxophone repertoire within a few years.

The order of the programming on this CD deserves special praise. The disc builds in intensity and complexity up to the Burge piece, and then the tension is finally released by the *Sonata No. 1 for Saxophone and Organ* by Quebec composer Denis Bédard. The last movement, *Humoresque* is a delightfully vaudevillian romp.

Merlin Williams



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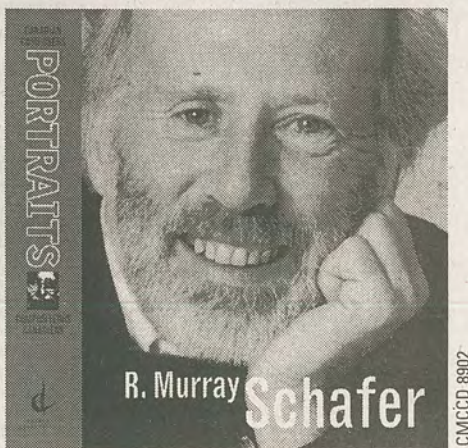
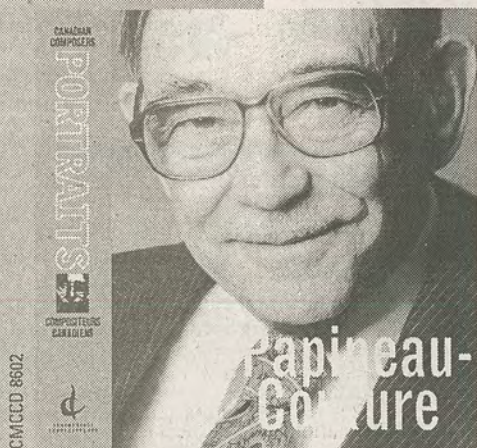
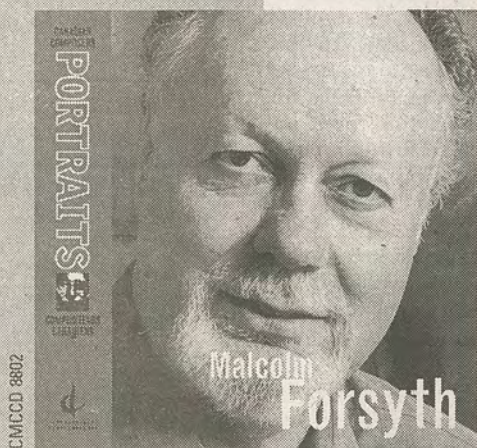
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and is a combination of originals and unusual treatments of standards. Random thought: *Things Ain't* gets a curious treatment, with the original line being paraphrased and the whole owing more perhaps to funk than to Duke.

It is quite common for musicians to look towards standard repertoire as a source of inspiration or to use as a springboard to something new and *Don't Forget Flossie*, for example, is an original in 3/4 time owing more than a little in its structure to the old standard *Mean To Me*.

I've always preferred *All The Things You Are* at a slow tempo. Koven does that, and adds a brooding almost sombre quality to this Jerome Kern classic (as well as taking some liberties with the structure of the song - but that's O.K., although Mr. Kern would think otherwise: he did not approve of liberties being taken with his music - a great songwriter, but definitely not a jazzer!)

Jim Galloway

DISCS OF THE MONTH CHRISTMAS WRAP-UP

**Les grands airs de Noël/
Christmas Greatest Songs**
Choeur Les Rhapsodes;
Les Petits Chanteurs de Mont-
Royal; Lyne Fortin; Orchestre
symphonique de Québec;
Angèle Dubeau, Luce Vachon,
Strada, La Bande Magnetik
Analekta ANS 9125-6

Growing up in Montreal I unconsciously developed a strong attachment to the rich repertoire of French-language Christmas carols, of which this two-disc set is a treasure trove. From the opening *Il est né le divin enfant* by Choeur Les Rhapsodes, with its full, traditional choral arrangements, organ accompaniment and distinctly



churchy sound, the first disc is very much like the type of concert one might expect to hear preceding a Christmas Eve midnight mass at a Quebec cathedral. Most of the first fourteen cuts are familiar religious standards. Even the main exception, *Noël blanc/White Christmas*, is given such a reverent treatment by soprano Lyne Fortin that you might almost mistake it for a devotional piece. Fortin comes into her own, however, with *Minuit, Chrétiens* (known in English as *O Holy Night*). Her rich, slightly dark voice handles the notoriously tricky number like a confident hurdler sailing over each successive obstacle with no wasted effort or visible strain.

The second disc mixes it up a bit more, with some nice, authentic sounding medieval pieces from the group Strada. There's also an extravagantly lush flute and harp arrangement for *Greensleeves* by the Orchestre symphonique de Québec and an especially hearty and pleasing *God Rest You Merry, Gentlemen* from Les Petits Chanteurs de Mont-Royal. Then, just as you think you've heard the full gamut, La Bande Magnetik steps up with three final songs rendered in Manhattan Transfer-style vocalise. Their *Feliz Navidad* is especially swingin'!

The First Noel
Ginette Reno
Honey-Dew MMCD-517

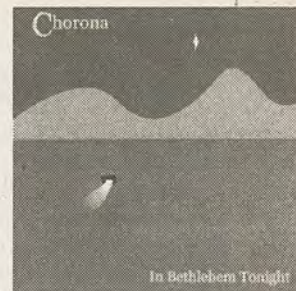
Quebec's Ginette Reno offers up a collection that contains no French-language material and very few



devotional songs, but I dare you not to get a little misty listening to these heartfelt renditions by a talented pro. Reno may not be extremely well known in English Canada, but she's been a pop icon in Quebec for some forty years. Now, with a voice that shows little age, she has the emotional intensity of a Céline Dion but projects a more grounded personality. In my opinion she compares favourably with the likes of Barbara Streisand in somewhat the same genre. Reno brings nice phrasing to a selection of mainly contemporary North American songs, like Mel Torme's *The Christmas Song*, Leonard Bernstein and Steven Schwartz's *A Simple Song* and David Foster and Linda Thompson Jenner's *My Grown-Up Christmas List*. These are choices that have a lot more resonance when sung by someone who's been around long enough to know that not all Christmas dreams come true, and Reno handles them with sincerity. Then, just to show she can, she throws in a show-stopper of an *O Holy Night*, that starts with the big high note section and then goes back to the beginning to build up to a second finale. Well, after this long in the business, Reno certainly knows how to wow a crowd.

In Bethlehem Tonight
Chorona
Attic Sounds Music ASM0201

Chorona is a new vocal group made of some very fine singers,



including leader and composer/arranger Norman Gabriel Nurmi, whose pleasing bass lights up several of the cuts. This, the ensemble's inaugural recording, features Nurmi's arrangements of both well-known and more obscure Christmas material, with a few selections by other Canadian composers and two entirely original compositions by Nurmi. His *In Bethlehem Tonight*, after which the recording is named, has a simple, hymn-style melody with pretty words. His *The Night Was Cool* is bright and joyful; both could well be adopted by choirs across the country. This is a disc that reflects on the mysterious nature of Christmas, with songs such as the Advent hymn *O Come, O Come Emmanuel*, the lovely *D'ou viens-tu, bergère?* and the Appalachian *I Wonder as I Wonder*. Standouts include Eleanor Farjeon's lovely words to *People Look East* (set to a James Whicher tune that I did not previously know), and John Botten's sophisticated *Take A Long Deep Breath*, whose complex a capella harmony and rhythm make it unlikely that the performers will be able to take their own advice.

Home for the Holidays
Oakville Children's Choir,
Chamber Choir
WRC8-7566

This young choir (in both senses; it was formed in 1994 by Glenda Crawford) is as sweet-voiced and meticulous as one could wish in this

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recording of many winter songs and a few Christmas ones. Their command of dynamics is admirable, and they are blessed in Sheldon Rose with an accompanist a bit above the average. The singers (all of whom are apparently female) perform a very agreeable version of what must be the ultimate carol for children: *Away in a Manger*, with descant. They also do a rendition of *Let It Snow! Let It Snow! Let It Snow!* together with the rather sweet *The Snow's Gotta Go!* by Mac Huff, and a clever medley titled *It's Snowing!*, which features a number of well known wintry tunes arranged by Hillary Kinsdale. On the other hand, they are also accomplished enough to be able to handle a couple of Britten compositions, including the none-too-simple *This Little Babe*.

Finally, an all-instrumental Christmas CD from the True North Brass, a quintet that manages to convey a wide range of voices in this particularly Canadian CD. It opens with the triumphal jubilation of Healey Willan's *Hodie, Christus Natus Est* arranged (as are many of the selections) by the group's tuba player, Scott Irvine. Among a number of very familiar choices, Irvine throws in his own *Nowell Echoes* and *Meditations on a Huron Carol*, the latter of which uses rain sticks, loon whistles and wine glasses along with piano and brass to evoke the wild sounds of a Canadian winter, including the haunting howl of the wolf. The group shows virtuosity in such numbers as *Gesu Bambino*, with its long sustained notes. *I Saw Three Ships* achieves an ancient quality with the valveless horn and a bodhran; *The Christmas Song* has a Big Band sound, while True North uses an unexpected samba beat for *Silver Bells*. Many styles; one strong, true northern personality.

All Christmas CD reviews
are by Sarah B. Hood

STOCKING STUFFERS



DAVID OLDS: As editor of the WholeNote DISCOVERIES section I am aware of the vast number of discs that come in that there is just no space or time to review. In an effort to partially rectify this, once a year I ask our reviewers to provide very brief plugs for discs that they feel are especially worthy of note that for any number of reasons have not been covered in the magazine. My own picks are

Itzhak Perlman

Plays & conducts Mozart

EMI CLASSICS

Itzhak Perlman—the dominant violinist of his generation—has increasingly concentrated on conducting in recent years. In this new EMI Classics recording he joins the Berlin Philharmonic to play and conduct Mozart's *Violin concerto #3*, and to conduct the 'Jupiter' Symphony, #41.



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Musikfabrik: James Tenney Forms 1-4 (hat[now]ART). This double CD features the world premiere recording of Tenney's series of pieces written in memory of 4 significant 20th century composers. It also includes important works by each of the composers eulogized: Edgard Varèse (*Octandre*), John Cage (*Seven*), Stefan Wolpe (*Piece for trumpet and seven instruments*) and Morton Feldman (*Numbers*).

Tadaaki Otaka and the BBC National Orchestra of Wales: Toru Takemitsu A String Around Autumn (BIS). As I eagerly await the release of Robert Aitken's recent recording of Toru Takemitsu's chamber works with flute for the Naxos label, I am finding great pleasure in this fine orchestral recording which features concerted works for viola (the title track), flute (*I Hear the Water Dreaming*) and piano (*riverrun*) and the orchestral version of his string quartet (*A Way a Lone II*).

Kabalevsky Violin Concerto; Cello Concerto No.2 (CHANDOS) -

Lydia Mordkovitch is featured with the Scottish National Orchestra under Neemi Järvi in a dynamic performance of the familiar violin concerto, but what makes this recording special is the inclusion of the much more rarely heard second cello concerto. This fabulous work, which features the cello trading lines with a saxophone in the second movement, is played with panache and fervor by Raphael Wallfisch and the London Philharmonic Orchestra under Bryden Thomson.

Christina Petrowska Quilico: Gems with an Edge (Welspringe) - My final pick is a project I've had the privilege of being a part of, the reissue of Christina Petrowska Quilico's recordings from the 1970's of some very significant contemporary piano repertoire: selections from Olivier Messiaen's *Vingt Regards sur l'enfant Jésus*, Pierre Boulez' *Troisième Sonate pour Piano*, Mario Davidovsky's *Synchronisms VI* (Davidovsky is the featured composer at the U of T's New Music Festival in January) and works by her first husband, the late Michel-Georges Brégent, and another pioneering

French Canadian composer who died tragically young, Micheline Coulombe Saint-Marcoux.

PAMELA MARGLES:

Trevor Pinnock and The English Concert: The Complete Mozart Symphonies (Archiv) - These superb period performances of all forty-one of Mozart's symphonies provide hours (in fact, over thirteen hours) of delight. At any price this new reissue would be amazing, but at less than forty-five dollars for eleven CDs, it can't be beat.

Jeanne Lamon and Tafelmusik Baroque Orchestra: A Baroque Feast (Analekta) - Splendid performances of exquisite repertoire make this a feast indeed. This terrific disc is programmed like a live concert, with a balance of orchestral pieces and concertos showcasing Tafelmusik's top performers.

Sir Colin Davis and the London Symphony Orchestra and Chorus: Berlioz Les Troyens (LSO) - For Berlioz lovers (and how can anyone not be?) this magisterial recording is the next best thing to a trip to New York

next spring to hear the Metropolitan Opera's production of this extraordinary opera with the principals on this live recording, Ben Heppner and Michelle DeYoung.

Pierre Boulez and the Ensemble Intercontemporain with soprano Christine Schafer: Pli Selon Pli (DGG) - Whether or not this is the final version of Boulez's masterpiece, which he revised over a thirty-two year period, it is a great recording, with shimmering textures and gorgeous lines.

BRUCE SURTEES:

Vengerov Plays Ysayë, Bach and Shchedrin (EMI Classics) - Vengerov makes the Ysayë unaccompanied sonatas sound, well, attractive to ears that do not take kindly to this repertoire. It is now believed that Bach may not have written the famous *Tocatta and Fugue in D minor* and that it may have begun life as a violin solo. Here, as far as the editor thinks, it is. The Shchedrin live encore is *Balalaika*, played by a smiling Vengerov. A charming programme indeed.

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Great conductors of the 20th Century: Charles Munch (EMI Classics) - The Munch set is number 22 in EMI's continuing series. The major work of the seven representative and diverse works here is a breathtaking *Beethoven Ninth* from Boston (1958) in spectacular sound with Leontyne Price, Maureen Forrester, David Poleri, and Georgio Tozzi. This is a performance not to be missed. Collectors will find much of interest among the 24 sets now available in this series. Check them out.

Caruso: Italian Songs (RCA Victor) - Once again, The Austrian Broadcasting Corporation (ORF) has stripped off anemic orchestral accompaniments from original Caruso acoustic recordings and mixed in new backup by the Vienna Radio Symphony. It works! Caruso seems to be right there, in robust voice, before the orchestra. 17 tracks.

Murray Perahia Chopin Etudes Opp. 10 and 25 (Sony Classical) - How well Perahia is playing these days! Each of these studies is treated as a little miniature with

very a satisfying interpretive resolution in each. This pianist does not impose himself on the written notes but actually gets inside the music with results that make these performances very special, if not unique. Perahia is not just playing piano; he is passing on a message.

DANIEL FOLEY: The cornucopia of fine releases from the ever-adventurous Naxos label includes a congenial selection of accessible items from their burgeoning *American Classics* series. Here are a few that, in the spirit of Scrooge, I'll be holding on to for my own enjoyment.

A winning account of that most musical of musicals, **Leonard Bernstein's *West Side Story***, is one of the few examples in this series of an all-American production. Kenneth Schermerhorn leads an eloquent account of the original Broadway version of the score with the Nashville Symphony Orchestra and a proficient cast of fresh, unfamiliar voices.

The popular orchestral suites of the Los Angeles composer and arranger **Ferde Grofé** are not often

heard this far North, though some may recognize his name as the orchestrator of Gershwin's *Rhapsody in Blue*. William Stromberg, a veteran of many a Hollywood sound stage, sets the fleet-footed Bournemouth Symphony Orchestra sailing through three of Grofé's unfailingly folksy, expertly scored and ingratiatingly picturesque "nature suites" named after the locales of Death Valley, Hollywood and the Hudson River.

Finally, I strongly recommend the exciting new recording of **Samuel Barber's *Piano Concerto*** with the dynamic American soloist Stephen Prutsman and the Royal Scottish Orchestra conducted by Marin Alsop. This superlative example of American Romanticism, composed at the peak of Barber's renown in 1960, is followed by some appropriately seasonal fare in the form of his deftly orchestrated suite of Christmas carols, *Die Natali*.

LARRY BECKWITH:

Jascha Heifetz: *Beethoven & Brahms Violin Concertos* (RCA Victor/BMG) - One of the 20th century's finest violinists at the top of his form. Recorded in 1955 with

the Boston (Charles Munch) and Chicago (Fritz Reiner) Symphony Orchestras, these performances are filled to the brim with brilliant musical ideas filtered through a phenomenal technique. I've never heard better performances of either work.

Jeanne Lamon and Tafelmusik Baroque Orchestra: *Geminiani Concerti Grossi* (Sony) - Raw, fiery, passionate playing of rarely-recorded music. Geminiani's wonderful gifts of invention are illuminated by the band (especially the concertino group made up of Lamon, Stephen Marvin, Ivars Taurins, Christina Mahler and the brilliant lutenist Paul Odette). The crystal clear recording quality doesn't hurt, either.

Trio Sonnerie: *Leclair Sonatas for Violin* (Gaudeamus) - A selection of three sonatas from the 18th century French master of the violin. Baroque violinist Monica Hugget's agility, imaginative phrasing and warm tone are on display throughout.

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MERLIN WILLIAMS:

Don Byron: *A Fine Line* (Blue Note) Clarinetist Byron, known for his tributes to Klezmer and cartoon music performs arias and lieder by such disparate composers as Puccini, Sondheim and Roy Orbison. His version of *Nessun Dorma* has to be heard to be believed.

Duke Ellington: *Live At Newport (Complete)* (Columbia Legacy/Sony) - If you've only heard the original release of this classic Duke CD, you really should check out the two disc version of the complete concert that merges two different source recordings. This disc is worth getting just for the improvement in sound on Paul Gonsalves' classic *Diminuendo/Crescendo in Blue* tour de force solo.

Dorati Conducts Prokofiev (Mercury Living Presence) - I love Prokofiev and this CD has my all-time favourite version of his *Symphony No.5*, plus the not as frequently heard *Scythian Suite*. There are very few modern recordings that get the sound that these old Mercury recordings did.

JIM GALLOWAY: Here are a few of the CDs that belong in a basic jazz collection and would make the ideal introduction to a newcomer to jazz.

Louis Armstrong Plays W.C. Handy (Columbia-Sony) - Not only is this a classic record by a truly classic jazz musician, it is one of the better records for hearing Armstrong's true talent as an improviser.

Miles Davis: Kind of Blue (Columbia-Sony) - stands as a landmark of extended modal improvisation and is perhaps the greatest record in Miles's oeuvre, and the best introduction to his work.

Ben Webster: Soulville (Verve) - The "big boss" tenor takes his turn as "gentle giant," leisurely swinging with the Oscar Peterson group through ballads and blues.

Thelonious Monk: Brilliant Corners (Riverside) - Quirky yet rigorously logical, *Brilliant Corners* is a triumph of composition and performance, a set heavy on Monk originals with Rollins, Roach and Pettiford along for the swing.

On a Christmas note you might want to consider *An Oscar Peterson Christmas* (Telarc) - Great stuff! If you like Oscar Peterson, grab this, because this is vintage and every cut is a gem. Or, you might try my own contribution to Ho! Ho! Time - *Jim and Jay's Christmas* (Sackville) - a swing-oriented mainstream set. With the inimitable Jay McShann giving his very own take on Christmas.

Concert Note: *Jim Galloway is featured in "A Christmas Jazz Vespers" at Christ Church Deer Park on December 22.*

PHILIP EHRENSAFT:

Juilliard String Quartet: Elliott Carter, The Four String Quartets; Duos for Piano and Violin (Sony)

and Arditti Quartet with Ursula Oppens: *Elliott Carter, Chamber Music* (Disques Montaigne) - The development of Carter's unique musical thinking is epitomized in his cycle of five string quartets. The Juilliard Quartet's 2-CD set for Sony was prepared under Carter's supervision. The Chamber Music disc not only contains his last string quartet but also the wonderful 90+, a quintet commissioned for Ursula Oppens and the Ardittis. Carter is, in fact, 90+ and still going strong.

The 1943 Metropolitan Opera Broadcast w/Jussi Bjorling, Bidu Sayao, Leonard Warren: *Verdi, Rigoletto* (Naxos Historical) - Blind jazz musician Wayne Marston is the wizard at restoring

old opera recordings, and Naxos has engaged his services to issue the great Met broadcasts of the 30's and 40's. The *Rigoletto* cast is unbeatable, and bravo to Naxos for making historical recordings affordable.

Louis Armstrong: The Complete Hot Fives and Sevens (JSP) and **Ornette Coleman: Beauty Is A Rare Thing, The Complete Atlantic Recordings** (Rhino) - Listen to Armstrong invent the jazz solo in this excellently remastered 4-CD set of his seminal sessions from the 1920's. And at a budget price to boot. Then listen to Ornette's reinvention of jazz during the 1960's in this 6-CD set. They still surprise.

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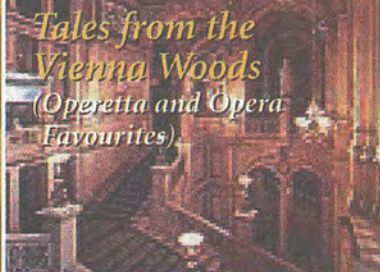
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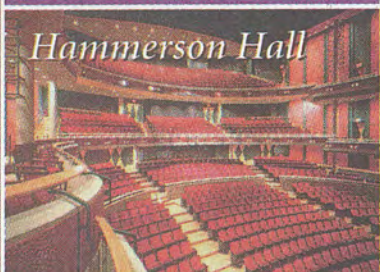
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