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Vol 11 #2

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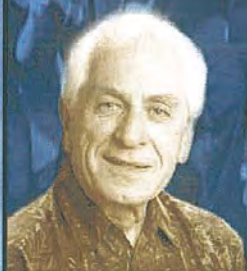
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Manipulating Mario Harry Freedman
Sinfonietta Marc-André Dalbavie
Orchestre concertant José Evangelista

Alex Pauk- conductor
Eleanor James - mezzo- soprano

* World premiere

8pm concert

7:15 pre-concert talk

Jane Mallett Theatre, 27 Front Street East

Concert 2 Thursday, December 1, 2005

Mystery and Illusion

Ice Field Henry Brant
The Unanswered Question Charles Ives
Hommage à Vasarely John Rea
Postludium Valentin Silvestrov

Alex Pauk- conductor
Robert Aitken - guest conductor

9pm concert

(Please note the starting time)

Metropolitan United Church
56 Queen Street East

Concert 3 Thursday, March 9, 2006

Toward a Living Art Special

North/White R. Murray Schafer
O Magnum Mysterium: Alexina Louie
In Memoriam Glenn Gould José Evangelista
Cancionero

Alex Pauk- conductor
Young musicians of the Glenn Gould School
along with exceptional high-school student
performers join Esprit in this concert

8pm concert

7:15pm pre-concert talk

Jane Mallett Theatre, 27 Front Street East

Concert 4 Thursday, March 23, 2006

Esprit Premieres

* Concerto for Piano Glen Buhr
* New Work Alice Ping Yee Ho
(d') Aller Phillipe Leroux
Symphonies Brian Current
in Slanted Time

Alex Pauk- conductor
Glenn Buhr - piano

* World premiere

8pm concert

7:15 pre-concert talk

Jane Mallett Theatre, 27 Front Street East

Concert 5 Thursday, May 18, 2006

New Wave Festival Gala

Sublimations André Ristic
Violinissimo José Evangelista
* Concerto for Marimba Erik Ross
* Concerto for Saxophone (s) Scott Good

Alex Pauk- conductor
Ryan Scott - marimba
Wallace Halladay- saxophones
Scott St. John - violin
* World premiere
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7:15 pre-concert talk
Jane Mallett Theatre, 27 Front Street East



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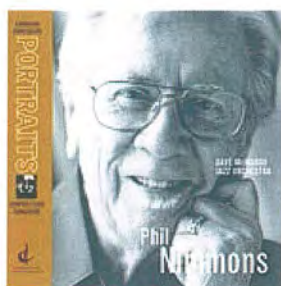
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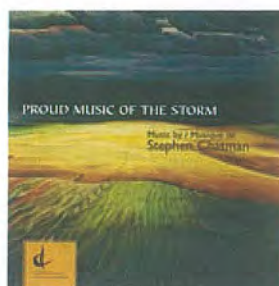
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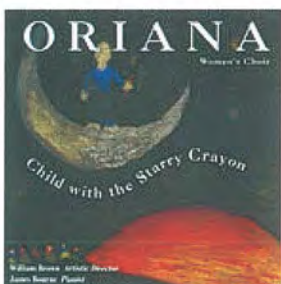
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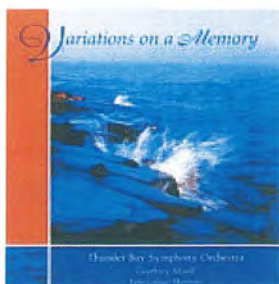
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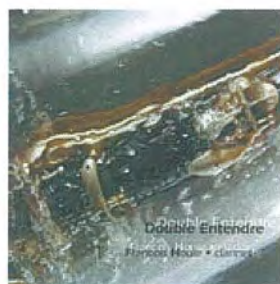
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IN MEMORIAM



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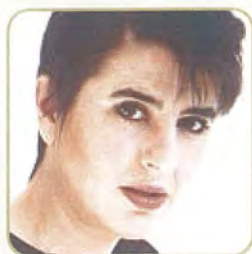
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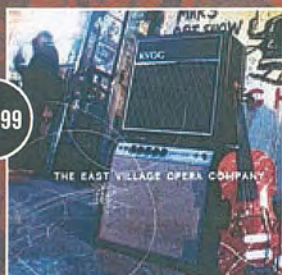
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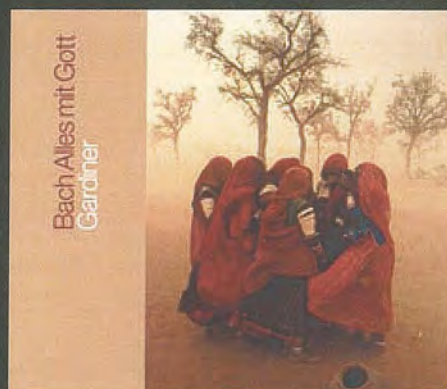
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- ☐ Bach Wedding Cantata
- ☐ Bach Mass in B Minor

The evening I wish to attend is:

- ☐ Thursday ☐ Friday ☐ Saturday

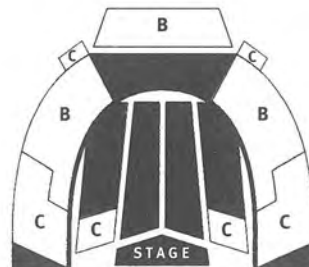
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The Toronto Concert-Goer's Guide

Volume 11 #1, October 1- November 7, 2005

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Eyk (New Music)

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Daniel Foley

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DATES AND DEADLINES

Next issue is Volume 11 #3 covering

November 1- December 7, 2005

Free Event Listings Deadline: 6pm

Saturday, October 15

(covering period Nov. 1- Dec. 7)

Display Ad Reservations Deadline:

6pm Friday, October 14

Colour Ads must be received by

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Housekeeping notes:

we've done a bit of tweaking in terms of "usual spots" for things in the magazine. "Book Shelf" and "Toronto Musicians' Association News" are now part of a consolidated "Musical Life" section of the magazine (which commences on page 52 with a great little profile of Hannaford's Curtis Metcalf). The change made sense to us. Hope it does to you.

Locked doors:

with the lockout of CBC workers continuing (as of 9am Tuesday September 27) this is a month for frequenters of the Glenn Gould Studio to be more than usually vigilant about checking ahead for venue changes, postponements, and, alas, even cancellations of events.

As we say at the beginning of our listings (page 33), we always provide phone numbers for presenters, so if you don't like nasty surprises, phone ahead. And for a personal take on the lockout, read T.O. Diary (page 16); CBC contract worker Heidi McKenzie, guesting for Colin Eatock, has been pounding the pavement (and her lists) in frustration.

Unsung:

when I worked in book publishing, decades ago, once a year all us editorial types would be dragged out to the warehouse to do inventory. It was always humbling, occasionally humiliating. And it rammed home the message that a book gathering dust in a warehouse, uncirculated, is as much unpublished as if it had never been printed.

Uncirculated inventory is not a problem here, thanks to the heroic, and largely unacknowledged efforts of the more than 40 people — drivers, hoppers, packers and walkers — who every month complete the process of publishing the magazine by getting it from us to you. This month we printed 39,000 copies. I'll be lucky if I can squirrel away 50 copies for my archives.

Can't beat that!

David Perlman, editor



October 5 8:00: Mozart Society. Works by Benda, Mozart, Beethoven & Dvorak. Ivan Zenaty, violin; Katarina Zenata, piano. First Unitarian Congregation, 175 St. Clair Ave. W. 416-201-3338. Free for members, \$15 (guests).

***October 26 8:00: Mozart Society. Mozartian Singing.** Talk by Diane Loeb, with audio examples. First Unitarian Congregation, 175 St. Clair Ave. West. 416-201-3338. Members free, guests \$15 donation.

"Members of the Mozart Society, now in its 21st year, find special pleasure in the works of Wolfgang Amadé Mozart. Each year features six live concerts, lectures, panel discussions and record reviews, in a pleasant social environment."

So begins the **Mozart Society** member profile, one of 167 in the **Blue Pages** at the centre of this October WholeNote.

Reason for the "Pick": well, by the end of January 2006, when the media frenzy hits its peak, there won't be too many people on this part of the planet unaware that this concert season encompasses the 250th anniversary of Mozart's birth.

So what better time to salute an organization that was on this particular track long before the bandwagon hove into view.

I should also point out that if you go looking in our Concert Listings for the second of the two events listed here, you won't find it. That's because it's in our **Announcements...Etcetera** section, commencing on page 50, along with an astonishing array of events other than concerts that can be yours for the having, as part of your musical life.

Hope to see you there!

David Perlman

This Month's Cover

Helmuth Rilling photograph: courtesy of Internationale Bachakademie Stuttgart.

Background Photo: courtesy The International Bach Festival and University of Toronto.

Harry Freedman photo: André Leduc

Music could still save the day at St. Stephen's-in-the-Fields!

A lot of WholeNote readers already know about the Sept 18 Save St Stephen's-in-the-Fields concert, thanks to its being the "Editor's Pick" on page ten last month.

You will be happy to know the concert was a tremendous success — capacity crowd inside and another 150 on the grounds outside (big screen, good audio-feed, cool breezes, chairs set up by police and firemen, and intermittent conversation via the screen with those inside!). Daniel Lanois, Michael Ondaatje, Jane Siberry, Kurt Swinghammer, Molly Johnson, Bruce Cockburn, Theatre Gargantua, Showtime kids ... all drummed home the message: St Stephen's programs and people must be allowed to continue at 103 Bellevue. Folks in attendance pledged with enthusiasm and cash; donations (also t-shirt purchases) totalled over \$8200.

For a magic moment, the night of Sept 18 it seemed that music's powers would prevail.

September 22, however, a sour note: the Anglican Diocesan Council brought things back to earth; despite the congregation and the Friends of St. Stephen's having raised \$140,000 in cash and pledges in only six weeks — close to half of what the parish needs to completely eliminate its debt to the Diocese — the council voted for the congregation to be allowed to stay only on a month-to-month basis until a tenant is found.

Looking ahead, it may well be that music will feature in the solution after all

The way I see it, the door is wide open for dialogue with some compatible tenant interested in sharing the building creatively with the congregation. With 2200 ft² of flexible room and an interesting acoustic space, **I am sure there must be groups in the music and wider arts community who could be the partner the congregation needs to create a win-win situation.**

Proposals would need to be made very soon (email ststanglican@yahoo.ca); the appointed realtor, Neil Wright of Wright Real Estate, is looking for viable combinations of artists, among other solutions, to see what could be done to avert this disaster and make best use of the beautiful home.

Martha Cunningham
parish member & friend of St. Stephen's

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COVER STORIES

Harry Freedman Remembered

by Daniel Foley

WHEN Harry Freedman made the bold move of leaving his English Horn position in the Toronto Symphony in 1970 to gain more time to write, composers in this city numbered in the few dozens. Remove the complacent academics and you might count the progressive, fully committed



This photo is the Harry I always knew. He laughed like a child that would not grow up. His heart was always young and filled with stories. I often thought of Harry as if he was at the Mad Hatter's Tea Party, celebrating his "unbirthday". Now I know he is there.

Andre Leduc

composers on one hand, or possibly two if the other hand wasn't already engaged driving a cab or cramped from scribing other people's music for a living. This brave band of innovators formed a tight bond and, with the proactive encouragement of the state, accomplished many great things for this nation. Highly personable and thoroughly engaged in the world, Harry Freedman was an indispensable asset to the nascent professionalism of Toronto composers. He was an enthusiastic champion of the Canadian League of Composers and the Guild of Canadian Film Composers, among many others. His activism embraced political, environmental and educational concerns as well. He exuded a spirit of joyful optimism to all who knew him and will be sorely missed.

HARRY WAS FOND of stressing the Jazz roots of his music, citing Benny Goodman and Duke Ellington as particular favourites, yet he was always mindful of circumventing the era-bound conventions of the classic big band Jazz he adored. He refined its elements to their essentials, an elegant blue arc of sound driven by propulsive, shifting rhythms, free from the tyranny of the drum-set. He was as schooled in art as he was in music. Drawing inspiration from contemporary painters and his own youthful art studies, he juxtaposed bold contrasts of colour fields with the most delicate gradations of texture to build the sonic architecture of his instrumental works. His catalogue of over 200 compositions involved every genre save opera. In his vocal works (Spirit Songs and Borealis are two splendid examples) he cultivated a distinctly Canadian resonance, inventing his own phonetic texts to evoke the enigmatic landscape of the True North and to express his solidarity with the indigenous people of this land.

AN AVID CONCERT GOER, Harry disdained the cheap effects, pretensions and empty virtuosity he periodically encountered in the passing fashions of contemporary music. Today it seems there are well over a hundred composers living in Toronto, but are we any the richer for it? As I once heard him lament of a certain unduly hyped composer, "It just gets worse and worse!" Royalties are a fraction of what they were then, performance opportunities are few, and commissions come chiefly to the up-and-coming. The social conscience, national pride and cohesive creative community that made Harry's career possible seems to have all but evaporated. We would do well to learn from our pioneers.

THIS PAST JULY, I completed the computer engraving of the orchestral parts to Harry's final orchestration, *Manipulating Mario*. It was one of many scores I came to know intimately over the years as his music copyist. There was a certain notational question I asked him about that he couldn't quite answer. "Dan," he said, "you have to understand, this is mostly Harry's [the late Harry Somers] music. I'll have to ask him when I see him!"

It must be a great day in Heaven.

Bach brings Helmuth Rilling back to U of T

by Larry Beckwith

HELMUTH RILLING is a man with a mission. I spoke with the world-renowned choral conductor recently, late one Saturday afternoon – well, it was afternoon in Stuttgart, mid-morning Toronto time. It was a pleasant, wide-ranging conversation, and I came away from it fascinated by his articulate, pointed views on education and music, especially the music of the subject of his life's work: J. S. Bach.

Rilling comes to Toronto this month as the conductor of, and a lecturer for, the International Bach Festival, taking place from October 1-9 at the University of Toronto. These combinations of performances and education-based events are nothing new for Rilling. Outside of his own Bach-Akademie in Stuttgart, he has founded and/or participated in similar festivals over the years in Japan, Argentina, Poland, Czechoslovakia, Russia and Hungary. In addition, he sets himself up at the Bach Festival in Eugene, Oregon every summer, conducting, teaching, and interacting with young singers and instrumentalists.

WHAT IS IT about the subject of Bach that lends itself so well to these educational summits? "Well, quite simply, Bach was a teacher. It's woven into his music at every level." It strikes me, while listening to Rilling, that a hallmark of Bach's miraculous writing – as intellectually complicated as it is – is the need to be clear, more than the need to appear clever. "Yes, exactly. There is the communication of musical ideas, not to a select group, but to humanity."

IT HAS BEEN OVER 50 years since Rilling founded his famed Gächinger Kantorei, with whom he recorded all of the Bach cantatas and large choral works. His soloists for these recordings read like a who's who of European stars of the recent past: Fischer-Dieskau, Arlene Auger, Andreas Schmidt, Edith Wiens, Helen Watts, Helene Donath to name a few. And Rilling has many good words for the singers he'll be working with in Toronto. "I work with the tenor Jimmy Taylor a great deal. He travels with me and we communicate very well. But because of the marvellous diversity of musical activity in your city, you have such good singers there. Daniel Taylor, for instance, is a wonderful musician and has such a good feeling for the style of Bach."

The focus of this year's International Bach Festival is the repertoire of early cantatas by Bach. The performance and discussion of a number of these will, according to Rilling, lay the foundation for the festival's five-year plan. He will return to conduct late cantatas next year, then spend the following three years on the two Passions (John and Matthew) and finish with the great Mass in B Minor in 2009.

It is a given that each of Bach's 215 or so cantatas is a little gem. The form itself is no innovation by the time it reaches Bach, growing as it did out of Luther's desire for a home-grown body of sacred music in the language of

the German-speaking regions. Bach's musical pedigree, combined with a deep knowledge and reverence of the great 17th century German sacred composers – Schütz, Buxtehude, Praetorius and others – firmly situates him as the carrier of the torch of older musical traditions and forms. (In fact, this was a criticism leveled at him near the end of his career, and one of the reasons a great deal of his music was ignored and unperformed for nearly a century after his death). Of course, if this respect for the great craft of his predecessors were his only gift, we would have forgotten Bach long ago.

As Rilling points out, even in the early cantatas, one can point to tremendous innovation and creativity, both in form and content.

"Yes, the development of Bach's style is present in these early works, especially in the clear attention to text at all times."

IN THE LUTHERAN CHURCHES in which Bach worked – the "new church" in Arnstadt (1703-07), the St. Blasius Church in Mühlhausen (1707-08), the court in Weimar (1708-17), the court in Cöthen (1717-23) and the Thomaskirche in Leipzig (1723-1750) – brevity was not a consideration. It was a regular occurrence for services to last hours, with hymn-singing, organ music, Biblical exegesis and a weekly cantata performance being at the heart of worship. In fact, these last two items went hand in hand.

Bach's cantatas, on average, last 20 minutes and follow a general pattern, though there are many exceptions. A sinfonia or opening chorus sets the tone for the work, based as it is on the Biblical lectionary readings and lessons of the day. Combinations of arias, recitatives and small ensembles follow and the work concludes with a "chorale" which the congregation would join together to sing.

Though this sounds like a formula, Bach managed to infuse his cantatas with invention, unique beauty and specific meaning. For instance, two of the cantatas Maestro Rilling will be discussing and performing at this year's Festival, BWV 106 – "Gottes Zeit ist die allerbeste Zeit" – and BWV 4 – "Christ lag in Todesbanden" – are well-known early works with lots of individual personality.

In the former work (106), the gentle message of patience and trust is personified by the mellow, undulating gambas and recorders and, even though written when he was barely 20 years old, features a breathtaking layering of a *cantus firmus* chorale tune. In the latter work (4), the turbulence of the Good Friday events is characterized by Italianate string writing and a virtuosic variation of the chorale on which

the cantata was based in each of its movements.

Rilling speaks easily about these pieces, as though they were old friends, yet with a refreshing sense of excitement and novelty – still finding new ideas, fresh perspectives on these pieces he's known for over half a century. In reflecting on his initial confrontations with the works of Bach, all those years ago, Rilling characterizes his younger self as having been "curious and well-read". Indeed, he studied at seminaries as a boy in Württemberg, before enrolling in Stuttgart College of Music as an organist. It was the keyboard works of Bach that initially hooked him, and he speaks fondly of his later studies with the organist Fernando Germani in Rome. Some time in the 1960s, he studied with Leonard Bernstein, whose catholic taste and eclecticism – let alone his ability to "think big" – must have also influenced Rilling at a deep level.

HIS PARTICIPATION in the International Bach Festival comes after years of memorable visits to Toronto. There was a sensational Mass in B Minor in the 1989 Joy of Singing Festival, a return to conduct Handel's *Israel in Egypt* in 1993, plus many guest stints with the TSO about which he has much good to say. And he flew in specially, in June 2004, to conduct a Bach cantata (what else?) at the warm and elegant Roy Thomson Hall memorial for Nicholas Goldschmidt, who died earlier that year.

In a world where it is becoming increasingly difficult to find and sincerely celebrate deep meaning in great works of art, Rilling seems more committed than ever to spreading the Gospel of Bach: the profound combination of ideas and lessons on the one hand, and highly innovative and well-crafted music on the other.

"Now there is something one can learn from!", Mozart is supposed to have exclaimed upon hearing a Bach motet for the first time.

Thanks to the industry and dedication of great musicians like Helmuth Rilling, we still are.

The International Bach Festival takes place from October 1-9 at the University of Toronto's Faculty of Music. For more information, visit www.internationalbachfestival.ca or call 416-862-BACH.



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DISCOVERIES

EDITOR'S CORNER



As I write this we are saddened to learn of the passing of one of Canada's true pioneer composers, Harry Freedman. Harry died of cancer at the age of 83 and as you can read elsewhere in this issue he was one of our most prolific composers and will be sorely missed. Harry composed up until the end and one of his two final works will be premiered by Esprit Orchestra on October 27 at Jane Mallett Theatre. There is also a new Centrediscs recording of his choral pieces in the works. This will nicely complement the existing disc of vocal chamber works "Spirit Song" (CMCCD 6700), the Canadian Composer Portrait set (CMCCD 8402) and the Freedman disc on "Ovation, Volume 1" (CBC Records PSCD 2026-5). You can revisit WholeNote's take on these important discs on our website (www.thewholenote.com) in the archive of CD reviews from April 2002 and July-August of that same year.



While you are browsing our back issues I suggest you take a look at Daniel Foley's review of "Fanfare - The Stratford Works of Louis Applebaum" from July 2001. Applebaum, who died in 2000 at 82, was another of our great pioneers and the disc has just been re-released by Marquis Classics with new cover art as "Fanfare - Shakespearean Music of Stratford" (Marquis 81269). Featuring the Elmer Iseler Singers, Richard Margison, Christopher Plummer and Colm Feore to name but a few, the disc is well worth revisiting.

As we mark the passing of some of our senior composers we also note that, fostered by the pioneering groundwork they laid, the com-

position scene in Canada is more vibrant than ever. With this in mind I'd like to introduce the youngest reviewer in the DISCOVERIES family, Ezra Perlman, who at the age of 10 is in the process of writing his first cello concerto. Ezra was one of a group of school children who attended a "Share the Music" Program at Roy Thomson Hall in conjunction with Bobby McFerrin's performance there last spring. In addition to the concert, the kids were treated to a pre-concert workshop about a cappella music run by the vocal quartet Cadence, focusing on elements of vocal percussion and harmony and using the voice as an instrument. They all had a wonderful, noisy, musical time, and Ezra has been a fan of the group ever since. I hope the numerous other reviewers who were lobbying for the chance to cover Cadence's new CD "Twenty for One" will forgive me and join me in welcoming Ezra to the fold.

Speaking of Cadence, promoting the release of their outstanding new CD is one of the last acts of Lesley Mitchell-Clarke in her role as professional publicist. Lesley has decided to retire from that grueling role this fall and let it be known that she was available as a reviewer, a sideline she's been pursuing in New York City and Los Angeles publications for some time. While I will miss her colourful PR release sheets I do welcome her as a contributor to these pages and we are pleased to include her thoughts on the Trapp Family Singers this month.

We also welcome to DISCOVERIES Andrew Timar, a World Music scholar who was featured in last month's "How I met my Teacher" section. Andrew is perhaps best known for his participation in the Evergreen Club Contemporary Gamelan, of which he is a former artistic director. Andrew approached me with a number of discs he felt worthy of review and we decided to start with Randy Raine-Reusch's "Bamboo, Silk and Stone - New Music for Asian Zithers", a disc which explores the Vancouver musician's extensive collection of exotic instruments.

Well all of these welcomes and introductions leave little space for reporting on my own listening this

month. Part of my job here involves insuring that discs are covered in a timely fashion, especially when they relate to events that are happening within the month of our publication. This month there were a number of titles that arrived after the assignments had been made and there was no room for full reviews even though they would be timely, so I'll tell you briefly about the most notable ones.



Two months after the onslaught of Katrina, New Orleans is still reeling from the effects of the devastating hurricane. We have witnessed outpourings of support for the victims from around the continent and around the world but I want to draw your attention to one musical relief effort. Putumayo World Music, a label that has a history of supporting charitable efforts in various parts of the world, has announced that they are donating all of the proceeds from sales of two of their critically acclaimed albums, "Mississippi Blues" (PUT 196-2) and "New Orleans" (PUT 232-2), to relief efforts in Mississippi through the end of the year. Both albums are compilations that include some of the greatest names in their respective fields. The Blues album features cuts by such distinguished artists as Luther Allison, Junior Wells, Mississippi John Hurt, John Lee Hooker and Memphis Slim. One special treat for me was Chris Thomas King's cover of Robert Johnson's *Come On In My Kitchen* featuring some country blues harmonica and an eerie electric voice-box guitar effect. "New Orleans" brings together such artists as Louis Prima, the Preservation Hall Hot 4 with Duke Dejan, Louis Armstrong and Dr. John amongst its stellar cast. Both discs, compiled from labels both major and minor, include extensive liner notes about the artists, document the original recordings and are "guaranteed to make you feel good". Highly recommended, both musically and morally.

I feel a bit out of my element here, but the next disc, by jazz singer Cheryl Fisher, needs to be mentioned too. Ms Fisher will launch her "Joyride - Life in the Jazz



Lane" (Catfish Records IPJ10313) at the Montreal Bistro on October 3. The fourth release by this Alberta (and Florida) based artist is co-produced by her partner Eric Allison and features Reg Schwager, Phillip Strange, Neil Swainson and Terry Clarke. It runs the gamut, covering Ellington's *In a Mellow Tone*, standards *I Can Dream Can't I* and *Let's Get Lost* to Dave Frishberg's *Dear Bix* and several originals by Cheryl Fisher. Fisher shows herself to be comfortable in all the various decades and styles represented on this disc. The one surprise for me was finding that the title track, *Joyride*, is a ballad. From an artist pictured in a top-down red convertible I expected sirens chasing her "joyride". All in all however, a solid performance.



Another disc that came to my attention, thanks to our listings coordinator Vanessa Wells, is the powerful debut CD from The East Village Opera Company (Decca B000518102). This is a fresh new take on the concept of Rock Opera (think Queen's "A Night at the Opera" brought into the 21st century). With power guitars, electric violins and cellos and a rhythm section at times reminiscent of Led Zeppelin's *Kashmir*, vocalists Tyler Ross and AnnMarie Milazzo give us surprisingly sensitive takes on such classic arias as *Nessun Dorma*, the *Flower Duet*, *La Donna e Mobile*, *Au fond du temple saint* and *When I am laid in earth*. Oh, and did I mention EVOC's heavy metal take on the overture from *Le Nozze di Figaro* which incorporates the organ line from Pete Townsend's *Won't Get Fooled Again*? The booklet includes full liner notes with texts and translations, but I wish they had provided more information about The East Village Opera Company itself. Conceived and directed by Canadians Tyler Ross and Peter Kiesewalter, they are touring to

promote this eponymous CD and will perform at The Mod Club on College St. November 5. If you can handle opera with a back-beat this group must be heard to be believed. To others it will seem a travesty, but Freddy Mercury would be tickled pink.



The final disc I will mention is a little more up my usual alley – a reissue of the Fine Arts Quartet's 1975 recording with violist Francis Tursi of the *Mozart Viola Quintets*. Originally released on Vox, the tapes have been re-mastered, maintaining all of their original warmth, by Music & Arts (CD-1159-2). These pieces are especially dear to my heart because the B flat Major Quintet, K.174, was the first piece of chamber music I ever had the pleasure of working on in the environment of CAMMAC's summer camp at Lake MacDonald. A marvelous introduction to the repertoire and to the art of making music with others, the piece brings shivers to my spine even now, some fifteen years later. And the quintets "saved my life", or at least my sanity, again this summer. Returning from a friend's cottage there was a lane closure on the QEW that resulted in a traffic jam in which it took 90 minutes to traverse 6 kilometers. Thank goodness I had this marvelous two disc set in the car to relieve the tension. It seems that Mozart can provide a marvelous antidote to the symptoms of "road rage". Perhaps he really does make us smarter. We rarely get the opportunity to hear live performances of the string quintets, so I am very pleased to note the Tokyo Quartet will be joined by violist Steven Dann to perform the D Major Quintet, K.593 on October 20 in the first of 3 all-Mozart programs for Music Toronto this season.

We welcome your feedback and invite submissions. Catalogues, review copies of CDs and comments should be sent to: The WholeNote, 720 Bathurst St., Suite 503 – Toronto ON M5S 2R4. We also welcome your input via our website, www.thewholenote.com.

David Olds
Editor, DISCOVERIES

CONTINUES ON PAGE 58

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T.O. Musical Diary

by Heidi McKenzie

The CBC lockout - ripples and rage

Political is probably one of the last adjectives I would previously have used to describe the unit to which I belong - CBC Radio Music. But Howard Dyck's soon-to-become-legendary 16-hour marathon shift on the picket line has raised the bar for us all. As a consumer and supporter of music events around town, I can sense, and share, a feeling of collective rage. We CBC workers, contract or permanent, are not the only victims in this conflict: artists and arts organizations are the ones who are suffering from a dearth of the publicity and information that they have come to rely on from their hitherto trusted Mother Corp.

September 4, 2005: I decided to shake off my frustration and march it out for the union at the Labour Day Parade. So did about six hundred of my fellow colleagues. I ran into Neil Crory, who told me that André Previn is this year's laureate of the Glenn Gould Prize. Neil had effected a small miracle by pulling together a gala program for the Glenn Gould Foundation to be presented on September 25 at the George Weston Recital Hall. Management on "the inside" have had to pick up the pieces -- perhaps the most prestigious music gala of the year, plucked out of the hands of one of the most skilled senior classical music producers in the country. A sad casualty of the lockout.

September 11, 2005: I set out for the Al Green Theatre to catch the Palestinian/Israeli collaborative Yitzhak Yedid Trio, in town from Jerusalem. Milling about before the concert, I overheard a woman bemoaning the lockout: "I'm in dire need of CBC back on air." I pricked up my ears, revealing myself as the interested party that I am, and Allie Lehman proceeded to tell me that she couldn't believe the poor showing at the previous weekend's Roots Festival in the Distillery District. Her take: largely attributable to the lack of CBC Radio - who would otherwise have promoted the festival "up the whazoo". This is purely anecdotal. I really can't say. I didn't go. I hadn't heard about it.

September 19, 2005: As the lockout lengthens, my income and reserves shrink. So I've been hustling. I pitched some features for Small World Music Festival. As it happens (no pun intended) CBC Radio One has been Small World Music Festival's media partner for two out of the past three years. The Festival is the brainchild of Alan Davis. He says it's hard to predict the lockout's impact. Asking "How many tickets won't get sold due to the CBC lockout?" is like asking "How would life be different if I were a millionaire?"

September 20, 2005: I've been trying to no avail to get a list of the presenters who were/scheduled to perform at the Glenn Gould Studio during this time. I decided to do my own digging. Amici is virtually synonymous with the GGS - having been "residents" for the past 16 years. Their Executive Director, Wendy Limbertie was grimly pessimistic - practically counting on the lockout still being firmly entrenched on November 4th - their season opener. (Her contingency plan is in place with the Jane Mallett Theatre holding their date.) October 7 is her "pull the plug" date. Nothing like the certainty of 'wait and see.'

And then there are the big guns - the TSO is going ahead with its CBC Live Broadcast series opener on September 29 - sans Andrew Craig, and sans live broadcast for Radio Two's *In Performance*. Don't know about the COC's season opener, *Macbeth*, slated to be recorded for Saturday Afternoon at the Opera.

September 25, 2005

It's press time, with no end in sight. Minister of Labour, Joe Fontana maintains, from Ottawa, that he's not in favour of back-to-work legislation. Those of us clinging to the perverse hope that tensions might magically be resolved in time for hockey are sitting it out in the penalty box. In a recent huddle on the picket line with a team from The National, the talk was about bracing ourselves for a long, cold winter. I'm struggling with my optimism. In this so-called "war of ideology," the casualties are very real, and the survivors will be sorely wounded.

Heidi McKenzie is a free-lance writer and associate producer of Saturday Afternoon at the Opera and Choral Concert for CBC Radio Two. Regular T.O. diarist, Colin Eatock is in London, U.K.

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QuodLibet

by Allan Pulker



PHOTO: PERIMETER INSTITUTE

Inside the Mike Lazaridis Theatre of Ideas
at the Perimeter Institute (Waterloo)

EVERY SEASON AT THIS TIME, I skim through the page proofs of the Profiles in the **Blue Pages** in our October magazine, and am left amazed by the story they tell -- of a visionary core of people, musicians and music-lovers alike, in Southern Ontario, for whom music-making is the central focus of their lives. There are 167 member profiles in this year's Blue Book, 19 more than last year, an impressive number. But collectively they make an impact much greater than mere numbers can tell. The blue book profiles speak to the creativity that has taken root among us.

This is not to say that sheer numbers don't mean anything. Just think. What if every WholeNote reader was sufficiently inspired by something they read in this issue to go to one additional concert every month? It would mean an increase in attendance of about 110,000 people a month.

And if every WholeNote reader undertook to introduce just one person a year to WholeNote, what would that do for our burgeoning musical life? The genius of our part of the world lies, at least in part, in its musicians, including the legions of choral singers whose voices compose the many choirs profiled here. All these people are making Southern Ontario a very special place. We can live life more fully in a way that is uniquely ours by exploring the amazing variety of music that is waiting to be heard.

That having been said, I wanted to look back for a moment rather than ahead -- to share my experience last summer of a concert at the Ottawa International Chamber Music Festival. The concert was the Borodin String Quartet's first

performance (of four or five) at the Festival in July. The program that night was the first three string quartets by Shostakovich.

Words are inadequate to express what we in the audience all shared that evening, but some, like "mesmerizing," "magical" or "bewitching" come to mind. As the last chord of the Second Quartet (the last on the program) died away, there was a long pause before the standing ovation began, as if no one there wanted to break the spell. To put it simply, we experienced the power of music that night in a way that is all too rare. What is that "magic"? Perhaps something I heard Joe Sealey say tonight during his radio program provides a clue: words to the effect that jazz musicians need to project something of themselves in their playing, and that it is this quality or ability that makes all the difference, that makes a musician worth listening to or not.

Is the same true of classical musicians? I love going to hear music played, but have to admit that I really feel a lot more nourished sometimes by the experience than at other times. What is it that makes the difference? While it is probably true that this depends to a large extent on the performer, it is also worth considering the role of the listener. I have the impression that this "magic" lies in the rapport between performer(s) and audience, in which the first step has to be taken by the performer but the second by the listener's active attention.

(This, of course, does raise an interesting question about those times when that "magic" isn't there for me: can I as a listener listen better, listen for what the perform-

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er is trying to say, trying to bring to the performance? So many of us are both performers and listeners at different times, and in both roles have something to contribute to the process of bringing sound to life and life to sound.)

Perimeter Institute

Reading through the "further afield" listings (page 46) I came across two concerts presented by something called the Perimeter Institute in Waterloo. The concerts are pianist, Ursula Oppens on October 7 and the Penderecki String Quartet on October 15. The concerts themselves are to take place in a venue new to me with the intriguing name, "Mike Lazaridis Theatre of Ideas." Of course I was curious and looked for the Perimeter Institute's website. I was amazed by what I found. The institute's full name is the Perimeter Institute for Theoretical Physics, and is the creation of Mike Lazaridis, the founder and co-CEO of Research in Motion (RIM), the developer of the "Blackberry" and other high tech products. It is a world-class institute that sustains resident scientists and hundreds of international visitors every year, who "use imagination and mathematics to push the limits of our current understanding ... [of] the ultimate nature of space, time and matter."

The focus of this research, according to the Perimeter website is "quantum gravity" ... to combine into one unified picture the two most important achievements of 20th century physics—the quantum theory, and Albert Einstein's theory of space, time and gravity. While these powerful theories dramatically pushed back the boundaries of our understanding and forced us to think in completely new ways about the universe in which we live, they are not compatible with each other. Success at combining them together could yield the deepest insights physicists have ever achieved into the nature of our universe.

Another pivotal mandate of the institute is education and outreach in the form of lectures, workshops and school presentations. These two areas of activity are complemented by a program of cultural events which this season includes a series of thirteen really interesting concerts.

To learn more about this fascinating undertaking visit www.perimeterinstitute.ca.

Orchestras

A previously unknown aria by Johann Sebastian Bach discovered in an old shoebox among documents taken from the Duchess Anna Amalia Library in Weimar while the building was undergoing renovations, will have its North American premiere in Toronto on October 15 in a performance by **Sinfonia Toronto** and conductor **Nurhan Arman**, with Canadian soprano **Aline Kutan**. This will be the first orchestral performance of the work since its premiere under Bach's direction on October 30, 1713. The work, the aria *Everything with God and Nothing without Him*, was written to celebrate the 52nd birthday of Duke Wilhelm Ernst of Saxony-Weimar, whom Bach served as a court organist. According to Nurhan Arman it conveys "a sense of calm, tranquility and timelessness...." Happily, this concert occurs several days after the Bach Festival

has ended, so there will be no scheduling conflicts.

The **Toronto Symphony Orchestra** will host two of the great soloists of our time, pianist Evgeny Kissin on October 5 and 7, conducted by Sir Andrew Davis, and violinist Nadja Salerno-Sonnenberg on October 14 and 15. On October 21 the TSO will present a concert by the National Arts Centre Orchestra. For as long as I can remember the TSO has never had concerts on Friday nights because of their agreement with Roy Thomson Hall. This appears to have changed, since October 7, 14 and 21 are all Fridays.

The **Toronto Philharmonia's** October 8 program includes *Four Ancient Scores from Dunhuang* by the Chinese composer, Huang Anlun, whose music has been premiered by the Beijing Symphony Orchestra. Another fascinating concert will be on October 11, when New York composer, Jim

Papoulis conducts a program which includes his own work *History's Doorstep*, music which will be "made visible" by a group of eurythmists at the Toronto Centre for the Arts main stage theatre.

As always, there are many, many concerts in October and early November. A careful reading of the listings will reveal something for everybody!



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Saturday, November 5, 2005, 3:00 p.m.
Metropolitan United Church
Featuring guests Stephen Hatfield, Guest Conductor, Peterborough Children's Chorus and Maureen Harris-Lowe, Conductor.

A Chorus Christmas

Saturday, December 17, 2005, 2:00 p.m.
Roy Thomson Hall
World Premiere "The Darkest Midnight in December" by Kelly Marie Murphy

Rhymes and Rounds

Sunday, February 26, 2006, 4:00 p.m.
Timothy Eaton Memorial Church

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SINFONIA TORONTO TO GIVE FIRST PERFORMANCE OF A NEWLY DISCOVERED BACH ARIA

A previously unknown aria by Johann Sebastian Bach, discovered last May in Weimar, Germany, will receive its North American premiere in Toronto on October 15. The occasion will also mark the first orchestral performance of the work since October 30, 1713.

The aria "Everything with God and Nothing without Him," was found in an old shoebox after a 292-year long hibernation.

Renowned soprano Aline Kutan will sing the aria with Sinfonia Toronto. The concert will also feature pianist Robert Silverman in Mozart's Piano Concerto No. 14, and Nurhan Arman's orchestral arrangement of Dvorak's 'American' Quartet.

Saturday, October 15, 8 pm \$21, 32, 40
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EARLY Music

by Frank Nakashima

WHEN ONE HEARS the term "early music", it's usually in reference to some point in the history of Western art music that the speaker thinks of as pre-dating the "classical". Not just the music before our time, but the music that influenced the music before our time. There has always been something to learn from our past, and music is no different. In the study of traditional harmony and counterpoint, Palestrina, Bach and Rameau are the same lofty peaks that must be scaled today, as they were one hundred years ago.

When it comes to performing works in an historically truthful way, there have been some significant changes in thinking in the past twenty or thirty years. Anyone with a musical conscience tries to honour the intentions of the composer and the integrity of the music. But there's no doubt our ears are becoming more finely tuned.

Think back on some relatively recent attempts at re-creating historical quality. To call them a compromise is putting it mildly: such as the "Frankenstein-like" iron-framed, seven-pedalled, modern customized harpsichord, made by the Pleyel piano company, to Wanda Landowska's specifications; or Julian Bream's instrument that was essentially a guitar made to look like a lute. Then there's Academy of St. Martin-in-the-Fields' (Sir

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In all three cases it was the exuberance of the performance, rather than the accuracy of its timbres, that rang true, drawing the attention and fascination of many who were trying to imagine what kind of sounds listeners, say, in Bach's time or earlier, might have heard.

The genuine article

In the true service of historicity, cornetti and sackbuts, the early brass instruments that inspired musicians in 17th-century Europe, are being used to accompany the voices of the **Toronto Chamber Choir** in the music of Heinrich Schütz, Giovanni Gabrieli, and Orlando di Lasso. It is sure to be a thrilling experience when the guest brass ensemble, the Spiritus Collective, join the choir, October 29, in a program titled "The Brilliance of Brass." Toronto Chamber Choir website: www.geocities.com/torontochamberchoir

Putting the true in troubadour

Another example of rediscovery – the troubadours who, with lute and voice, entertained in intimate settings not unlike the coffee house settings (remember *The Riverboat*?) that spawned Simon & Garfunkel, Joni Mitchell, Bruce Springsteen, Paul McCartney, to name a few.

October 1, **Musicians in Ordinary**, Hallie Fishel and John Edwards, will be joined by guests Christopher Verrette (Renaissance violin) and Laura Jones (bass viol) to perform music from the *Last Book of Songs* by John Dowland, the forward-looking master of Renaissance song.

Visit their website at: www.musiciansinordinary.ca

Early eighteenth century Paris

Rich, sumptuous and virtuosic; all apt words for the music for violins by Francois Couperin, Louis-Féry Rebel and Jean-Marie Leclair, that will be on display October 2 in the **Baroque Music Beside the Grange** series. From the courts of Paris and Versailles, it's a music that demonstrates the blending of French and Italian styles in the early 18th-century. Another example of this musical merging is October 12-16, in **Tafelmusik's** tribute to Rome where Charpentier and Handel travelled to study with Carissimi, Corelli, and the Scarlattis.

Finest flute (one of)

Chris Norman, a specialist in Celtic and Baroque repertoire, is regarded as "one of the finest flute players of our time." Did you know he will be here in Toronto, leading an all-day T.E.M.P.O. workshop (October 1)? It's sure to be a tremendous opportunity to learn from the master.

IBF

A reminder too about the **International Bach Festival** (October 1-9) which explores the poetry and politics in Bach's early cantatas, under the direction of prominent Bach specialist, festival conductor and lecturer, Helmuth Rilling. For tickets, call 416-978-3744 or visit www.internationalbachfestival.ca

Operatic rarity

One rarely has an opportunity to hear an early opera, fully-staged, like the Canadian Opera Company's production (with modern string instruments, theorbo, and "Italian" harpsichord) of **Handel's Rodelinda** (October 18, 20, 22, 26, 28, 30). "In an opera that celebrates enduring love in the face of political and personal adversity, a wife clings to the hope that her exiled husband still lives." These fine singers – Danielle de Niese (Rodelinda), Michael Colvin (Grimoaldo), Gerald Thompson (Bertarido), Peter Savidge (Garibaldo), Marie-Nicole Lemieux (Eduige), and Daniel Taylor (Unulfo) – are conducted by Harry Bicket; and directed by Tim Albery. Website: www.coc.ca

Newest oldies

Toronto's newest early music choir, **Studio Sixteen**, performs a repertoire of rarely-heard sacred choral treasures, featuring the 8-part *Missa Bella Amfitrit Altera* by Orlando Lassus, two Psalmen Davids by Jan Pieterszoon Sweelinck, and also motets for seven, eight, ten, and twelve voices by Giaches de Wert, Josquin Desprez, Jean Mouton, and Peter Philips (October 22). Website: www.studiosixteen.ca

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

CHORAL Scene

by Larry Beckwith

As we head into October and the first part of November, there is much to write about on the choral scene in Toronto. Most of our premier choirs are active this month, we have a major Bach festival at the University of Toronto with one of the world's pre-eminent choral conductors at the helm, and some visiting choral ensembles promise to spice things up, as well.



Suzie LeBlanc appears with *Tafelmusik* Oct 12-16

The **International Bach Festival** at U of T gets underway on October 1 with a gala concert, the first of nine days offering a feast of Bach-related activities. These include an impressive rosters of speakers on a range of stimulating topics (eg Phillip Bohlman: "The Jewish landscape of Bach's Christian world" – Oct 2), a series of organ recitals, a daily in-depth discussion of Bach's cantata texts and much more.

The central events, of course, are the cantata performances. This year, several of Bach's early cantatas will be performed with Rilling conducting a combination of U of T students and top professionals. The Festival Choir is made up of Doreen Rao's MacMillan Singers, the Elmer Iseler Singers and the visiting Moran Chamber Ensemble of Israel (who give their own concert on Oct 8). Rilling also leads a Thanksgiving service on the morning of Oct. 9 at Trinity-St. Paul's United Church at which will be sung Cantata 29 "Wir danken dir, Gott, wir danken dir".

Eufonia

On the website for the Consulate General of Germany – who presents the **Eufonia** Male Choir in concert at Trinity's Sealey Hall on Oct 2 – the choir is described as "irreverently sending up the rituals of traditional men's choruses with a repertoire that ranges from sacred music to barbershop and operetta. Attired in top hats and tails, the two dozen members might engage in mime and shtick, but they don't compromise on musical quality".

Bostridge

Also on Oct 2, though not a choral concert, the brilliant English tenor Ian Bostridge gives a recital at Roy Thomson Hall. Bostridge is heard on the operatic stage frequently these days, but his real triumphs have been in recital. His Toronto appearance, with pianist Julius Drake, is in support of a Schubert Lieder recording they've recently released.

LeBlanc at Tafelmusik

The **Tafelmusik** Chamber Choir begins its season on Oct 12, with guest soprano Suzie LeBlanc, in a program of 17th and 18th century choral music from Rome. Of special interest are the rare excerpts by Domenico Scarlatti (mostly known for his keyboard sonatas) and the first-rate music of Giacomo Carissimi. Known as the developer of the oratorio form, Carissimi was well-known all over Italy (he turned down the top music job at St. Mark's in Venice after the death of Monteverdi) and must have been a wonderful teacher. His students included the German Johann Philipp Krieger and the French marvel Marc-Antoine Charpentier.

CONTINUES

Sing *Messiah* in CARNEGIE HALL April 9, 2006

Auditions will be held in Toronto on Sunday, October 23 for interested choristers who are already familiar with the work. For details of this 5-day/4-night residency at the Grand Hyatt Hotel in New York City, visit www.cammac.ca (click Tour, then *Messiah* at Carnegie 2006) or contact Prof. Pierre Perron at pperron@dal.ca or (902) 425-5205.

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CHORAL Scene, continued from page 21

Also on Oct. 12, the **Healey Willan Singers** offer a special concert celebrating the 125th anniversary of the birth of their namesake. Conductor Ron Cheung serves up a generous sampling of Willan's large body of work for choir, and the redoubtable Giles Bryant – a former organist at St. Mary Magdalene Church and friend of Willan's – offers narration and anecdotes.

Head-to-head

It's a great shame that two of the most interesting choral events this month go head-to-head on Oct. 22 (though it's an indication of the huge amount of talent we have in this city!). The **Amadeus Choir** presents a major new work by their accompanist Eleanor Daley. Inspired by the landscape paintings of Canadian Doris McCarthy, Daley's work is entitled "Salutation of the Dawn". At the same time, the young ensemble **Studio Sixteen**, directed by Kevin Komisaruk, perform "treasures from Flanders, Amsterdam, and where the wind blows": a whole host of music by late Renaissance masters.

The following evening, Oct. 23, the **Elora Festival Singers** pay a visit to town and get a jump on the Mozart-mania that should hit later this year and early 2006 (the 250th anniversary of his birth) with *Mozart's Letters*, an evening of choral excerpts (Requiem, Solemn

Vespers, Ave verum corpus, etc.) and selections from Wolfgang's missives.

One packed weekend

The next weekend, Oct. 28-30 is packed with great concerts, beginning Oct. 28 with the **Exultate Chamber Singers** and their guests, the **Penderecki String Quartet**. Featured is a new work by Andrew Ager and "All around the circle", an immensely clever collection of Atlantic folk-songs by John Greer.

The next evening, Oct. 29, the **Alata Harmonia Chorus** presents a concert of music by Toronto Chinese composers and a "Chinese Requiem" at the Toronto Centre for the Arts (benefit for the Red Cross) and the **Mississauga Children's Choir** celebrate their 25th anniversary. Also on the same night, some of the many U of T choirs get together to make music under the direction of their fine conductors, Robert Cooper, Lori-Ann Dolloff and Brainerd Blyden-Taylor. Yet another concert on Oct. 29 finds David Fallis' **Toronto Chamber Choir** singing spectacular polyphonic gems of the late Renaissance and early Baroque, accompanied by a group of "early brass" players. Cornets, shawms and sackbuts abound!

To market to market?

I wrote a column this past summer reporting on a panel discus-

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Theodore Dubois, *Seven Last Words of Christ*

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Saturday May 27, 2006, 8:00 P.M.

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sion at Lawrence Cherney's Northern Voices conference in June. The discussion centred around the sometime lack of programming innovation of some of our famed choirs and the feeling at the national arts council level that the Canadian choral community needs to "get its act together".

I received some fascinating feedback – much of it unprintable for one reason or another!! – but one point that seems to be brought up again and again is the inordinate preoccupation, even among choirs with a relatively small budget, with marketing and public relations. Many lament the focus on marketing over good music-making in some instances, and, in others, the confusing messages that marketers give. I look forward to more correspondence and continuing discourse on an important matter.

Noting Nov now

Though November's still a little far off, there are some dates early in the month you should mark in your calendar. On Nov. 4, there are two head-to-head concerts again that will be difficult to choose between. The Elmer Iseler Singers celebrate the 500th anniversary of the birth of the superb Tudor composer Thomas Tallis in a joint concert with Studio Musique Ancienne de Montréal, directed by Christopher Jackson. Jackson is well known for his well-researched, classy programs with SMAM. Together the choirs should make a formidable

sound. The program includes Tallis' much-talked-about, seldom-heard 40-part motet "Spem in Alium" and Canadian Marjan Mozetich's "Motet on themes by Thomas Tallis".

The same night the Toronto Mendelssohn Choir performs the two-piano and percussion version of Orff's "Carmina Burana". Also on the program is a work by Alfred Schnittke entitled "Requiem for Don Carlos". Roughly 25 minutes in length, it takes as its text the traditional Mass for the Dead. I spoke briefly with conductor Noel Edison, who says the piece is "eclectic and dramatic, with similar instrumental forces to the version of Carmina Burana we're performing, though the Schnittke calls for electric guitar and a sea of percussion. It stands in wonderful contrast to Carmina and has lots of colour, dense textures and magnificent moments."

The Ottawa Bach Choir, under Lisette Canton's direction, inaugurates this year's Roy Thomson Hall free noon hour choir/organ concert series on Nov. 7 with the fine organist Matthew Larkin.

Finally

I want to acknowledge in this column the passing on September 16 of one of Canada's most beloved choral composers, Harry Freedman. His presence will be sorely missed and a fitting tribute from all of us will be to become more familiar with his music and make sure we keep performing it. ■

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TRIBUTE: THOMAS TALLIS

Friday, November 4, 2005 7:30 pm

Metropolitan United Church, 56 Queen St. E., Toronto

Tallis' *Spem in Alium*, *Missa: Puer Natus est Nobis*, *The Lamentations of Jeremiah* (Set 1) and English motets *Gaude Gloriosa*; William Byrd's *Ye Sacred Muses*; Marjan Mozetich's *Motet on Themes by Thomas Tallis*, commissioned by CBC/SRC.

Special Guest Artists: The Studio Musique Ancienne de Montréal

HANDEL'S MESSIAH

Friday, December 2, 2005 8:00 pm

Metropolitan United Church, 56 Queen St. E., Toronto

Soloists: Meredith Hall, soprano
Marianne Bindig, mezzo-soprano
Colin Ainsworth, tenor
Gary Relyea, bass
with orchestra.

J.S. BACH'S ST. JOHN PASSION

Friday, February 3, 2006 8:00 pm

Metropolitan United Church, 56 Queen St. E., Toronto

Soloists: Leslie Fagan, soprano
Christine Stelmachovich, alto
Floyd Gadd, Evangelist
Lawrence Williford, tenor
John Avey, bass / Christus
with orchestra.



CELEBRATION Harry Freedman, Mary Morrison

Friday, May 5, 2006 7:30 pm

Glenn Gould Studio, 250 Front St. West, Toronto

Guest artists: Amadeus Chamber Singers
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WORLD View

by Karen Ages

THIS MONTH'S world music offerings include tastes of India, an Asian-western blend, Georgian singing, Old-time/bluegrass, Portuguese Fado, and some Klezmer/jazz in a theatrical context.

If you're an early bird in picking up WholeNote, you can still catch the last two events of this fall's **Small World Music** festival: both at the Al Green Theatre, **autorickshaw** (last month's cover story) performs September 30 and October 1; and **Sidi Goma** closes the festival October 2. This 12-member ensemble of African-Indian Sufis from Gujarat (India), presents a program called "Sacred Joy" which promises to be an exhilarating evening of drumming, dancing and Sufi mysticism.

Sacred space

The highlight for me this month, will be the latest work by award-winning multi-disciplinary artist Peter Chin, **STUPA**, a large-scale dance and music work which explores the concept of sacred space both physical and metaphysical.

The work takes its name from the dome-shaped Buddhist monument found in many parts of Asia. Inspired by Chin's many years of study and research in that part of the world, this "ritual meditation", employs seven dancers, six musicians and one person meditating on stage throughout the performance. Chin not only choreographed the work, but also designed the costumes, wrote the text and composed the music. The latter, he explains, features an unusual combination of eastern and western instruments. These include Indonesian Gamelan instruments, kacapi (20-stringed zither), suling (Indonesian flute), Tibetan ritual horns including a human thigh-bone horn (used to accompany "wrathful" characters), Tibetan cymbals and bells, as well as per-

cussion, violin, trombone and double bass. The music itself uses a scale that is a combination of the Indonesian "slendro" and "pelog" scales (the western instruments can tune to this) and there is also a segment inspired by the overture to Handel's oratorio *Belshazzar*. Most of the music was composed through working directly with the dancers, the music coming out of the sometimes angular, non-metered rhythms of the choreography. Incidentally, the musical director for the work is **autorickshaw's** own Debashis Sinha (also on percussion), and Andrew Timar, featured in last month's "How I met my Teacher" will be on kacapi, suling and Tibetan horns. Those interested in the integration of music and dance won't want to miss this work, running October 13-15 at Harbourfront Centre Theatre.

Those among you who attended WholeNote's June 6 World Music Salon will recall the Georgian a cappella vocal ensemble **Darbazi**. One of its members, Andrea Kuzmich, has recently returned from Georgia where she has been doing field research for her Master's thesis in ethnomusicology, focusing on the cultural complexities of Tbilisi folk music ensembles. If you enjoyed **Darbazi**, you might enjoy her trio **Zari**, which will perform at Mezzetta's Cafe (St. Clair west) on October 19.

Recommended by fiddler Erynn Marshall (who was also featured on the June 6 Salon), **Camp Mountain**, a Virginia old-time/bluegrass stringband with dancer, gives two performances and a workshop this month. They perform October 22 in Guelph (see our Further afield listings) and October 23 at the Flying Cloud Folk Club in Toronto. To attend their fiddle, banjo, guitar and flat-

foot dance workshops (Oct 22, Toronto) call Erynn at 416-516-3796 (www.hickoryjack.com).

Rooted in Portuguese folk music and Fado, singer Dulce Pontes performs October 27 at Roy Thomson Hall. One of her country's most beloved artists, her first album (1992) is one of the best-selling records of all time in Portugal.

Part of the "Rejuvenation" conference being held at U of T October 28-31, **Queer Jewish Weddings** features performers Frank London and Lorin Sklamberg of the Klezmatics, jazz pianist Marilyn Lerner, Yiddish singer and actress Adrienne Cooper and juggling diva Sara Felder. This world premiere explores the cul-

tural, historical, emotional, political and comical aspects of queer Jewish weddings, October 29 at the Al Green Theatre. Bound to be entertaining! Don't forget to check the daily listings for details on all of these events.

Karen Ages is a freelance oboist who has also been a member of several world music ensembles.

She can be reached at 416-323-2232 or at worldmusic@thewholenote.com.

Mark Johnson and Yves Candau in *STUPA* Oct 13-15



PHOTO: CYLLA VON TIEDEMANN

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SOME THING New

by Jason van Eyk

IT'S INTERESTING TO SEE how events independently conceived and executed become connected, how uniting themes develop. This is often the case in Toronto's new music scene, where ensembles and presenters offer their own separately conceived concert seasons, all of which make up the wonderful richness of our musical scene. Still, occasionally and unsuspectingly, coincidental similarities in approach create the illusion of an overall plan. This is no truer than in October's offerings.

Individuals celebrated

This month's concert trend might be termed a celebration of the individual. It's a trend that was foreshadowed in the season's first event on September 19th -- New Music Concerts' presentation of the **Turning Point Ensemble** in an all-Barbara Pentland programme.

Arriving at the concert hall for a bit of the pre-concert chat, I caught the tail end of a dialogue between NMC artistic director Robert Aitken and Turning Point conductor Owen Underhill about a perennial habit of new music programming -- namely how rarely works from the recent past are re-visited. This particular evening focused on Barbara Pentland's music was presented as a challenge to that very habit.

Underhill and Aitken continued to illuminate the audience to her work and life, Pentland having been one of Canada's pioneering composers of the post-war period, a determined innovator, and an exacting artist in the interpretation of her works.

Hearing the two men talk reminded me of my own private illuminating discussion with Aitken the day

before. We discussed NMC's next concert, on October 16th at the Music Gallery, which focuses exclusively on the work of German composer and clarinetist Jörg Widman. I was curious as to what had inspired Aitken to develop a concert solely of Widman's music? Why specifically this composer? And why at this time? Well, as he reminded me, New Music Concerts has a long history of catching emerging talent before they launch off onto international recognition. For example, NMC had brought world-renowned American minimalist Steve Reich to Toronto before he blazed up into a stellar international career.

Likewise, Widman is an up and coming talent in Germany, and very quickly in all of Europe. His achievements at an early age are already great -- a Hochschule professorship at age 26, a publishing contract with Schott (putting him alongside the greatest contemporary composers), two opera commissions from Kent Nagano, and a string of other commissions so long sometimes he doesn't bath or shave to leave time to compose. Many don't receive this type of reward and recognition until much later in their careers. It will be a special treat to catch Widman's star rising.

As the Pentland pre-concert chat ended, the A-list concert crowd that NMC attracts took their seats. I was lucky enough to sit beside Lawrence Cherney, artistic director of **Soundstreams Canada**. Beside him was Brian Current, a young and very talented Canadian composer who is also on the rise -- a winner of the

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New Music Concerts 2005/2006

Robert Aitken, Artistic Director

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Sunday October 15, 2005 • Jörg Widman
Clarinet sensation and rising star of German composition.
Four Canadian premieres.
The Music Gallery | 7:15 Intro • 8:00 Concert

Saturday November 12, 2005 • A Scelsi Centenary Tribute
Pianist **Louise Bessette** honours Italian composer
Giuseppe Scelsi, with works by Agosti, Pappalardo & Palmieri.
The Music Gallery | 7:15 Intro • 8:00 Concert





Sunday January 8, 2006 • Grettir -- an Icelandic Saga
music by **Þorkeill Sigurðjónsson**
libretto by **Böðvar Gudmundsson**
Cast of the Bayreuth Youth Festival.
Betty Oliphant Theatre | 2:30 • 8:00 Performances

Sunday February 26, 2006 • New at New Music
with **Robert Aitken** and pianist **James Avery**.
Premieres by Palmeri, Rustic, Dion & Wuorinen.
Glenn Gould Studio | 7:15 Intro • 8:00 Concert





Sunday April 30, 2006 • Baltic Currents
Guest composer **Raminta Serksnyte** curates a concert of
works by Cui, Lianis, Martinaitis, Tulve, Dzenitis & Serksnyte.
Glenn Gould Studio | 7:15 Intro • 8:00 Concert

Saturday + Sunday May 27/28, 2006 • Elliott Carter at 97
Two concerts of recent works and a biographical film.
The Music Gallery (27th) | 7:15 Film • 8:45 Concert
Glenn Gould Studio (28th) | 8:00 Concert





Friday June 9, 2006 • Music of Iannis Xenakis
One of the most important composers of the 20th century.
Glenn Gould Studio | 7:15 Intro • 8:00 Concert

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Steve Reich

prestigious Barlow prize (only the third and the youngest Canadian to do so) and a Guggenheim Fellowship in 2005.

Aitken's earlier comment about having brought Steve Reich here when his star was still rising, reminded me that Soundstreams has an all-Reich concert coming up at the end of the month, October 30 at the MacMillan Theatre. I pointed out to Cherney the "solo composer celebration" similarities between the upcoming Widmann and Reich concerts. So then, why Steve Reich?

Well, Cherney felt that, among all the international composer guests we have had in Toronto the past few years, very few represented the highly influential minimalist school, of which Reich is a pioneer. Reich also occupies ground rarely held by many living composers - his music is appreciated by a broad cross-section of the public, but also by new music aficionados. Plus, Reich has a strong Toronto connection, having worked for over 30 years with members of Nexus percussion ensemble.

And why now? There are several reasons. Reich hasn't been to Toronto in more than 20 years. Soundstreams was given the opportunity to premiere Reich's *You are (Variations)* (2004), which he considers to be one of his best works. Finally, Soundstreams was able to collaborate with the University of Toronto to bring Reich in as a distinguished visiting composer. Certainly sounds

like time is ripe.

Later, looking back through the house program notes about the pioneering Pentland reminded me of another upcoming concert, *Amadeus and the Artist* celebrating a different Canadian woman pioneer - visual artist Doris McCarthy. I had looked around the Pentland audience for Lydia Adams. She's the conductor of the Amadeus Choir's Doris McCarthy concert on October 22nd at Yorkminster Baptist Church. Adams is a strong proponent of Canadian music in the choral community and I thought for sure she would be around to hear mezzo Judith Forst sing Pentland's *Disaster of the Sun*, which is set to poetry by Doris McCarthy. But I didn't see her.

Finally, with all this talk about recognition for the individual, pioneering Canadian artist, I'd be remiss not to mention a sad and unexpected turn of events. Harry Freedman, one of Canada's greatest artists, activists, musicians, but first and foremost a composer, passed away on Friday September 16th at the age of 83. Often referred to as the nation's "most Canadian composer", Harry was widely regarded as one of Canada's most frequently performed musical creators. It always seems sad that we come to appreciate what we have once it's gone. As Walter Pitman says, beyond the body of some 200 musical works Harry has left to us for continued enjoyment, "he will be most remembered for his intense convictions framed by a free-spirited laugh and a radiant smile. Harry Freedman is and forever will be a piece of the Canadian mosaic and a part of everyone who experienced him."

Jason van Eyk is the Canadian Music Centre's Ontario Regional Director. He can be reached at 416-961-6601 x. 207 or jasonv@musiccentre.ca.

October News Roundup

Coalition of New Music Presenters

by Keith Denning

OCTOBER IS, in many ways, the first month of the season. Many of the Coalition's member groups, as well as others, get their seasons underway in October. Here follows a sampling of new music events across Toronto this month.

Peter Chin, composer and choreographer, has created, with **Tribal Crackling Winds**, a new work for dancers and choreographed musicians called STUPA. This fascinating work runs from October 13th to 15th at the Harbourfront Centre, 231 Queen's Quay W.

At the **Music Gallery** there are several terrific shows, including two featuring some of my favourite performers. On October 15th, composer and performer John Kameel Farah, along with astronomer John Dubinski present *Gravitas*. This fascinating work is an ongoing project to visualize and animate the dynamics of galaxies using computer simulations. Projected animations of the motion of galaxies are set to original music in the innovative synthesis of science and art.

New Music Concerts presents German clarinetist and composer Jörg Widmann at the Music Gallery on October 16th at 8:00. Widmann is regarded as one of the world's great clarinetists, so don't miss this show!

Nearing the end of the month, on October 27th, **Esprit Orchestra** presents a world premiere by Harry Freedman entitled *Manipulating Mario*. Also on the program are works by R. Murray Schafer and Dalbavie. Esprit presents its concerts at the Jane Mallett Theatre.

Also on the 27th, the **Music Gallery** has an intriguing concert of songs by North American composers including Canadians Jean Coulthard, Harry Somers, Linda Catlin Smith, and Americans Ned Rorem and John Adams.

Probably the biggest new music event of the month has to be **Soundstreams Canada's** concert on October 30th. Soundstreams will be bringing the great minimalist composer Steve Reich to the MacMillan Theatre at U of T. With members of Nexus, several of Reich's most famous works will be performed, along with the Canadian premiere of *You Are (Variations)*.

Finally we end the month, on October 30th, at the **Music Gallery** again. Accordionist extraordinaire Joseph Petric presents his concert *Euphonia*, featuring works for electroacoustics, live electronics, and of course, accordion, by Larry Lake, Yves Daoust, Bob Pritchard, Alcides Lanza. Yannick Plamondon's recent work *DEFAIT*, for accordion, electronics and string quartet, will be performed with Petric and the Penderecki String Quartet.

All in all, a great month for new music in Toronto. If you are interested in joining the mailing lists of Coalition members, you can now do it simply and easily by visiting www.torontohearandnow.com and clicking on "Mailing List Signup". From there, you can join the mailing lists of any or all Coalition members, and stay informed about everything that's going on.

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Jazz Notes

by Jim Galloway

Naturally Nat

In the CD review section this month I have written about an album by the Clayton-Hamilton Jazz Orchestra. On it is a number "Nature Boy", the one and only hit by a writer called Eden Ahbez, who was one of the original "hippies". There is an interesting background to the song.

Ahbez tried to get Nat "King" Cole interested. At the time Cole was in fact looking to add a Jewish song to his repertoire and the melody of "Nature Boy" seemed to fit the bill. He tried it out a few times on his show, got some promising feedback on it and decided to make a recording. Now it gets really interesting. In those days of 78rpm recordings, there was an "A" side, which was considered to be potentially the more successful, and a "B" side which, in a sense went along for the ride. When the recording was first played on a New York radio station, there was a huge response to the "B" side and it went on to be a #1 hit.

It doesn't end there because it so happened that there was an already published song called "Schwieg Mein Hertz" bearing more than a slight resemblance to "Nature Boy". Fortunately there was an out-of-court

settlement after the recording became a hit. But it then turned out that Eden Ahbez had given shares of the publishing rights to half a dozen other people! He ended up getting almost nothing in royalties.

The happy ending? Nat Cole's widow got the rights in toto back to Ahbez and his one big song has become something of a standard.

Ornette

Concert highlight of the month has to be the rare appearance of Ornette Coleman on Oct 29 at Massey Hall. With him will be Greg Cohen & Tony Falanga, bass, and Denardo Coleman on drums.

Coleman, one of a long line of important horn players who have come out of Texas, was born in Ft Worth on March 19, 1930. He began playing alto saxophone when he entered high school and later added tenor, playing rhythm and blues gigs around his home town until going on the road about 1950. He had been exposed to bebop which inevitably changed his approach to playing, but like Charlie Parker before him, had trouble being accepted because of his eccentric style. It wasn't easy to hold down a job and at one point he was stranded in New Orleans, having lost his tenor after being on the receive-

ing end of a bad beating from some hostile bar patrons. Using a borrowed alto he joined a band and it is some measure of his unusual approach that the bandleader, according to rumour, was paying him not to play before they finished the tour!

He eventually moved to LA where he found some kindred spirits in the form of trumpeters Don Cherry and Bobby Bradford, drummers Billy Higgins and Ed Blackwell, (whom he had met in New Orleans), and bassist Charlie Haden. He met and married Jayne Cortez, and the couple had one child, Denardo, born in 1956, who, incidentally, will be playing drums with Ornette on his upcoming Massey Hall concert.

Acceptance did not come easily and for years he continued to struggle to be heard. In 1959 there was a memorable breakthrough engagement at The Village Vanguard in New York and there was steady work for about a year followed by a grand total of two engagements in 1962. He dropped out for a couple of years during which time he learned violin and trumpet, re-surfaced at The Vanguard in 1965 and spent time in Europe all the while expanding his musical scope.

A journey to Morocco in 1973



Ornette Coleman

where he spent time with the Master Musicians of Joujouka influenced his own music and soon after he formed his Primal Time group. The '80s saw collaborations with jazz-rock guitarist Pat Metheny and the Grateful Dead and gradually the accolades began to come in.

Today, he still defies "pigeonholing", always expanding his artistic world. Ornette Coleman dramatically changed the way we listen to music. Early in his career he recorded an album entitled, "The Shape of Jazz To Come." The title was prophetic. Coleman is the creator of a concept of music called "harmolodic," a musical form which rejects the concept of rigid meters and conventional structure and harmonics. The musicians improvise equally

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In recent years Coleman has received many awards and has finally gained wide acceptance of his dedicated and uncompromising music.

Also on the horizon

A couple of festival favourites are in town - John Scofield in concert with the music of Ray Charles, at The Phoenix on the 14th, and two nights later, Victor Wooten, taking time out from his regular gig with Bela Fleck, will be at The Opera House on Queen.

If you are looking for something more traditional, on Oct 15 the **Classical Jazz Society of Toronto** will present the West End Jazz Band of Chicago at the Estonian Hall on Broadview Ave.

Mezzetta Cafe on St. Clair continues its Wednesday jazz series and on Oct 5 you can hear Dave Young on bass, paired with Rob Piltch on guitar. Both are absolute masters of their respective instruments, a reflection of the outstanding talents in this town. Bernie Senensky on piano and flautist Bill McBirnie reinforce that statement on the 12th when they share the bandstand.

If you don't mind venturing a little ways out of town to the Church at Sonya, just north of Port Perry, the **Amis du Jazz** continues every Sunday evening, featuring on Oct 2nd the George Grossman Trio with Cheong Liu, bass, Drew Jurecka, violin; followed on the 9th by John Capon, trombone; Jess Capon, drums; Dave Field, bass; Reg Schwager, guitar. On the 16th you can hear Lynn McDonald, vocals; Dave Restivo, piano; Jordan O'Connor, bass; Nick Fraser, drums and rounding out the month on the 23rd, Duncan Hopkins, bass; Adrean Farrugia, piano; Ernie Toller, sax; Antony Michelli, drums.

Go East, young man

Toronto's king of the Hammond B3 organ, and no slouch on piano, Doug Riley, now has his home in P.E.I., adopting a more relaxed rural environment instead of the bustle of the city, but is always willing to take a pass on the mussels and lobster for a few days and return to his old haunts if there is an opportunity to play in one of his favourite clubs. From October 6 to 8 he'll be part of a rhythm section including drummer Terry Clarke and bassist Steve Wallace backing Perry White on tenor and vocalist Adi Braun at the Montreal Bistro.

BAND Stand

by Merlin Williams

First off this month, let me give readers a few late additions to last month's annual band list:

Scarborough Concert Band

Conductor: Andrew Chung
Contact: Ellen Faretis
416-724-8989
Website: www.sccb.org
Rehearsals: Mondays, 7pm-9pm.
Samuel Hearne Sr. Public School

Town of Lincoln Concert Band

Conductor: Brenda Green
Contact: Richard Rybiak 905-892-2105 rrybiak@hotmail.com
Rehearsals: Thursday evenings, 7:30 to 9:30 in Beamsville (contact Richard Rybiak for directions)
All band instruments welcomed.

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Brampton Alpen Horns

I got to visit Switzerland for the first time this summer with the City of Brampton Concert Band (www.bramptonconcertband.com). The band went to compete in the Jungfrau Music Festival, in Interlaken. We participated in a master class with conductor Timothy Reynish (famous for his Grainger recordings on the Chandos label) on the Monday morning. Mr. Reynish is a wonderfully direct clinician with great ears - the man doesn't miss a thing! Do yourself a favour and check out his recordings.

We played concerts in Grindelwald, Thun & Bern during the week, and competed in Interlaken on our last night. We were also able to hear several professional

bands from Italy, Switzerland, Denmark and Germany during the week. The Danish Concert Band, with conductor Johann de Meij was the musical highlight of the week as far as I'm concerned. I was also enthralled with the performance of the Baden-Wurttemberg Police Band - at least for the first half of their concert. I was quite frankly appalled by their choice of bad pops material after the intermission.

When we finally got to the competition on the last night, we'd played for a clinic and four concerts, so we were starting to get some road chops. Community bands don't often get to play every day for an entire week; it really does help! The Brampton Concert Band took to the stage, and presented a largely Canadian program of compositions for band. The competition rules were specific about representing our culture in our presentation, hence the selection of material. We felt pretty good after our time on stage, and even had audience members approaching us demanding our CD. We settled down to hear the last band, which hailed from The Netherlands.

The Dutch band featured an instrumentation I've never run across before. It was basically a brass band with a saxophone section. The thing that really set it apart to me was the use of flugel horns rather than cornets. Twelve flugels make an interesting sound, at least for the first two tunes. The thing that floored us though was the last two numbers, which featured a bizarre routine with two band members dancing and slapping each other. I couldn't figure out for the life of me why a band in a serious competition would play what I consider a novelty number.

In the jazz listings

Many associate the Sound of Toronto Jazz Series with the Ontario Science Centre. However now in its 30th season the series, sponsored by Jazz FM, has branched out into a variety of venues. The October offering, a tribute to Benny Goodman, takes place at the Old Mill Inn (Oct 24). Most of the other concerts in the series will take place at the Mod Club later in the year.

While a few people might dispute Sun Ra's claim to being born on Saturn, there are fewer who would argue that he changed the face of jazz. The Arkestra which continues to bear his name since his death in 1993 lands at the Lula Lounge, now under the direction of Marshall Allen. (Oct 18-21).

Finally, every year the jazz community comes together for the annual "Jazz for Herbie" Benefit for the

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Turns out that that's exactly what the judging panel expected though, since the Dutch band got the gold award, and Brampton got the silver.

All in all, for me it was a great week. The scenery, food, concerts and socializing were fantastic. I'm still shaking my head over that competition though.

If it's Monday, Kentucky

We arrived back from Switzerland on Sunday July 9 at 4 in the afternoon. My fellow bassoonist on the Swiss trip, Jeff Densham and I were due in Louisville, Kentucky the following morning for the Cardinal Saxophone Workshop. We changed horns and suitcases, hopped in the car and drove like mad all night to get there. It was a bit of a comedy of errors getting there, but the trip was definitely worth it. There's something about playing in a 24 piece saxophone orchestra that's truly inspiring. The evening concerts featured the faculty members - John Moore, Krista Wallace-Boaz and Patrick Meighan as well as participants' chamber groups and the full saxophone orchestra. It was my third time at the workshop, and every-time I come back thinking we should have something like that here in Canada.

Oh, to have the time to organize such an event ...

Jens

The Hannaford Street Silver Band is kicking off their concert season on Sunday October 16th with guest trumpet soloist Jens Lindemann. This is a must for anyone who considers themselves a serious band fan. Jens is a breathtaking player!

Please make sure you check the complete listings in this edition of The WholeNote for many more concerts worth your attention.

Woodwind doubler Merlin Williams is an Artist/Clinician for Jupiter Music Canada. If you would like an upcoming band event to be featured in the Bandstand column, feel free to contact Merlin by e-mail, merlinwilliams@sympatico.ca or phone 416-803-0275. You can also find him on the web at www.merlinwilliams.com.

by Christopher Hoile

SINCE I AM AWAY for most of September, my article for October will be shorter than usual.

The Canadian Opera Company's fall season boasts three operas instead of its usual two. Verdi's "Macbeth" that opened on September 22 plays until October 5. Bizet's "Carmen" that opened on September 29 has nine rather than the usual six performances and plays until October 23. Joining these will be Handel's "Rodelinda" running October 18-30. All three are new productions and two, "Macbeth" and "Rodelinda", are designed by Canadian Dany Lyne, whose past credits include "Pelléas et Mélisande" for the COC in 2000, Tapestry's "Iron Road" in 2001 and the spectacular production of Sondheim's "Into the Woods" playing until October 30 at the Stratford Festival.

"Rodelinda" (1725), Handel's next opera after "Giulio Cesare", was written at the peak of his career as a composer of opera. Danielle de Niese plays the abandoned queen Rodelinda, Michael Colvin the villainous usurper Grimoaldo and Gerald Thompson is Bertarido, Rodelinda's exiled husband and medieval Lombardy's rightful

On OPERA

king. Period expert Harry Bicket conducts and Tim Albery, whose "Götterdämmerung" appears in January, directs.

Meanwhile Opera Ontario continues its exploration of the French repertoire with Gounod's "Roméo et Juliette" (1867). The opera plays October 15, 20 and 22 in Hamilton and October 28 and 30 in Kitchener. The cast includes Laura Whalen, John Bellemer, Norine Burgess and Alexander Dobson. On Sunday, October 23, Opera In Concert gives Toronto audiences a rare

chance to hear Verdi's "I Masnadieri" based on Friedrich Schiller's play "The Robbers" first



Pre-eminent baroque and classical specialist Harry Bicket makes his COC debut conducting Handel's Rodelinda.

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Cantor Yossele Rosenblatt

Coming from the inventor of the phonograph that captured voices from the Golden Age of Opera, that's quite a statement. A Golden Age of Jewish cantorial music developed in parallel to that in opera. Both proceeded from the late nineteenth century through World War II. They were intimately tied to the industrial revolution's network of steamships and railways that permitted star singers to reach audiences from Buenos Aires to New York to Moscow. Both were facilitated by mass production of affordable cylinders and then 78 rpm discs.

Among the cantors of the Golden Age, Yossele Rosenblatt (1882-1933) was king, the Caruso of cantorial music. Caruso, in fact, was a welcome guest at Rosenblatt's apartment on 120th St. in New York City. As were Ruffo, Tetrazzini, and Melba. Rosenblatt refused astronomical performance fees from the Chicago Opera and the Metropolitan Opera because he did not think it appropriate for a cantor to perform on stage.

Thanks to the efforts of Rabbi Velvel Pasternak, born and raised in Toronto, and a primal force in Jewish musicology, we now have a 3-volume, 6-CD set of 67 selections recorded in Europe and America between 1907 and 1931: *The Immortal Yossele Rosenblatt*. Rabbi Pasternak located and restored the masters under the sponsorship of the Cantors Assembly. In preparation for Rosh Hashanah and Yom Kippur this month, I've spent splendid hours listening to Volume 2, which focuses on the High Holidays.

Highly recommended complements are: 1) A biography of Cantor Rosenblatt written by his musician son Henry, an invaluable inside view of the Golden Age, also published by the Cantors Assembly; 2) Pasternak's *The Jewish Music Companion*, a fine overview with an accompanying CD, published by Tara Music (www.jewishmusic.com). Tara is Pasternak's labour of love for publishing and distributing Jewish music.

Contemporary cantorial training typically draws upon the same body of techniques, and often the same teachers, as opera. That was not the case during the Golden Age. A substantial majority of the world's pre-Holocaust Jewish population was located in Eastern Europe, or parts of the New World

where Eastern European Jews emigrated en masse. Most adhered to orthodox branches of Judaism where cantors were trained via traditional mentoring, often from father to son or uncle to nephew.

Most remarkably, traditional cantorial training produced voices whose aesthetic characteristics corresponded closely to those of formally trained opera singers. Sampling recordings of opera singers and cantors from the Golden and contemporary eras respectively, researchers Rothman, Diaz, and Vincent found more similarities in different genres within the same era than within the same genre before and after World War II. Specifically, they measured vibrato pulse rates, frequency variation of the vibrato pulse above and below the mean, fast Fourier transform (FFT) power spectra and the like.

Imitation of prestigious opera singing was not in play. In Western Europe, Jewish liturgical music in Italy was indeed influenced from the late Renaissance onwards by musical developments in the host society, as it was later in Holland. As post-Napoleonic Germany granted formal rights to Jews, and Reform Judaism was created as a response to this opening, there was indeed a decided impact of German art music and Christian liturgy on synagogue music. (For a brilliant example, listen to *The Musical Tradition of the Jewish Reform Congregation in Berlin*, 1928-30 recordings restored by The Fehér Jewish Music Center in Tel Aviv.)

Eastern Europe's ghettos and formally imposed anti-Semitic restrictions were another matter. A Czarist policy of forcing one-third of the Jews to emigrate, converting another third, and killing the remaining third says it all. Independent, parallel vocal developments proceeded from the partic-



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ular conditions of Eastern Europe's ghettos.

This was downright surprising. Vocal music, accompanied by an orchestra, was central to Temple ceremonies in ancient Jerusalem. When the Roman army destroyed the Second Temple, rabbis suspended instrumental music in synagogues as an expression of mourning. Music, however, did not disappear. Cantillation, a system of notated accents and rhythms, was used in readings of the Bible. Multiple modes and melodies were created for daily prayers, the Sabbath, holidays and festivals.

Over time, the informal selection of men to lead the singing of prayers evolved into a central role for professional cantors, dynasties of cantors really. In the European branch of the Diaspora, this practice accelerated from the sixteenth century onwards. Cantors became more prominent in ceremonies than rabbis.

Synagogues competed by hiring star cantors, who would also engage in tours across the Eastern European hinterland. Cantorial singing became high art. As Jewish immigrants established them-

selves in cities like New York or Toronto, they hired some of the best talent from the Old Country. In the case of Rosenblatt, who came to New York in 1912, they hired the best. Tara's 2-CD set, *Masterpieces of the Synagogue: 18 "Golden Age" Cantors*, is a good way to hear what got the congregants so excited.

In some cases the parallel vocal paths of opera's Golden Age and that of cantorial music became an outright intersection. Although Rosenblatt would not appear on an opera stage, he performed arias and lieder to great critical acclaim in venues like Carnegie Hall. Metropolitan opera stars Jan Peerce (Jacob Pincus Perelmuth) and Richard Tucker (Rubin Ticker) were both cantors. As was the German superstar Joseph Schmidt, who perished in the Holocaust.

To end with Toronto opera lore, Josef Shilsky was actually kidnapped at the age of ten by his choirmaster in Eastern Europe, and smuggled into our fair city. He went on to a degree at the Royal Conservatory in 1917, and sang at the San Carlo Opera as well as from the pulpit.

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by mJ Buell

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September's Child was....



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Curtis Metcalf, Artistic Director, Resident Conductor and Euphonium Soloist of the **Hannaford Street Silver Band**

Born in Sault Ste. Marie, Curtis studied trombone at McMaster University and education at the University of Toronto. A favourite of the Hannaford Street Silver Band's Toronto concert series audience, he has been part of the band since it began 22 years ago. In addition to the HSSB, Curtis has performed with the TSO, National Arts Centre Orchestra, COC, Hamilton Philharmonic and True North Brass and has also achieved international recognition as one of today's leading euphonium soloists. Curtis is Head of Music at Pickering College (an independent school in Newmarket, Ontario) and is euphonium and trombone instructor at U of T Faculty of Music.

(For more about Curtis Metcalf, please see "Solid Brass Beginnings" in *Musical Life* on page 52.)

July's Children - RETAKE!!

To celebrate our hundredth issue in July, we ran childhood pictures of eleven of the people longest involved with *WholeNote*. In September, on our website, we added adult photos to help readers figure out who was who.

and the winner....

Mary Jane (Jerry) Gray identified 9 of the eleven photos correctly. Her prize is a paid one-year subscription to *WholeNote* Magazine for herself, and a second one for a friend. Congratulations Jerry!

Know someone whose photo should appear in this column during the 2005-2006 season?

Send your suggestions to musicschildren@thewholenote.com

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Saturday October 01

— 2:00: **First Annual Chinese Performing Arts Festival. Heartbeat.** An action musical with dance based on Chinese percussion. Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. \$30-\$52. For complete run see music theatre listings.

— 2:30 & 8:00: **Griffin Stables Productions. Conquest: A Viking Musical.** By Nathaniel Barnes & Rachael Griffith. Walmer Road Baptist Church Theatre, 188 Lowther Ave. 416-347-7085. \$15 at the door.

— 3:30: **Sinfonia Toronto. Season Sampler.** Selections from Mozart: Divertimento K 137; Dvorak: American Quartet in orchestral version; Wren: Serenade; Rossini: Barber of Seville; Barber: Adagio; Biber: Battalia; Brahms: Hungarian Dances #1 & 5. Nurhan Arman, conductor. Walmer Road Baptist Church, 188 Lowther Ave. 416-499-0403. Free.

— 4:30: **Yorkminster Citadel Band & Choir. Thanksgiving Jazz Concert and Dinner.** Duncan Hopkins Trio, guests. Yorkminster Citadel of the Salvation Army, 1 Lord Seaton Road. 416-222-9110. Call re: dinner prices. Concert: \$10, \$5(sr/st).

— 7:30: **Deer Park Concerts. Saturday Night Organ Recital Series.** Mendelssohn, Schumann, Reger, Vierne & Bach. Carole Terry, organ. Deer Park United Church, 129 St. Clair Ave W. 416-481-2979. \$20, \$15(st).

— 7:30: **International Bach Festival. Festival Gala Opening Concert: The Joy of Virtuosity.** Vivaldi: Concerto for Four Violins in b; Bach: Concerto for Four Pianos in a; Berg: Violin Concerto. U of T Symphony Orchestra; James Parker, Midori Koga, Cameron Stowe, Lydia Wong, piano; Scott St. John, violin &

other performers; Raffi Armenian, conductor. MacMillan Theatre, Edward Johnson Bldg., 80 Queen's Park. 416-978-3744. \$17, \$9(sr/st).

— 7:30: **Pendas Productions. Trance Dance Form/A Sound Opera/Notes from the Underworld.** Productions including dance, poetry and acting. Brenda Muller, cello/composer; Ramona Carmelly, vocals; Catherine Maguire, piano; Angela Hammar, flute. Artword Theatre, 75 Portland St. 416-408-1146. \$10, \$12.

— 8:00: **Small World Music Festival. autorickshaw.** Trichy Sankaran, Kevin Breit, guests. Al Green Theatre (Miles Nadal Jewish Community Centre), 750 Spadina Ave. 416-645-9090. \$20, \$15 in advance.

— 8:00: **Elgin Theatre. Umoja.** The Spirit of Togetherness. A celebration of South African song and dance. Elgin Theatre, 189 Yonge St. 416-872-5555. \$35-\$95, \$25(child), \$35(st), \$180(family 4-pack). For complete run see music theatre listings.

— 8:00: **Musicians in Ordinary. A Pilgrimes Solace.** Renaissance and Baroque songs by John Dowland. Hallie Fishel, soprano; John Edwards, lute; Christopher Verrette, Renaissance violin; Laura Jones, bass viol. Heliconian Hall, 35 Hazelton Ave. 416-603-4950. \$20, \$15(sr/st).

— 8:00: **Small World Music Festival. Nawal in Concert.** Guitar and vocals. Lula Lounge, 1585 Dundas St. W. 416-631-4311. \$20.

— 8:00: **St. Anne's Anglican Church/ Bernie Lynch. A Vocal Celebration.** Mark Dubois, tenor; Corinne Lynch & Laura Schatz, sopranos; Toronto Northern Lights, chorus director Steve Armstrong; Inclination, barber-shop quartet; Peter Orme & John Stephenson, organ. 270 Gladstone Ave. 416-922-4415.

\$20. All funds for church organ renovation.

— 8:00: **The Classics. Favourites from Opera, Classical & Operetta.** Wendy Maxwell, soprano; Peter Whalen, tenor; Robert Mason, bass baritone; Adolfo De Santis, piano. Christ Church Deer Park, 1570 Yonge St. 866-494-0007. \$20(ad/st), \$15(sr/ch).

— 8:00: **The Theatre Centre. Enoch Arden, by Alfred, Lord Tennyson & his Catatonic Songstress.** Text by Judith Thompson, music by Richard Strauss. John Fitzgerald Jay & Kristin Mueller, performers; Maria Lamont, director. Theatre Centre, 1087 Queen St. W. 416-538-0988. \$5-\$15, call re: st/grp rates. For complete run see music theatre listings.

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- 8:30: **Toronto Symphony Orchestra.** Gala Performance: Chopin and Rachmaninoff. Chopin: Piano Concerto #1; Rachmaninoff: Symphony #2. Lang Lang, piano; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. Gala Dinner and events, prime seating: \$500. Non-gala, concert only: \$38.75-\$120.
- 9:00: **Foggy Hogtown Boys.** CD Release Party. With The Backstabbers. Silver Dollar Room, 486 Spadina Ave. 416-975-0909. \$15, \$25 with a cd included.

Sunday October 02

- 2:00: **Alchemy.** An Hour of Chamber Music. Bach: Gamba Sonata #1 in G; Schubert: String Trio in B flat; Mendelssohn: Song Without Words; Vaughan Williams: Six Studies in English Folk-song; Dohnanyi: Serenade for String Trio in C. John Soloninka, violin; Charles Small, viola; Jennifer Brunton & Tricia Balmer, cellos; Meri Gec, piano. Kensington Place, 866 Sheppard Ave W. 416-636-9555. Free.
- 2:00: **COC.** Macbeth. By Verdi. Robert Hyman, Georgina Lukacs, Roger Honeywell, Burak Bilgili, Cornelis Ophoff & other performers; Richard Bradshaw, conductor. 6:45: Pre-Performance Opera Chat. Hummingbird Centre for the Performing Arts, 1 Front St. East. 416-872-2262. \$40-\$175; \$18-\$88(17 & under). For complete run see music theatre listings.

- 2:00: **Cathedral Bluffs Symphony Orchestra Sunday Concert Series.** Young Artists Concert. Zubaida Azezi, violin & other performers; Robert Raines, conductor. Scarborough Civic Centre Rotunda, 150 Borough Dr. 416-879-5566. Free.
- 2:00: **Roy Thomson Hall.** Ian Bostridge, tenor. An all Schubert program with Julius Drake, piano. 60 Simcoe Street. 416-872-4255. \$30-\$85.
- 2:00: **Toronto All-Star Big Band.** They're Playing Our Song. Oakville Centre for the Performing Arts, 130 Navy St., Oakville. 905-815-2021. \$27-\$32, \$27 grps of 15+.
- 3:00: **Baroque Music Beside the Grange.** Concerts Royaux. Music by Couperin, Rebel & Leclair. Geneviève Gilardeau, Rona Goldensher, violins; Laura Jones, viola da gamba; Charlotte Nediger, harpsichord. St. George the Martyr Church, 197 John St. 416-588-4301. \$22, \$15(sr/st/unwaged).
- 4:00: **St. James' Cathedral.** Twilight Recital Series. Elgar: Sonata in G. Andrew Ager, organ. 65 Church St. 416-364-7865. Free.
- 4:30: **St. Anne's Anglican Church.** Choral Evensong with Recital. Music by Noble & Wesley. Choir of St. Anne's; P. John H. Stephenson, director of music. Recital music: Elgar, Bridge & Vierne. Peter J. Orme, organ. 270 Gladstone Ave. 416-767-7290. Freewill offering.
- 7:00: **International Bach Festival.** Cantata Series Concert. Cantata BWV4, Christ lag in Todensbanden. Hélène Couture, soprano; Daniel Taylor, countertenor; James Taylor, tenor; International Bach Festival Choir & Orchestra; Helmuth Rilling, conductor. Walter Hall, Edward Johnson Bldg., 80 Queen's Park. 416-978-3744. \$30, \$25(sr/st); Cantata series

- 5-day passes \$200, \$160(sr/st), 1-day pass \$40, \$33(sr/st).
- 7:00: **TrypTych.** Carmen on Trial. Scenes from Bizet's Carmen & Gilbert and Sullivan's Trial by Jury. Ensemble TrypTych Chamber Choir; Nina Scott-Stoddart, Lenard Whiting & other performers; Edward Franko, stage director; Lenard Whiting, William Shookhoff, music directors. Trinity Presbyterian Church, 2737 Bayview Ave. 416-763-5066. \$20.
- 7:30: **Mariposa.** The Work o' the Weavers. David Bemz; James Durst; Martha Sandefor & Mark Murphy; Jerry Gray, host. Flying Cloud Folk Club, 292 Brunswick Ave. 416-410-3655. \$17, \$19.
- 8:00: **Consulate General of Germany.** Eufonia. German men's choir sings repertoire from Schubert to Rossini to the Beach Boys. Trinity College, 6 Hoskin Ave. 416-978-2651. \$15, \$10(st).
- 8:00: **Small World Music Festival.** Sidi Goma in Concert. Sufi music & dance. Al Green Theatre, Miles Nadal Jewish Community Centre, 750 Spadina Ave. 416-631-4311. \$25, \$30.

Monday October 03

- 6:00: **International Bach Festival.** Cantata Series Concert. Cantata BWV71, Gott is mein König. Laura Albino, soprano; Jillian Yemmen, mezzo soprano; Lawrence Wilford, tenor; Trevor Bowes, bass; International Bach Festival Choir & Orchestra; Helmuth Rilling, conductor. Walter Hall, Edward Johnson Bldg., 80 Queen's Park. 416-978-3744. \$30, \$25(sr/st); Cantata series 5-day passes \$200, \$160(sr/st), 1-day pass \$40, \$33(sr/st).
- 8:00: **International Bach Festival.** Organ Recital. Bach: Prelude and Fugue in e; Canonic Variations on Vom Himmel hoch; Schübler Chorales. David Yearsley, organ. Knox College Chapel, 59 St. George St. 416-978-3744. \$25, \$20(sr/st).
- 8:00: **Toronto Theatre Organ Society.** Wurlitzer Pops Concert. Jelani Eddington, organ. Casa Loma, 1 Austin Terrace. 416-499-6262. \$17.

Tuesday October 04

- 1:00: **St. James' Cathedral.** Music at Midday. Works by Sowerby, Vierne & Franck. Jeremy Tarrant, organ. 65 Church St. 416-364-7865. Free.
- 6:00: **International Bach Festival.** Cantata Series Concert. Cantata BWV106, Gottes Zeit ist die allerbeste Zeit. Lorna MacDonald, soprano; Daniel Taylor, countertenor; James Taylor, tenor; Philip Carmichael, bass; International Bach Festival Choir & Orchestra; Helmuth Rilling, conductor. Walter Hall, Edward Johnson Bldg., 80 Queen's Park. 416-978-3744. \$30, \$25(sr/st); Cantata series 5-day passes \$200, \$160(sr/st); 1-day pass \$40, \$33(sr/st).
- 8:00: **International Bach Festival.** Organ Recital. Bach: Dorian Toccata; Concerto in a; Trio Sonata; Chorale Partita; Prelude and Fugue in a. William Wright, organ. Knox College Chapel, 59 St. George St. 416-978-3744. \$25, \$20(sr/st).

Wednesday October 05

- 12:00noon: **Yorkminster Park Baptist Church.** Noonday Organ Recital. Peter Nikiforuk, organ. 1585 Yonge St. 416-922-1167. Free.
- 12:30: **Music Gallery.** Free Lunch Music Series: Future Traditions. Works by Peter Tiefenbach, Martin Butler & Eric Ewazen. Ashley Bedard, soprano; William Sperandei, trumpet. St. George the Martyr Church, 197 John St. 416-204-1080. *CANCELLED*
- 6:00: **International Bach Festival.** Cantata Series Concert. Cantata BWV131. Aus der Tiefen rufe ich, Herr, zu dir. James Taylor, tenor; Stephen Hegedus, bass; International Bach Festival Choir & Orchestra; Helmuth Rilling, conductor. Walter Hall, Edward Johnson Bldg., 80 Queen's Park. 416-978-3744. \$30, \$25(sr/st); Cantata series 5-day passes \$200, \$160(sr/st), 1-day pass \$40, \$33(sr/st).
- 7:00: **Toronto Independent Music Awards.** Nominees' Concert. Includes Patrizia, opera rocker, and her band. The

Tenth annual series of LUNCHTIME CHAMBER MUSIC at CHRIST CHURCH DEER PARK

October 6: Jesse Clark, bass-baritone;
Andrew Ager, piano. Songs by
Ager and others

October 13: Ashley Bedard, soprano;
William Sperandei, trumpet;
Susan Black, piano.

October 20: Nata Belkin, cello;
Gregory Millar, piano. Brahms
Cello Sonata in e-minor

October 27: Heléna Bowkun, piano,
with Joel Katz, bass-baritone.
Songs and Etudes-tableaux by
Rachmaninov.

November 3: Sandra Fann, harp;
Kathryn Moses, flute.

Eight
Thursdays in
October and
November.

Admission
by donation.

All concerts
start at
12:30.



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Live Music at the Bata Shoe Museum

- Two-Tone Jazz Night: October 6, begins 6:30 p.m.
Lina Allemano & Friends play classic jazz, new spins on old tunes and original compositions.
- Flute and Harp, Royal Conservatory of Music:
November 3, begins 7 p.m.
Ruth Mar and Shauna Bassiuk perform French and Latin pieces by Debussy, Ibert and Ravel.
- Marimba Magic, Royal Conservatory of Music:
November 10, begins 6:30 p.m.
Chris Hastings performs Bach and others on this traditional Guatemalan instrument.

THE BATA SHOE MUSEUM

327 Bloor Street West, at St. George subway
Tel: 416.979.7799 x242
programs@batashoemuseum.ca



Phoenix Concert Theatre, 410 Sherbourne St. 905-963-1229. \$10.

— 8:00: **International Bach Festival. Organ Recital.** Bach: Third Part of Clavierbung, the "German Organ Mass". Kevin Komisaruk, organ. Knox College Chapel, 59 St. George St. 416-978-3744. \$25, \$20(sr/st).

— 8:00: **Mozart Society.** Works by Benda, Mozart, Beethoven & Dvorak. Ivan Zenaty, violin; Katarina Zenata, piano. First Unitarian Congregation, 175 St. Clair Ave. W. 416-201-3338. Free for members, \$15(guests).

— 8:00: **TSO. Kissin Plays Beethoven.** Beethoven: Piano Concertos #1, #2, #3. Evgeny Kissin, piano; Sir Andrew Davis, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$38.75-\$120.

— 9:00 & 10:15: **Mezzetta Café. Wednesday Concert Series.** David Young, bass; Rob Piltch, guitar. 681 St. Clair Ave. W. 416-658-5687. \$7.

Thursday October 06

— 12:00noon: **Glenn Gould Studio. CBC Radio 2's Music Around Us Young Artists series.** Mozart: An Chloé; Oiseaux; Abendempfindung; Un moto di gioia; Britten: On This Island; Debussy: Ariettes Oubliées; Strauss: Cécile; Allerseelen; Zueignung. Michèle Bogdanowicz, soprano; Joni Henson, soprano; Liz Upchurch, piano; Keith Horner, host. 250 Front St. W. 416-205-5555. Free. Please call to confirm concert.

— 12:15: **Music on the Hill.** Tanya Turner, music theatre soprano. St. John's York Mills Anglican Church, 19 Don Ridge Dr. 416-225-6611. Free.

— 12:30: **Christ Church Deer Park. Noonday Chamber Music.** Songs by Ager & others.

Jessie Clark, bass-baritone; Andrew Ager, piano. 1570 Yonge St. 416-920-5211. Collection.

— 2:00: **Toronto Seniors Strings.** Music by Haydn, Mendelssohn, Puccini, Piazzola & Levkovich. St. Andrew's Presbyterian Church, 73 Simcoe St. 416-221-6090. \$12.

— 6:00: **International Bach Festival. Cantata Series Concert. Cantata BWV12, Weinen, Klagen, Sorgen, Zagen.** Also, Motet BWV227, *Jesus, meine Freude*. Daniel Taylor, countertenor; James Taylor, tenor; Jon-Paul Decosse, bass; International Bach Festival Choir & Orchestra; Helmuth Rilling, conductor. Walter Hall, Edward Johnson Bldg., 80 Queen's Park. 416-978-3744. \$30, \$25(sr/st). Cantata series 1-day pass \$40, \$33(sr/st).

— 6:30: **Bata Shoe Museum. Two-Tone Thursday: Jazz at the Museum.** Lina Allemano, trumpet, and her band. 327 Bloor St. W. 416-979-7799. Free.

— 8:00: **Show One Productions. Moscow Chamber Orchestra & Galina Gorchakova, soprano.** George Weston Recital Hall, 5040 Yonge St. 416-870-8000. \$55-\$95.

— 9:00: **Adi Braun.** Adi Braun, vocals; Perry White, tenor sax; also Doug Riley, Terry Clarke & Steve Wallace. Montreal Bistro, 65 Sherbourne St. 416-363-0179. \$10 cover.

Friday October 07

— 7:30: **International Bach Festival. Tafelmusik Baroque Orchestra.** Bach: Orchestral Suite #1 in C; Brandenburg Concerto #3; Concerto for Oboe d'amore (transcription, Lamon); Concerto for Two Violins in d. Jeanne Lamon, music director. Walter Hall, Edward Johnson Bldg., 80 Queen's Park. 416-978-3744. \$35, \$25(sr/st).

— 8:00: **Chapters Festival Hall (Toronto).** *Adrian Raso, guitar.* Latin, jazz, pop & gypsy music. John Cusinato, drums; Jason Raso, bass; Lore Bortolon, guitar. 142 John St. 416-595-7349. Free. Cd sale proceeds to Children's Health Foundation of London.

— 8:00: **Matemasie/Meadowvale Theatre. An Intimate Evening with James Twyman.** Concert after screening of *Into Me See*. Meadowvale Theatre, 6315 Montevideo Rd., Mississauga. 905-615-4720. \$35, \$40, \$30(gprs 10+).

— 8:00: **Toronto Symphony Orchestra. Kissin Plays Beethoven.** Piano Concertos #4 & #5. Evgeny Kissin, piano; Sir Andrew Davis, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4838. \$38.75-\$120.

— 9:00: **Adi Braun. CD Launch: The Rules of the Game.** Montreal Bistro. See Oct 6.

Saturday October 08

— 11:00am & 2:00: **Lester B. Pearson Theatre. Sharon & Bram.** Concert for children 2-8 with various instruments and styles. 150 Central Park Dr, Brampton. 905-874-2800. \$20.

— 7:30: **International Bach Festival. Moran Chamber Ensemble of Israel.** Classical works as well as Israeli & international folk songs. The Bach International Festival Choir; The Moran Chamber Ensemble; Naomi Faran, music director. Walter Hall, Edward Johnson Bldg., 80 Queen's Park. 416-978-3744. \$20, \$15(sr/st).

— 8:00: **Toronto Philharmonia. Beijing's Best.** Strauss: Die Fledermaus Overture; Dvorak: Symphony #8; Huang Anlin: Four Ancient Scores from Dunhuang. Ma Xianghua, erhu; Tan Lihua, guest conductor. George Weston Recital Hall, 5040 Yonge St. 416-872-1111. \$53-\$59, \$44.50-\$49(sr).

— 8:00: **Yorkdale Indigo. Adrian Raso, guitar.** Latin, jazz, pop & gypsy music. John Cusinato, drums; Jason Raso, bass; Lore Bortolon, guitar. 3401 Dufferin St. 416-781-6660. Free. Cd sale proceeds to Children's Health Foundation of London.

— 9:00: **Adi Braun. CD Launch: The Rules of the Game.** Montreal Bistro. See Oct 6.

Sunday October 09

— 11:00am: **International Bach Festival. Thanksgiving Cantata Service.** Cantata service sung in English; festival finale. Bach: Cantata BWV29 *Wir danken dir, Gott, wir danken*

CONCERTS ... Toronto & nearby

dir. Trinity-St. Paul's United Church Choir; VIVA! Youth Singers of Toronto; Toronto Chamber Choir; International Bach Festival Choir; Helmuth Rilling, conductor. Trinity-St. Paul's United Church, 427 Bloor St. W. 416-922-8435. Free.

— 4:00: **St. James' Cathedral. Sunday Afternoon Twilight Recitals: Now Thank We All Our God.** A Thanksgiving recital. Andrew Ager, organ. 65 Church St. 416-364-7865 ex224. Free.

— 5:00: **Czech Community Centre at Masaryktown. Works by Dvorak, Gemrot, Mozart, Wieniawski & Tchaikovsky.** Prague Restaurant, 450 Scarborough Golf Club Rd. 416-925-2241. \$20.

Tuesday October 11

— 12:10: **University of Toronto Faculty of Music. Voice Performance Class: Student Performances.** Walter Hall, 80 Queen's Park. 416-978-3744. Free.

— 1:00: **St. James' Cathedral. Music at Mid-day.** Bruce Kirkpatrick Hill, organ. 65 Church St. 416-364-7865 ex224. Free.

— 8:00: **Markham Theatre. Natalie MacMaster & Donnell Leahy.** Celtic fiddle music. 171 Town Centre Blvd, Markham. 905-305-7469. \$63, \$59.

— 8:00: **Symphonic Eurythmy. Making Music Visible.** Dvorak: The New World Symphony (#9 in e); Papoulis: History's Doorstep (première) & other works. Pre-show talk and demonstration 1 hr prior. Jim Papoulis, conductor. Toronto Centre for the Arts, Main Stage Theatre, 5040 Yonge St. 416-872-1111. \$27-\$79.

Wednesday October 12

— 12:00noon: **Yorkminster Park Baptist Church. Noonday Organ Recital.** Joanne Volendorf, organ. 1585 Yonge St. 416-922-1167. Free.

— 7:00: **Tafelmusik Baroque Orchestra. All Roads Lead to Rome: Sacred Music of the Eternal City.** Works by Carissimi, Corelli & the Scarlattis. Suzie LeBlanc, soprano; Tafelmusik Chamber Choir; Ivars Taurins, director. Trinity-St. Paul's Centre, 427 Bloor St. W. 416-964-6337. \$27-\$64, \$20-\$58(sr/st).

— 7:30: **Healey Willan Singers & Voices.** Healey Willan's 125th Birthday Anniversary



JAMES TWYMAN An Intimate Evening

Friday October 7 at 8:00 pm
Call Box Office for Tickets

Internationally renowned author, film-maker and musician will be here at the Meadowvale Theatre sharing his work and his mission!

Coming to Mississauga between trips to Italy and Israel, this will be a unique opportunity for his many friends and supporters to meet him face to face, see his movie *Into Me See*, and learn about his mission.

As Peace Troubadour and Emissary of Light, James travels the world performing The Peace Concert and promoting personal growth through spiritual awakening. See him live; hear him speak; listen to his music.

Meadowvale Theatre
6315 Montevideo Rd., Mississauga
(west of Battleford & Erin Mills Pkwy)

Box office 905-615-4720
meadowvale.boxoffice@mississauga.ca

Meet 'n Greet before the show (5:00 pm - 7:00 pm)
Ask for details

Presented by:
Matemasie and Meadowvale Theatre

HEALEY WILLAN SINGERS & VOICES

with Special Guest, Dr. Giles Bryant as Master of Ceremonies presents

HEALEY WILLAN'S 125TH BIRTHDAY ANNIVERSARY CONCERT

7:30 p.m. Wednesday, October 12, 2005
St. Thomas's Church, 383 Huron Street, Toronto
Tickets: \$25 adults, \$20 students/seniors



The Healey Willan Singers and Voices will join together to celebrate the 125th anniversary of the birth of Dr. Healey Willan, the dean of Canadian choral music, with a special concert entirely devoted to Dr. Willan's compositions.

For more information, please visit our web page at www.healeywillansingers.com, or call 416-858-8899.

Concert. All Willan program. Dr. Giles Bryant, M.C. St. Thomas' Church, 383 Huron St. 416-858-8899. \$25, \$20(st/sr).
 — 7:30: **University of Toronto Faculty of Music. Small Jazz Ensembles.** Walter Hall, 80 Queen's Park. 416-978-3744. Free.

— 8:00: **Markham Theatre. Natalie MacMaster & Donnell Leahy.** See Oct 11.
 — 9:00 & 10:15: **Mezzetta Café. Wednesday Concert Series.** Bernie Senensky, piano; Bill McBrimie, flute. 681 St. Clair Ave. W. 416-658-5687. \$7.

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DW154 **STUPA**
Peter Chin/Tribal Crackling Wind

In association with
 Dancemakers Centre for Creation

**October 13-15
 at 8 pm**

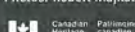
(pre-show conversation
 Oct 13 only at 7:30 pm)

**Gala Fundraiser
 October 14**

**"startling
 beauty"**

Globe and Mail

Photos: Robert Majkut



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STEVE OLIVER

Smooth Jazz Guitarist

With special guest Demo Cates

Benefit Concert

In support of the Carlo Fidani
 Peel Regional Cancer Centre
 at Credit Valley Hospital
 Tickets \$50

**Friday October 14
 at 8:00 pm**

**Meadowvale Theatre
 6315 Montevideo Rd.**

Mississauga

(west of Battleford & Erin Mills Pkwy.)

Box office 905-615-4720
 meadowvale.boxoffice@mississauga.ca

Meet 'n Greet before the show (5:00 pm - 7:00 pm)
 LOUISIANA Seafood Oyster Bar Grill
 For Reservations 905-819-1809



Presented by:
 Wave 94.7 FM and
 Meadowvale Theatre



Thursday October 13

- 12:10: **University of Toronto Faculty of Music. Thursdays at Noon: David Moroz and James Parker, pianos.** Donizetti: Duet; Schubert: Impromptus. Walter Hall, 80 Queen's Park. 416-978-3744. Free.
- 12:15: **Music on the Hill. Toronto Starlight Orchestra.** St. John's York Mills Anglican Church, 19 Don Ridge Dr. 416-225-6611. Free.
- 12:30: **Christ Church Deer Park. Noon-day Chamber Music.** Ashley Bedard, soprano; William Sperandai, trumpet; Susan Black, piano. 1570 Yonge St. 416-920-5211. Collection.
- 8:00: **Curtain Call Players. Sentimental Journey A Musical Love Story.** Fairview Library Theatre, 35 Fairview Mall Dr. 416-703-6181. \$21. For complete run see music theatre listings.
- 8:00: **DanceWorks/Mainstage Series. Tribal Crackling Wind's STUPA.** Debashis Sinha, Mark Duggan, percussion; Kathleen Kajoka, violin; Scott Good, trombone; Peter Pavlovsky, bass; Andrew Timar, flute/zither. Peter Chin, artistic director. Harbourfront Centre Theatre, 231 Queen's Quay W. 416-973-4000. \$25, \$16(st/sr).
- 8:00: **Roy Thomson Hall. Ravi Shankar's Festival of India II.** With an ensemble of musicians & singers, including Anoushka Shankar. 60 Simcoe St. 416-872-4255. \$49.50-\$114.50.
- 8:00: **Tafelmusik Baroque Orchestra. All Roads Lead to Rome: Sacred Music of the Eternal City.** Trinity-St.Paul's. See Oct 12.

Friday October 14

- 6:00: **Toronto Downtown Jazz/GMP Productions. John Scofield in Concert.** The music of Ray Charles. Phoenix Concert Theatre, 410 Sherbourne St. 416-870-8000. \$34.50.
- 7:30: **St. Michael's Choir School. Eucharistica: A Musical Feast for the Year of the Eucharist.** Includes premiere of Owolabi's Ecce Panis Angelorum. St. Michael's Cathedral, 65 Bond St. 416-393-5518. Freewill offering.
- 8:00: **DanceWorks/Mainstage Series. Tribal Crackling Wind's STUPA.** 231 Queen's Quay W. See Oct. 13.
- 8:00: **Encore Symphonic Band. Tribute to Howard Cable.** Mancini, guests; John Liddle,

- director; Howard Cable, conductor. Crescent School Auditorium, 2365 Bayview Ave. 416-440-8818. \$15.
- 8:00: **Meadowvale Theatre. Steve Oliver, Jazz Guitar.** Benefit concert for Peel Regional Cancer Centre, Credit Valley Hospital Foundation. 6315 Montevideo Rd, Mississauga. 905-615-4720. \$50.
- 8:00: **Musica Vivace. Tre Donne di Ferrara.** Music by Vecchi, de Rore, de Wert, Frescobaldi, Monteverdi & others. Heliconian Hall, 35 Hazelton Ave. 416-432-3524. \$20, \$15(sr/st).
- 8:00: **Opera Moderna. Il Segreto di Susanna & La Serva Padrona.** Betty Oliphant Theatre, 404 Jarvis St. 416-516-5198. \$20.
- 8:00: **Performing Arts York Region. Bo-realis String Quartet.** Thornhill Presbyterian Church, 271 Centre, St., Thornhill. 905-881-1941. \$25, \$20(sr/st).
- 8:00: **Tafelmusik Baroque Orchestra. All Roads Lead to Rome: Sacred Music of the Eternal City.** Trinity-St.Paul's. See Oct 12.
- 8:00: **TSO. Nadja Plays Mendelssohn.** Ligeti: Melodien; Mendelssohn: Violin Concerto; Schumann: Symphony #1. Nadja Salerno-Sonnenberg, violin; Ilan Volkov, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$34-\$115.
- 8:30: **Living Arts Centre. Patricia O'Callaghan.** Cabaret style event. RBC Theatre, 4141 Living Arts Dr., Mississauga. 888-805-8888. \$25-\$39.

Saturday October 15

- 7:00: **Church of the Ascension. A Musical Offering: 50th Anniversary Thanksgiving Concert.** Works by Bach, Beethoven, Chopin, Holst, Mozart & others. Samantha Huang, Jessica Kuo, Jennifer Tong, piano; Aaron Tan, piano/organ; Michelle Lee, violin; Bernard Pears, guest conductor. With the Chancel Choir. Church of the Ascension, 33 Overland Dr. 416-445-5144. \$15, \$10(sr/st).
- 7:30: **Canadian Concert & Recital Artists. Benefit Concert for Doctors Without Borders.** Janet Catherine Dea, Gisele Kulak, Paul Bartlett, Robert de Vrij, Maria Thorburn, Amanda Bragg, Amy Gaudaur, Ines Pagliari & Jennie Crober. St. John the Baptist Norway Anglican Church, 470 Woodbine Ave. 416-691-9832. \$20, \$15.
- 7:30: **Clarkson Community Concerts. Toronto Mendelssohn Choir.** Christ Church, 1700 Mazo Cres., Mississauga. 905-855-

OPERA MODERNA

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La Serva Padrona

(The Maid Mistress)

by Pergolesi

Il Segreto di Susanna

(Susanna's Secret)

by Wolf Ferreri



Matthew Ley playing 'The Butler'



Penelope Cookson- Stage Director



Kalena Nakhmanovich- Pianist

When: Fri. Oct. 14th & Sat. Oct. 15th
 at 8:00pm

Where: Betty Oliphant Theatre
 404 Jarvis Street, Toronto

Tickets: \$20.00, Box Seats \$75.00

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An Enunciate Sponsored Event

0112. \$25, \$22(sr/st). Proceeds to The Compass food bank & support centre.

— 7:30: **University of Toronto Faculty of Music. Wind Ensemble & Symphonic Band.** Ellerby: Paris Sketches; works by Grainger & Stamp. Gillian MacKay & Darryl Eaton, conductors. MacMillan Theatre, 80 Queen's Park. 416-978-3744. \$13,\$7.

— 8:00: **Classic Jazz Society of Toronto. West End Jazz Band of Chicago.** Estonian Hall, 958 Broadview Ave. 416-777-9235. \$30.

— 8:00: **DanceWorks/Mainstage Series. Tribal Cracking Wind's STUPA.** 231 Queen's Quay W. See Oct. 13.

— 8:00: **Heritage Theatre. Pavlo.** Flamenco, Latin, classical and Mediterranean guitar. 86 Main St. N., Brampton. 905-874-2800. \$35, \$33(sr/st), \$5(eyeGO).

— 8:00: **Mississauga Symphony. Passion, Power & a Pianist.** Liszt: Piano Concerto in E flat; Franck: Symphony in d; Chabrier: España; Estacio: Frenergy. Li Wang, piano. Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. \$33.50-\$43.50.

— 8:00: **Mooredeale Concerts. Glorious Brahms.** Brahms: Quintet in f, op 34; solo piano works; Hétu: String Quartet. Denise Lupien & Francie Lupien, violins; Katalina MacDonald, viola; Kristine Bogyo, cello; Ben Smith, piano. Willowdale United Church, 349 Kenneth Ave. 416-922-3714 ext 103. \$25,

\$20(sr/st).

— 8:00: **Opera Moderna. Il Segreto di Susanna & La Serva Padrona.** Betty Oliphant Theatre. See Oct. 14.

— 8:00: **Sinfonia Toronto.** Biber: Battaglia; Mozart: Piano Concerto #14 in E flat, K449; Barber: Adagio for Strings; Dvorak: American Quartet (arr. Arman). Robert Silverman, piano; Nurhan Arman, director. Grace Church on-the-Hill, 300 Lonsdale Rd. \$40; \$32,\$21(sr/st).

— 8:00: **Tafelmusik Baroque Orchestra. All Roads Lead to Rome: Sacred Music of the Eternal City.** Trinity-St.Paul's. See Oct 12.

— 8:00: **TSO. Nadja Plays Mendelssohn.** Roy Thomson Hall. See Oct 14.

Sunday October 16

— 1:00: **Mooredeale Concerts. Music & Truffles: Flower of the Fiddlehead Fern.** A fairy tale adapted by Kristine Bogyo to Brahms' Piano Quintet. Children's concert. John Slavik, actor. Walter Hall, 80 Queens Park. 416-922-3714 ext 103. \$10.

— 1:00: **ZOOM! Family Sundays. Music with Bite.** An interactive music event for children. Daniel Bolshoy, classical guitar. Harbourfront Centre, 235 Queens Quay West. 416-973-4000. Free.

— 2:00: **Off Centre Music Salon. French Salon: Voices of the Canadian Opera Company.** Music of Berlioz, Debussy, Fauré and Rav-

el. Joni Henson, soprano; Krisztina Szabó, mezzo; Olivier Laquerre, bass baritone; Jacques Israëlievitch, violin; Inna Perkis, Boris Zarankin, pianos. Eglinton St. George's United, 35 Lytton Blvd. 416-466-1870. \$40,\$30(sr/st).

— 2:00: **Toronto Parks & Recreation Sunday Concert Series. Two for the Show.** Scarborough Civic Centre, 150 Borough Dr. 416-396-7398. Free.

— 3:00: **Hart House Music Committee. Borealis String Quartet.** The Great Hall, 7 Hart House Circle. 416-978-2452. Free.

— 3:00: **Mooredeale Concerts. Glorious Brahms.** Brahms: Quintet in f, op 34; solo piano works; Hétu: String Quartet. Denise Lupien & Francie Lupien, violins; Katalina MacDonald, viola; Kristine Bogyo, cello; Ben Smith, piano. Walter Hall, 80 Queen's Park. 416-922-3714 ext 103. \$25, \$20(sr/st).

— 3:00: **The Hannaford Street Silver Band. Sound The Trumpet.** Vizzutti: Rising Sun(première); Burge: Rocky Mountain Overture; Gordon: The Great Revival; Court: Standing on the Promises. Jens Lindemann, trumpet; Curtis Metcalf, conductor. Ray Tizzard chats with Jens at 2:15. Jane Mallett Theatre, 27 Front St. E. 416-366-7723. \$30,\$25,\$20,\$15(groups of 10 +).

— 3:30: **Tafelmusik Baroque Orchestra. All Roads Lead to Rome: Sacred Music of the Eternal City.** Trinity-St.Paul's. See Oct 12.

— 4:00: **St. James' Cathedral. Sunday Afternoon Twilight Recitals.** Michael Bloss, organ. 65 Church St. 416-364-7865 ex224. Free.

— 4:30: **Christ Church Deer Park. Jazz Vespers.** The Kelly Jefferson Trio. Kelly Jefferson, sax; Pat Collins, bass; Brian Dickinson, piano. 1570 Yonge St. 416-920-5211. Free, donations welcome.

— 7:00: **Toronto Downtown Jazz/GMP Productions. Victor Wooten in Concert.** The Opera House, 735 Queen St. E. 416-870-8000. \$26.50.

— 7:30: **Flying Cloud Folk Club. Jig.** Ian Robb, vocals; James Stephens; Ian Clark &

CONCERTS ... Toronto & nearby

Greg T. Brown, instrumentals. 292 Brunswick Ave. 416-410-3655. \$14, \$16.

— 7:30: **St. Michael & All Angels Anglican Church. Windsong in Concert.** Woodwind & piano ensemble, led by Lois Fuse. 611 St. Clair Ave W. 416-653-3593. \$10.

— 8:00: **Mississauga Music Live: It's Here!** Jay Boehmer & his Trio. Jazz, folk & country music. Jay Boehmer, drummer/composer; Tom Taylor, guitar; Roselyn Brown, woodwinds; Bruce Madole, vocals. RBC Theatre, 4141 Living Arts Dr., Mississauga. 905-306-6000. \$25.

— 8:00: **New Music Concerts. The Music of Jörg Widmann.** Clarinetist plays his own compositions with David Swan, piano; Accordes, string quartet. The Music Gallery, St George the Martyr Church, 197 John St. 416-961-9594. \$25, \$15(sr), \$5(st).

New Music Concerts and The Music Gallery present



The Music of
Jörg Widmann
Sunday, October 16

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Saturday, October 15, 2005 8PM

Join international award-winning Canadian pianist Li Wang, for an evening of expressive and energetic compositions!

Franck: Symphony in D minor
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Saturday, October 15 at 8 pm - Willowdale United
Sunday, October 16 at 3 pm - Walter Hall, U of T
at 1 pm for children - Music and Truffles - \$10
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FRENCH SALON: VOICES OF THE CANADIAN OPERA COMPANY

Sunday, October 16, 2005 at 2pm

Performers include: Soprano **Joni Henson**, mezzo-soprano **Krisztina Szabó**, bass baritone **Oliver Laquerre**, violinist **Jacques Israelievitch**, and pianists **Inna Perkis** and **Boris Zarankin**. Featuring the music of Berlioz, Ravel and Poulenc.

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Tickets: \$40 adults / \$30 seniors & students
Phone: 416-466-1870 www.offcentremusic.com

...CONCERTS Toronto & nearby


Monday October 17

— 7:30: **University of Toronto Faculty of Music. Borromeo String Quartet.** Schoenberg: Quartet #3; Golijov: Tenebrae; Schubert: Quartet in G D.887. Walter Hall, 80 Queen's Park. 416-978-3744. \$21,\$11.
— 8:00: **Heritage Theatre. Natalie MacMaster & Donnell Leahy.** Celtic fiddle music. 86 Main St. N., Brampton. 905-874-2800. \$49.75; \$47.75(sr/st).

Tuesday October 18

— 12:10: **University of Toronto Faculty of Music. Voice Performance Class: Student Performances.** Walter Hall, 80 Queen's Park. 416-978-3744. Free.
— 1:00: **St. James' Cathedral. Music at Mid-day.** Music by Eatock & Ager. Marsha Gould, soprano; Michael Bloss, organ. 65 Church St. 416-364-7865 ex224. Free.

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— 7:30: **COC. Handel: Rodelinda.** Danielle de Niese, Lawrence Zazzo, Michael Colvin, Marie-Nicole Lemieux, Daniel Taylor & other performers; Harry Bicket, conductor. 6:45: Pre-Performance Opera Chat. Hummingbird Centre for the Performing Arts, 1 Front St. East. 416-872-2262. \$40-\$175; \$18-\$88(17 & under). For complete run see music theatre listings.

Wednesday October 19

— 12:00noon: **Yorkminster Park Baptist Church. Noonday Organ Recital.** Emilja Neufeld, organ. 1585 Yonge St. 416-922-1167. Free.

— 12:10: **University of Toronto at Scarborough. UTSC Two Tenors.** Featuring Lenard Whiting & Robert Campbell. Music Studio, AA303, Arts & Admin. Bldg., 1265 Military Trail, Scarborough. 416-208-4769. Free admission, but must call to reserve.

— 7:30: **Church of the Redeemer. Jazz & the Spirit: Jazz & Genesis.** The Rev. Tim Elliott talks about Jazz and Genesis, his quartet improvises on the themes & Judy Maddren reads the Creation story. Tim Elliott, piano; Shawn Nykwist, saxophone; Scott Alexander, bass; Glenn Anderson, drums. 162 Bloor St. W. 416-922-4948. Donations will be accepted.

— 7:30: **University of Toronto Faculty of Music. Small Jazz Ensembles.** Walter Hall, 80 Queen's Park. 416-978-3744. Free.
— 9:00 & 10:15: **Mezzetta Café. Wednesday Concert Series.** Zari, Georgian Trio. Andrea Kuzmich, Shalva Makharashvili & Reid Robins, vocals. 681 St. Clair Ave W. 416-658-5687. \$10.

Thursday October 20

— 12:10: **University of Toronto Faculty of Music. Thursdays at Noon: Music & Poetry: "On each beast that moves: Two bestiaries in French song".** Poulenc/Apollinaire: Le Bestiaire (ou Cortège d'Orphée); Ravel/Renard: Histoires Naturelles. Matthew Leigh, baritone; Cameron Stowe, piano; Eric Domville, commentator. Walter Hall, 80 Queen's Park. 416-978-3744. Free.
— 12:30: **Christ Church Deer Park. Noonday Chamber Music.** Brahms: Cello Sonata in e. Nata Belkin, cello; Marianna Humetska, piano. 1570 Yonge St. 416-920-5211. Collection.

Music TORONTO



TOKYO MOZART 1
October 20 at 8 p.m.

— 8:00: **Music Toronto. Tokyo String Quartet – Mozart Chamber Music 1.** Flute Quartet in D; String Quartet in F, *King of Prussia* # 3; String Quintet in D. Carol Wincenc, flute; Steven Dann, viola. Jane Mallett Theatre, 27 Front St. E. 416-366-7723, 800-708-6754. \$39-\$43, 18-35 pay your age, \$5 (st), accompanying adult ½ price.
— 8:00: **Royal Conservatory of Music. RCM Orchestra Series: Glenn Gould School Inaugural Performance.** All-German program with Brahms' Symphony #4; excerpts from Tristan & Isolde; Strauss' Death & Transfiguration. Bernhard Gueller, guest conductor.

tor. Royal Conservatory of Music, 90 Croatia St. 416-408-2824 ex 321. \$15, \$10(st/sr).

— 8:00: **Scaramella. To Serve the Great King.** Katherine Hill, soprano; Kathleen Kajioka, violin; Alison Melville, flute; Chris Palameta, oboe; Joëlle Morton, gamba; Felix Deak, cello; Borys Medicky, harpsichord. Victoria College Chapel, 2nd floor, 91 Charles St. W. 416-760-8610. \$25, \$15(sr/st).
— 8:00: **Via Salzburg Chamber Orchestra. Strings, Strings, Strings.** Boccherini: Quartet #65 in G Op.44; Paganini: Trio in D for guitar, viola and cello; Piazzolla:

Scaramella
...something old,
something new...

Thursday, October 20, 2005, 8:00 p.m.

To Serve the Great King...

Victoria College Chapel
91 Charles St. W.

www.scaramella.ca
416-760-8610

The Toronto Consort presents

THE DA VINCI CODEX

October 21 & 22, 2005 at 8pm

We all know that Leonardo da Vinci was a famous painter, an ingenious inventor, and a profound thinker, but did you know that in his own lifetime he was just as famous as a musician? He was a virtuoso player of stringed instruments, renowned for his incredible skill in improvisation. He designed several musical instruments, and made scientific studies of acoustics and the human voice. Join us as we unlock the secret glories of the musical world of this unsurpassed genius of the early Renaissance. A musical mystery revealed!

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

**The Tim Elliott Quartet
Presents**

Jazz and the Spirit

Wednesday, October 19, 2005

7:30 pm Free!

The Church of the Redeemer

162 Bloor St. W. www.theredeemer.ca

L'Histoire du tango for violin and guitar; Vivaldi: Concerto in D for guitar and strings; Castelnuovo-Tedesco: Quintet for guitar and strings. Eliot Fisk, guitar; Mayumi Seiler, artistic director. Glenn Gould Studio, 250 Front St. West. 416-205-5555. \$50; \$45/\$25(sr/st). Please call to confirm venue.

Friday October 21

— 8:00: **Chapters Bayview Village.** *Adrian Raso*, guitar. Latin, jazz, pop & gypsy music. John Cusinato, drums; Jason Raso, bass; Lore Bortolon, guitar. 2901 Bayview Ave. 416-222-6323. Free. Cd sale proceeds to Children's Health Foundation of London.

— 8:00: **St. Clement's Anglican Church (Eglinton).** *Ruthie Foster & her Band*. Blues, folk and gospel singer in a benefit concert for the Philip Aziz Centre. 59 Briar Hill Ave. 416-363-9196. \$35.

— 8:00: **The Toronto Consort.** *The Da Vinci Codex.* The musical world of Leonardo da Vinci. David Fallis, director. Trinity-St. Paul's Centre, 427 Bloor Street W. 416-964-6337. \$18-\$40; \$14-\$34(sr/st).

— 8:00: **Theatre Unlimited.** *Little Shop of Horrors.* Music by Alan Menken, lyrics by Howard Ashman. Meadowdale Theatre, 6315 Montevideo Rd., Mississauga. 905-615-4720. \$19, \$21. For complete run see music theatre listings.

— 8:00: **TSO.** *National Arts Centre Orchestra.* Kulesha: Nocturne; Schubert: Symphony #2; Beethoven: Violin Concerto. NAC Orchestra; Pinchas Zukerman, guest conductor/violin. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$34-\$115.

— 8:00: **Via Salzburg Chamber Orchestra.** *Strings, Strings, Strings.* Glenn Gould

Studio. See October 20. Please call to confirm venue.

Saturday October 22

— 3:00: **Walmer Road Baptist Church.** *Organ & Violin Recital.* Imre Olah, organ; Jennifer Laing, violin. 188 Lowther Ave. 416-924-1121. Offering.

— 7:30: **Amadeus Choir.** *Amadeus and the Artist – A Portrait of Doris McCarthy.* Multi-media event with music by Daley (world premiere of *Salutation of the Dawn*), Glick, Healey, Togni, Wearmouth & Somers. Guests: Bach Children's Chorus; Eleanor Daley, piano;

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Melodic Voices

featuring

Vaguif Kerimov, tenor
Barbara Goldman, soprano
Christine Chan, soprano
Tatiana Kapelush, soprano
Cecilia Song, pianist

Sat., October 22, 7:30 p.m.

Christ Church Deer Park
1570 Yonge Street
(one block north of St. Clair)

Tickets: \$25.00
416-225-4091

Part of the proceeds will be donated to
The Hospital for Sick Children

Linda Beaupré & Lydia Adams, conductors.
Yorkminster Park Baptist Church, 1585 Yonge St. 416-446-1088. \$40,\$35.

— 7:30: **Diva! Diva! Diva! Sullivan & Sonheim.** Calvin Presbyterian Church, 26 Delisle Ave. 416-469-3865. \$20, \$15(sr), \$10(st), \$40(fam).

— 7:30: **Melodic Voices.** *From Opera to Broadway.* Popular arias, duets, romances & Broadway tunes. Vaguif Kerimov, tenor; Barbara Goldman, Christine Chan, Tatiana Kapelush, sopranos, Cecilia Song, piano. Part of the proceeds will be donated to Sick Children's Hospital. Christ Church Deer Park, 1570 Yonge St. 416-225-4091. \$25.

— 8:00: **Acoustic Harvest Folk Club.** *Bill Garrett & Sue Lothrop.* Raghu Lokanathan opens. Birchcliff Bluffs United Church, 33 East Rd. 416-264-2235. \$15.

— 8:00: **St. Clement's Anglican Church (Eglinton).** *Ruthie Foster & her Band.* 59 Briar Hill Ave. See Oct. 21.

— 8:00: **Studio Sixteen.** *Pratum Spirituale: The Spiritual Meadow.* Lassus: Missa Bella Amfritrit Altera; Sweelinck: Psalmen Davids 33 & 150; Desprez, Philips, Mouton & Wert. St. Paul's Basilica, 83 Power St. 416-559-2586. \$20, \$15(sr/st).

— 8:00: **The Toronto Consort.** *The Da Vinci Codex.* Trinity-St. Paul's Centre. See Oct 21.

The Tallis Choir



Peter Mahon, Director

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Saturday, October 22, 7:30 pm

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For information: www.tallischoir.com
416-536-9022



LYDIA ADAMS,
CONDUCTOR AND ARTISTIC DIRECTOR

Amadeus and the Artist: A Portrait of Doris McCarthy

Saturday, October 22, 7:30 p.m.
Yorkminster Park Baptist Church
1585 Yonge Street



Photograph by Lynne Atkinson

The Amadeus Choir and The Bach Children's Chorus, Linda Beaupré, director, perform the world premiere of *Salutation of the Dawn* by Eleanor Daley, commissioned by the Amadeus Choir, in honour of Doris McCarthy's 95th birthday. This unique multi-media event features a fascinating slide and video presentation of Doris McCarthy's passionate artworks, as well as the glorious music of Glick, Somers, Togni and Healey, all conducted by Lydia Adams.

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ductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$30-\$91.

Wednesday October 26

— 12:00noon: **Yorkminster Park Baptist Church. Noonday Organ Recital.** William Maddox, organ. 1585 Yonge St. 416-922-1167. Free.

— 2:00 & 8:00: **Toronto Symphony Orchestra. The Golden Age of Black & White.** Roy Thomson Hall. See Oct 25. Note matinée: \$25.25-\$60.

— 7:30: **Salvation Army Canadian Staff Band. The Red Coats are Coming!** With the York Mills Collegiate Band. York Mills Collegiate Institute, 490 York Mills Rd. 416-395-3340 ex20144. \$10, \$5(sr/st). Proceeds to support the school band program.

— 8:00: **Heritage Theatre. Till We Meet Again.** A new Canadian wartime music play by David Langlois. Songs of WWII era. 86 Main St. N., Brampton. 905-874-2800. \$30; \$28(sr/st).

— 9:00 & 10:15: **Mezzetta Café. Wednesday Concert Series.** Kye Marshall, cello; Dan Ionescu, guitar. 681 St. Clair Ave. W. 416-658-5687. \$7.

Thursday October 27

— 12:30: **Christ Church Deer Park. Noonday Chamber Music.** 1570 Yonge St. 416-920-5211. Collection.

Women's Musical Club of Toronto AFTERNOON CONCERT



October 27, 1.30 p.m.
VIENNA PIANO TRIO
Toronto Debut
Works by Mozart, Schumann,
and Rebecca Clarke

— 1:30: **Women's Musical Club of Toronto. Vienna Piano Trio.** Works by Mozart, Schumann & Rebecca Clarke. Walter Hall, Edward Johnson Bldg., 80 Queen's Park. 416-923-7052. \$29.

— 2:00: **Northern District Library. Piano Recital.** By advanced students of the Lawrence Pitchko studio. 40 Orchard View Blvd. 416-393-7610. Free.

— 8:00: **Canadian Abilities Festival. Rendez-Vous Café.** Entertainment includes Terry Kelly, singer/songwriter/performer. Columbus Centre, 901 Lawrence Ave. W. 416-966-1047. Free. Call re festival registration.

— 8:00: **Civic Light Opera Co. I Do! I Do!** Lyrics by Jones & Schmidt; Joe Cascone, Caroline Moro-Dalicandro. Fairview Library Theatre, 35 Fairview Mall Dr. 416-755-1717. \$17.50. For complete run see music theatre listings.

— 8:00: **Esprit Orchestra. Classics of our Time.** Schafer: Minnelieder; Freedman: Manip-

ulating Mario (world première); Dalbavie: Sinfonietta; Evangelista: Orchestre Concertant. Eleanor James, mezzo-soprano; Alex Pauk, conductor. 7:15 pre-concert talk. Jane Mallett Theatre, 27 Front St. E. 416-366-7723. \$32, \$16(sr), \$10(st).

— 8:00: **Heritage Theatre. John McDermott in concert.** 86 Main St. N., Brampton. 905-874-2800. \$49.75; \$47.75(sr/st).

— 8:00: **Markham Theatre. Till We Meet Again—The 1940's War Time Radio Show.** By David Langlois. 171 Town Centre Blvd., Markham. 905-305-7469. \$38, \$34. For complete run see music theatre listings.

— 8:00: **Music Gallery. Interludes of Love & Loss.** Songs by contemporary Canadian & American composers, including Ned Rorem, Jean Coulthard, John Adams, Harry Somers, Linda Catlin Smith & others. St. George the Martyr Church, 197 John St. 416-731-7073. Suggested donation \$15.

— 8:00: **Roy Thomson Hall. Dulce Pantes in concert.** 60 Simcoe St. 416-872-4255. \$30-\$90.

Friday October 28

— 7:30: **Brampton Folk Club. Friday Folk Night: Fiddlestep.** Sanderson Hall, St. Paul's United Church, 30 Main St. S., Brampton. 647-233-3655. \$15, \$12(sr/st).

— 8:00: **Etobicoke Philharmonic Orchestra. The World of Ballet.** Khachaturian: Masquerade Suite; Weinzwieg: The Red Ear of Corn; Tchaikovsky: Swan Lake Suite; Prokofiev: Romeo and Juliet. Tak Ng Lai, conductor. Humber Valley United Church, 76 Anglesey Blvd. 416-239-5665. \$20, \$15(sr/st), free(under 16 w/adult accompaniment).

— 8:00: **Exultate Chamber Singers. All Around the Circle.** Penderecki String Quartet, guests; John Tuttle, conductor. St. Thomas' Anglican Church, 383 Huron St. 416-971-9229. \$25, \$20(sr), \$15(st).

— 8:00: **Indigo Toronto Eaton Centre. Adrian Raso, guitar.** Latin, jazz, pop & gypsy music. John Cusinato, drums; Jason Raso, bass; Lore Bortolon, guitar. 220 Yonge St. 416-591-

3622. Free. Cd sale proceeds to Children's Health Foundation of London.

— 8:00: **Opera Jeunesse. The Impresario.** Music by Mozart. Madeline Young, stage director; Christopher Foley, music director. Oakville Centre for the Performing Arts Studio Theatre, 130 Navy St., Oakville. 888-489-7784. \$25.

— 8:00: **Roy Thomson Hall. Colm Wilkinson: Some of my Best Friends are Songs.** 60 Simcoe St. 416-872-4255. \$49.50-\$79.50.

— 10:00pm: **Music at Metropolitan. Phantoms of the Organ!** Unearthly delights co-sponsored by the Royal Canadian College of Organists' Toronto Centre. Metropolitan United Church. 56 Queen St. E. 416-363-0331. Donations accepted.

Saturday October 29

— 2:00: **University of Toronto Faculty of Music. The Music of Steve Reich: Student Performances.** Walter Hall, 80 Queen's Park. 416-978-3744. Free.

— 3:30 & 7:30: **Celebrity Symphony Orchestra. A Celebrity Celebration.** Boguslaw Kaczynski, Grazyna Brodzinska, Dariusz Stachura & Victor Dudar, vocals; Andrzej Rozbicki, conductor. Living Arts Centre, 4141 Living Arts Dr., Mississauga. 905-306-6000. \$45, \$55, \$59.

— 7:30: **Alata Harmonia Chorus. Benefit Concert.** Works by Toronto Chinese composers & a Requiem in Chinese. Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. \$20, \$25. Proceeds to the Canadian Red Cross Society.

— 7:30: **Canadian Abilities Festival. Art with an Edge.** Gala performance including Adrian Anantawan, violin & Joe Coughlin, jazz vocals. Glenn Gould Studio, 250 Front St. W. 416-205-5555. \$25, \$12.50 for people with a disability. Please call to confirm venue.

— 7:30: **Mississauga Children's Choir. 25th Anniversary Celebrations.** Thomas Bell, director. Eden United Church, 3051 Battleford Rd., Mississauga. 905-624-9704. \$10, \$8(sr/st).

— 7:30: **Toronto Symphony Orchestra. Inspired by Italy.** Music by Respighi, Dallapiccola, Vivaldi, Paganini, & Stravinsky. James Ehnes, violin; Gianandrea Noseda, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$26.50-\$68.50.

— 7:30: **University of Toronto Faculty of Music. Building Bridges.** University Women's Chorus & Master Chorale; Robert Cooper,

CONCERTS ... Toronto & nearby

Lori-Anne Dolloff, Brainerd Blyden-Taylor, conductors. Victoria College Chapel, 91 Charles St. West. 416-978-3744. \$13,\$7.

— 8:00: **Brampton Concert Band. Marching Down Main Street: Honouring the Year of the Veteran.** St. Paul's United Church, 30 Main St. S., Brampton. 905-451-0174. \$12, \$10(sr/st).

— 8:00: **Faculty of Arts, U. of T. Queer Jewish Weddings.** World première combining klezmer music, juggling & live theatre. Performances by Frank London & Lorin Sklamberg (The Klezmatics), Adrienne Cooper, Sara Felder & Marilyn Lerner. Miles Nadal Jewish Community Centre, 750 Spadina Ave. 416-978-7986. \$10.

— 8:00: **Fiddles & Frets Music Series. Raghu Lokanathan.** The Kitchen, 983 Victoria Park Ave. 416-264-2235. \$12.

— 8:00: **Massey Hall. Ornette Coleman, Saxophone** with Greg Cohen & Tony Falanga, bass; Denardo Coleman, drums. Massey Hall, 15 Shuter St. 416-872-4255. \$39.50-\$89.50.

— 8:00: **Royal Conservatory of Music Community Concert Series. Classic Cello: Jonathan Tortolano in Concert.** Works by Bach, Debussy & others. With Vanessa Maylok, piano. 90 Croatia St. 416-408-2824 ex321. \$15, \$10(sr/st), \$45(family). See ad next page.

— 8:00: **Toronto Chamber Choir. The Brilliance of Brass.** Early brass specialists in cornetti and sackbuts join the choir for Schütz, Gabrieli, Lasso and others. Spiritus Collective, guests; David Fallis, conductor. Pre-concert lecture 7:00. Christ Church Deer Park, 1570 Yonge St. 416-690-4681. \$23-\$25, \$16-\$18(sr/st).

Sunday October 30

— 1:00 & 3:00: **Living Arts Centre. Red Riding Hood & Other Rockin' Fables.** Little Red Riding Hood, Rapunzel & The Frog Prince set to a rock opera. Suitable for ages 4 to 8. RBC Theatre, 4141 Living Arts Dr., Mississauga. 888-805-8888. \$19, \$16(ch).

— 2:00: **Toronto Parks & Recreation Sunday Concert Series. Dukes of Harmony.** Scarborough Civic Centre, 150 Borough Dr. 416-396-7398. Free.

— 2:30: **Aldeburgh Connection. Die schöne Postmeisterin.** The story of the romance be-

All AROUND THE CIRCLE

Canadian folk songs from coast to coast

GUEST ARTIST:
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Friday, October 28, 2005
8:00 pm
Saint Thomas's Anglican Church
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REGULAR \$25
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tween Archduke John of Austria and the village postmaster's daughter together with music from that era. Ann Monoyios, soprano; Norine Burgess, mezzo; Benjamin Butterfield, tenor; Peter McGillivray, baritone. Walter Hall, 80 Queen's Park. 416-735-7982. \$45.
— 3:00: **Toronto Symphony Orchestra.** *Inspired by Italy.* Music by Respighi, Dallapiccola, Vivaldi, Paganini, and Stravinsky. James Ehnes, violin; Gianandrea Noseda, conductor. George Weston Recital Hall, 5040

Yonge St. 416-870-8000. \$35-\$79.75.

— 4:00: **St. James' Cathedral.** *Sunday Afternoon Twilight Recitals.* Marty Smyth, organ. 65 Church St. 416-364-7865 ex224. Free.

— 4:00: **Toronto Children's Chorus.** *Ghosts, Goblins & Things that Go Bump in the Night!* The Toronto Children's Chorus Training Choirs. Jean Ashworth Bartle, Teri Dunn, Marie-Claire Gervasoni, Diane Jamieson, conductors. Timothy Eaton Memorial Church, 230

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Laura Pudwell mezzo
Benjamin Butterfield tenor
Peter McGillivray baritone
Stephen Ralls and
Bruce Ubukata piano



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Tickets: \$45 Call (416) 735-7982

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Tickets: adult \$40 / senior \$30 / student \$25
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St. Clair Ave. W. 416-932-8666 ex 231. \$30, \$25(st/sr).

— 4:30: **Christ Church Deer Park. Jazz Vespers.** Phil Nimmons, clarinet; David Braid, piano. 1570 Yonge St. 416-920-5211. Free, donations welcome.

— 4:30: **Gospel Vespers. The Sower & the Seed.** St. John's York Mills Gospel Choir. St. John's York Mills Church, 19 Don Ridge Dr. 416-225 6611.

— 7:30: **Flying Cloud Folk Club/Stefan Read. Fiddlers 3.** Family band of fiddlers, accordion, spoons & washboard. 292 Brunswick Ave. 416-410-3655. \$12, \$14.

— 7:30: **St. Andrew's (Scarborough) Anglican Church. Windsong in Concert.** Music by Beethoven, Schubert & others. Ensemble led by Lois Fuse. 2333 Victoria Park Ave., Scarborough. 416-447-1481. \$15.

— 8:00: **Soundstreams Canada/U. of T. Faculty of Music. Cool Drummings: Steve Reich & Friends.** Reich: Drumming; Music for Pieces of Wood; You Are (Variations)(Canadian premiere). With members of Nexus. MacMillan Theatre, Edward Johnson Bldg, 80 Queen's Park. 416-366-7723. \$40, \$30(sr), \$25(st).

Tuesday November 01

— 12:10: **University of Toronto Faculty of Music. Voice Performance Class: Student Performances.** Walter Hall, 80 Queen's Park. 416-978-3744. Free.

— 1:00: **St. James' Cathedral. Music at Mid-day.** Michael Bloss, organ. 65 Church St. 416-364-7865 ex224. Free.

— 7:30: **University of Toronto Faculty of Music. Contemporary Music Ensemble.** Holiger: Toronto Exercises (world premiere, commission). Gary Kulesha, director. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

Music TORONTO



LUCILLE CHUNG

November 1 at 8 p.m.

— 8:00: **Music Toronto. Lucille Chung, piano.** Brahms: Three Intermezzi Op. 117; Franck: Prelude, Choral & Fugue; Morel: Etude de sonorité #2; Rachmaninov: Morceaux de fantaisie Op. 3; Liszt: Hungarian Rhapsody #13. Jane Mallett Theatre, 27 Front St. E. 416-366-7723, 800-708-6754. \$39-\$43, 18-35 pay your age, \$5 (st), accompanying adult 1/2 price.

Wednesday November 02

— 12:00noon: **Yorkminster Park Baptist Church. Noonday Organ Recital.** Angus Sinclair, organ. 1585 Yonge St. 416-922-1167. Free.

— 7:30: **University of Toronto Faculty of Music. Small Jazz Ensembles.** Walter Hall, 80 Queen's Park. 416-978-3744. Free.

— 8:00: **Toronto Symphony Orchestra. Pines of Rome.** Schubert/Berio: Rendering; Tchaikovsky: Capriccio Italien; Respighi: The Pines of Rome. Gianandrea Noseda: conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$34-\$115.

Thursday November 03

— 7:00: **Bata Shoe Museum. Royal Conservatory of Music: Flute & Harp.** Music by Debussy, Piazzolla & others. Ruth S. Mar, harp; Shauna Basiuk, flute. 327 Bloor St. W. 416-979-7799. Free.

— 8:00: **Markham Theatre. Foothills Brass Quintet: Bourbon Street to Broadway.** Jazz, ragtime, Dixieland, blues swing and show tunes. 171 Town Centre Blvd., Markham. 905-305-7469. \$40, \$36.

— 8:00: **Royal Conservatory of Music Community Concert Series. Genticorum.** Trio with Quebecois repertoire. 90 Croatia St. 416-408-2824 ex321. \$15, \$10(sr/st), \$45(family).

— 8:00: **Scarborough Music Theatre. Hello, Dolly!** Music and lyrics by Herman. Scarborough Village Theatre, 3600 Kingston Rd. 416-396-4049. \$21; \$18(sr/st/grps 15+). For complete run see music theatre listings.

— 8:00: **Toronto Symphony Orchestra. Pines of Rome.** Roy Thomson Hall. See Nov 2.

Friday November 04

— 7:30: **Andrew Ager. Music for Missions.** Works by Prokofiev, Bach, Ager & others. Jennifer Griffith, soprano; Julie Loveless, piano; Andrew Ager, Roger Bergs, organ. Knox Presbyterian Church, 630 Spadina Ave. 416-924-8303. Admission by donation.

— 7:30: **Elmer Iseler Singers. Tribute: Thomas Tallis.** Tallis: Spem in Alium; Missa: Puer Natus est Nobis; Lamentations of Jeremiah; Gaude Gloriosa; Byrd: Ye Sacred Muses; Mozetich: Motet on Themes by Thomas Tallis. Guests: Studio Musique Ancienne de Montréal; Lydia Adams & Christopher Jackson, conductors. Metropolitan United Church, 56 Queen St. East. 416-217-0537. \$35, \$30.

— 7:30: **University of Toronto Faculty of Music. Faculty Artist Series: Erika Raum, violin; Lydia Wong, piano.** Music by Mozart, Penderecki & Bartok. Walter Hall, 80 Queen's Park. 416-978-3744. \$21, \$11.

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Andrew Burashko
piano
Phil Dwyer
saxophone
Rob Pilch
guitar
Steven Sitariski
violin
Melissa Stylianou
voice
Tom Wiebe
cello

— 8:00: **Amici Chamber Ensemble.** Mozart:
Sonata in a; Brahms: Sonata in E flat, Op.
120, #2; Chan: Soulmate; Czerny: Grande
Serenade Concertante, Op. 126. Leslie Kinton,
piano; Gabriel Radford, horn; Joaquin Valdepe-
nas, clarinet; David Hetherington, cello. Glenn
Gould Studio, 250 Front St. W. 416-368-
8743. \$40, \$35(sr), \$10(st). Please call to
confirm venue.

— 8:00: **Art of Time Ensemble.** *American
Song.* Vocal & instrumental works by artists
from the American songbook, arranged by
Canadian musicians. Music by Levant, Porter,
Ives, Waits, Bernstein & others. Harbourfront
Centre Theatre, 231 Queen's Quay West.
416-973-4000. Please call for ticket prices.

— 8:00: **Baroque Music Beside the
Grange.** *Transverse Pleasures.* Music by Tele-
mann, Daube, Kimberger & Meusel. Alison
Melville, traverso; Joelle Morton, viola da
gamba; Lucas Harris & Daniel Swenberg, ba-
roque lutes & theorbos. St. George the Martyr
Church, 197 John St. 416-588-4301. \$22,
\$15(sr/st).

— 8:00: **Markham Theatre.** *The Celtic Ten-
ors in concert.* 171 Town Centre Blvd.,
Markham. 905-305-7469. \$53, \$49.

— 8:00: **Royal Conservatory of Music
Great Artist Series.** *Harpistry.* Works by
Scarlatti, Salzedo & Debussy. Judy Loman,
harp; Nora Shulman, flute; Teng Li, viola. RCM
Concert Hall, 90 Croatia St. 416-408-2824
ex321. \$15, \$10(sr/st).

— 8:00: **Toronto Mendelssohn Choir.** *Car-
mina Burana.* Orff; Schnittke: Requiem. Sharla
Nafzigier, soprano; Darryl Edwards, tenor;
Noel Edison, conductor. Yorkminster Park
Church, 1585 Yonge St. 416-598-0422. \$35-
\$65; \$32-\$59(sr/st).

Saturday November 05

— 1:30 & 3:30: **TSO.** *How the Gimquat
Found Her Song.* A musical journey through
the history of western music. Platypus Thea-
tre. Recommended for ages 5+. Roy Thomson
Hall, 60 Simcoe St. 416-593-4828. \$16,
\$25.50.

— 3:00: **Toronto Children's Chorus/Peter-
borough Children's Chorus.** *Songs of Hope
& Inspiration.* Jean Ashworth-Bartle, Maureen
Harris-Lowe & Stephen Hatfield, conductors.
Metropolitan United Church, 56 Queen St. E.,
416-932-8666 ex231. \$35, \$28(sr/st).

— 7:00: **Chapters Square One.** *Adrian Raso,*
guitar. Latin, jazz, pop & gypsy music. John
Cusinato, drums; Jason Raso, bass; Lore Bor-
tolon, guitar. 189 Rathburn Rd. W., Mississau-
ga. 905-281-8342. Free. Cd sale proceeds to
Children's Health Foundation of London.

— 7:30: **The Mod Club.** *East Village Opera
Company.* Cd release concert. Peter Kiesewal-
ter & Tyley Ross. 722 College St. W. 416-
870-8000. \$17.50 in advance.

— 7:30: **Deer Park Concerts.** *Saturday Night
Organ Recital Series.* Thomas Trotter, organ.
129 St. Clair Ave. W. 416-481-2979. \$20,
\$15(st).

— 7:30: **Metropolitan Silver Band/
Cantabile Chorale of York Region.** *Grand
Piano Fundraiser Concert.* Fran Harvey &
Robert Richardson, conductors. Oriole York
Mills United Church, 2609 Bayview Ave. 905-
731-8318. Call for ticket prices.

— 7:30: **Opera Atelier.** *Armide.* By Jean Bap-
tiste Lully. With Tafelmusik Baroque Orches-
tra & Chamber Choir; Artists of the Atelier
Ballet; Marshall Pynkoski, director; Jeannette
Zingg, choreographer; Andrew Parrott, con-
ductor. The Elgin Theatre, 189 Yonge St. 416-
872-5555. \$30-\$107, \$20(st), call re grp
rates. For complete run see music theatre
listings.

— 8:00: **Art of Time Ensemble.** *American
Song.* Harbourfront Centre Theatre, 231
Queen's Quay West. See Nov. 4.

— 8:00: **Cathedral Bluffs Symphony Or-
chestra.** *Spanish Fantasy.* Beethoven: Sym-
phony #7; Verdi: Overture to La Forza del Des-
tino; Rodrigo: Concierto de Aranjuez. Aaron
Brock, guitar; Robert Raines, conductor.
Stephen Leacock Collegiate Institute, 2450
Birchmount Rd. 416-879-5566. \$20, \$15(sr/
st).

Cathedral Bluffs Symphony Orchestra

Robert Raines
Principal Conductor

AARON BROCK

playing Rodrigo's
Concierto de Aranjuez

Also on the program:
Verdi's Overture to
La Forza del Destino and
Beethoven's Symphony No.7

For details, see listings
for November 5

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— 8:00: **Ritmo Flamenco Dance & Music Ensemble.** *Noche Flamenca.* Flamenco music and dance. Roger Scannura, guitar & his trio; Valeria Scannura, dance/choreography with her dance company. Al Green Theatre, Miles Nadal Jewish Community Centre, 750 Spadina Ave. 416-870-8000. \$25, \$30.

Sunday November 06

— 2:00: **Off Centre Music Salon.** *Schubert: Of Marriage and Fish!* Anne Grimm, soprano; Benjamin Butterfield, tenor; Jacques Israëlievitch, violin; Winona Zelanka, cello; Teng Li, violist & other performers. Glenn Gould Studio, 250 Front St. W. 416-466-1870. \$40, \$30(sr/st). Please call to confirm venue.

— 2:00: **Toronto Operetta Theatre.** *A Savoyard Madness.* Elizabeth Beeler; Peter McCutcheon; Robert Longo; Derek Bate. Jane Mallett Theatre, 27 Front St. E. 416-366-7723. \$30.

— 2:00: **Toronto Parks & Recreation Sunday Concert Series.** *Remembrance Day Service.* Scarborough Civic Centre, 150 Borough Dr. 416-396-7398. Free.

— 2:30: **Yorkminster Citadel of the Salvation Army.** *The Allen Sisters.* In concert with the Yorkminster Band, Choir & children's musical groups. Yorkminster Citadel, 1 Lord Seaton Rd. 416-222-9110. Freewill offering.

— 3:00: **Orpheus Choir.** *Living Peace.* Jenkins: The Armed Man: A Mass for Peace; Hatzis: Sepulcher of Life (Toronto premiere). With guests Chorus Niagara;

Frederique Vezina, soprano; Maryem Tollar, Arabic vocal artist; full orchestra. Robert Cooper, director. Metropolitan United Church, 56 Queen St. E. 416-530-4428. \$30, \$25(sr), \$10(st).

— 3:30: **St. James' Cathedral.** *Sunday Afternoon Twilight Recitals: A Remembrance Concert.* The Talisker Players. 65 Church St. 416-364-7865 ex224. Free.

— 4:30: **St. Anne's Anglican Church.** *Choral Evensong.* Music by Holman and Weelkes. Choir of St. Anne's; P. John H. Stephenson, director of music. 270 Gladstone Ave. 416-767-7290. Freewill offering.

— 4:30: **St. Clement's Anglican Church (Eglinton).** *Commemoration of All Souls.* Vi-erne: Messe Solennelle. 59 Briar Hill Ave. 416-483-6664. Free.

Monday November 07

— 12:00noon: **Roy Thomson Hall.** *Free Noon Hour Choir & Organ Concert Series.* Ottawa Bach Choir. Matthew Larkin, organ; Lisette Canton, conductor. 60 Simcoe St. 416-593-4822. Free.

**CONCERTS ...
Further afield
See next page**

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LISTINGS

Concerts: Further afield

**Plans change!
Always call ahead
to confirm details
with presenters.**

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**Announcements/Lectures
Seminars/Etcetera**
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In this issue:

Barrie, Brantford, Burlington, Drayton,
Elora, Guelph, Halton Hills, Hamilton,
Kewick, Kitchener, Lindsay, London,
Milton, Newmarket, Niagara-on-the-
Lake, Paris, Parry Sound, Port Hope,
St. Catharines, St. Jacob's, Sharon,
Sonya & Waterloo.

Saturday October 01

— 12:00noon: **Brantford Folk Club. October-folk.** A one day indoor folk music festival with concerts from noon til 5pm and from 6:30 til midnight. Performers include David Francey, Haines & Leighton, Jez Lowe & the Bad Pennies, Lynn Miles, Madviolet, Montana Skies, The Polyesters & others. Best Western, Brant Park Inn, 19 Holiday Drive, Brantford. 519-759-7676. \$28.

Sunday October 02

— 11:00am: **Shaw Festival. Sunday Coffee Concert.** Members of the string quartet-in-residence & guests. Lobby, Festival Theatre,

— 12:00noon: **Colours of Music. Three Young Tenors.** Michael Clufo, Salvatore Gambino & Darrell Hicks, tenors. Burton Ave. United Church, 37 Burton Ave. Barrie. 705-726-1134. Passport \$55, \$25; \$15(without passport).
— 2:00 & 8:00: **Drayton Festival Theatre. The Last Resort.** A musical whodunit. Music & lyrics by Leslie Arden; Marc Richard, director/choreographer. 33 Wellington St. S., Drayton. 519-638-5555. \$34, \$20(18 & under), \$27(grps 20+).

— 2:30: **Colours of Music. New Trio Debut: Trio Mosaïque.** Liszt, Beethoven, Schumann. Richard Raymond, piano; Rivka Golani, viola; James Campbell, clarinet. Central United Church, 54 Ross St. Barrie. 705-726-1134. Passport(see Oct 1 12:00 noon for price); \$25(without passport).
— 6:00: **Canadian Orpheus Male Choir. A Taste of Italy.** Fundraiser mini concert and spaghetti dinner in support of British tour. St. John's Anglican Church, 2464 Dundas St., Burlington. 905-529-2561. \$15.

— 7:00: **Stephen Leacock Theatre. The Stephen Leacock Theatre Gala Event.** Show and reception. 130 Gwendolyn Blvd, Keswick. 905-476-0193. \$15.
— 8:00: **Capitol Theatre. An Evening at the Apollo.** The music of Motown. Capitol Theatre, 20 Queen St., Port Hope. 905-885-1071. \$31.

— 8:00: **Colours of Music. Toronto Welsh Male Voice Choir.** Hymns, musicals, Welsh songs. Lenard Whiting, tenor; David Low, conductor. First Christian Reformed Church, 33 Shirley Ave. Barrie. 705-726-1134. \$15 with passport(see Oct 1 12:00 noon for price); \$35(without passport).

— 8:00: **Milton Concert Presentations. An Evening at the Pops.** Light classics and pop favourites. Kitchener-Waterloo Symphony; Daniel Warren, conductor. St. Paul's United Church, 123 Main St. E., Milton. 905-878-4732. \$30, \$25(sr/st).

— 8:00: **Sanderson Centre. Line 1.** A mix of music, dance and circus. Debra Brown, director. Sanderson Centre for the Performing Arts, 88 Dalhousie St., Brantford. 519-758-8090, 800-265-0710. \$36.

Sunday October 02

— 11:00am: **Shaw Festival. Sunday Coffee Concert.** Members of the string quartet-in-residence & guests. Lobby, Festival Theatre,

10 Queen's Parade, Niagara-on-the-Lake. 800-511-7429. Free.
— 2:30: **Colours of Music. A Norwegian Kitchen Party.** Robert Kortgaard, Peter Tiefenbach, piano; Monica Whicher, soprano; Erika Raum, violin. Central United Church, 54 Ross St. Barrie. 705-726-1134. Passport(see Oct 1 for price); \$25(without passport).
— 3:00: **Sharon Temple. Harvest Festival.** St. John's York Mills Handbell Choir, with over 50 handbells. Sharon Temple, 18974 Leslie St., Sharon. 905-478-2389. Free.
— 7:00: **Amis du Jazz. George Grossman Trio.** Cheong Liu, bass; Drew Jurecka, violin. The Church at Sonya, 13 km north of Port Perry. 705-357-2468. \$15.
— 7:00: **Sanderson Centre. Ray Lyell in Concert.** 88 Dalhousie St., Brantford. 519-758-8090. \$17.50.
— 8:00: **Kitchener-Waterloo Chamber Music Society.** Gryphon Trio plays trios by Mozart and Rebecca Clarke. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. \$25, \$20(sr); \$15(st).

Monday October 03

— 8:00: **Kitchener-Waterloo Chamber Music Society.** Gryphon Trio plays trios by Mozart and Frank Bridge. KWCMS Music Room, 57 Young St. W., Waterloo. 519-886-1673. \$25, \$20(sr); \$15(st).

Wednesday October 05

— 12:15: **Centenary Mid-Day Concerts. Shawn Grenke, organ.** Centenary United Church, 24 Main St. W., Hamilton. 905-522-6843. Free.
— 12:30: **Conrad Grebel University College.** Hector Vasquez, cello; Todd Yaniv, piano. Conrad Grebel Chapel, 140 Westmount Rd. N., Waterloo. 519-885-0220 ex 226. Free.
— 2:00 & 7:00: **Drayton Entertainment. Beauty & the Beast.** Music by Alan Menken, lyrics by Howard Ashman & Tim Rice, directed by Alex Mustakas. St. Jacob's Country Playhouse, 40 Benjamin Road East, St. Jacob's. 888-449-4463. \$34, \$20(under 18), call for group rates. For complete run see music theatre listings.

— 2:00: **Sanderson Centre. Stardust Follies.** Broadway-style song-dance and comedy review with numbers from the '20s to the present. John Dimon, director. Sanderson Centre for the Performing Arts, 88 Dalhousie St., Brantford. 519-758-8090, 800-265-0710. \$32.50 For complete run see music theatre listings.

— 8:00: **Kitchener Waterloo Symphony. The Grand Tour 1763-1766 Part 1: Germany & the Netherlands.** Music by Gluck, Jomelli, Stamitz & Mozart. Stephen Sitarski, violin; David Rose, viola; Charles Olivieri-Munroe, guest conductor. First United Church, 16 William St. W., Waterloo. 800-265-8977. \$12-\$26.

Thursday October 06

— 11:00am: **McMaster University/City of Hamilton/American Liszt Society. Great Romantic Festival: Piano Recital by Jane Solose.** Schubert: Ungarische Melodien (arr. Liszt) Andante; Marcia; Allegretto; Liszt: Hungarian Rhapsody #13 in a; Liszt-Paganini: Study #6 in a. Convocation Hall, University Hall, 2nd floor, McMaster University, Hamilton. 905-525-9140 ext 23674. \$25.
— 2:00: **McMaster University/City of Hamilton/American Liszt Society. Great Romantic Festival: Organ Recital by Ian Sadler.** Including Liszt: Weinen, klagen, sorgen, zagen. Christ's Church Cathedral, 252 James St. N., Hamilton. 905-525-9140 ex23674. \$25.
— 3:00: **McMaster University/City of Hamilton/American Liszt Society. Great Romantic Festival: Lieder Recital.** Clara Schumann: Sechs Lieder aus "Jucunde" von Hermann Rollett, op 23; Robert Schumann: Die Lotusblume; Frühlingsnacht; Du bist wie eine Blume; Mondnacht; Schneeglockchen; Aufträge; Widmung. Janet Obermeyer, soprano; Leslie De'Ath, piano. Christ's Church Cathedral, 252 James St. N., Hamilton. 905-525-9140 ex 23674. \$25.
— 8:00: **McMaster University/City of Hamilton/American Liszt Society. Great Romantic Festival: Hamilton Philharmonic Orchestra.** Nielsen: Helios Overture op 17; Grieg: Piano Concerto in a, op 16; Sibelius: Symphony #5 in E flat, op 82. Valerie Tryon, piano; Michael Reason, conductor. Great Hall, Hamilton Place, 1 Summers Lane, Hamilton. 905-525-9140 ex23674. \$30 with Festival pass; \$32-\$62, \$26-57(sr), \$10(st), \$5(up to end of high school).

Friday October 07

— 11:00am: **McMaster University/City of Hamilton/American Liszt Society. Great Romantic Festival: Piano Duo Recital.** Saint-Saens: Variations on a Theme of Beethoven op 35; Rachmaninov: Suite #1, op 5 (*Fantaisie-Tableaux*). Elizabeth & Eugene Pridonoff, piano. Convocation Hall, University Hall, 2nd floor, McMaster University, Hamilton. 905-525-9140 ex23674. \$25.
— 3:00: **McMaster University/City of Hamilton/American Liszt Society. Great Romantic Festival: Piano Recital by Elena Koshchelevskaya.** Brahms: Sechs Klaviersstücke op 118; Liszt: Spanish Rhapsody. Centenary United Church, 24 Main St. W., Hamilton. 905-525-9140 ex23674. \$25.
— 7:30: **Perimeter Institute. Ursula Opens in Concert.** Music for piano by Debussy, Ives, Janacek, Ravel & Prokofiev. Mike Lazaridis



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Saturday, Nov. 5th-8pm

St. Andrew's Presbyterian Church, Burlington

Sunday Nov. 6th-3pm

First United Church, Cornwall

Theatre of Ideas, 31 Caroline St. N., **Waterloo**. 519-883-4480. \$36, \$20(st).
 — 8:00: **McMaster University/City of Hamilton/American Liszt Society**. *Great Romantic Festival: Piano Recital by Di Wu*. Bach: Toccata in f sharp; Liszt: Funérailles (October 1849); Ravel: Gaspard de la Nuit (Ondine; Le Gibet; Scarbo); Scriabin: Sonata #7 (*White Mass*) op 64; Brahms: Studies on a theme of Paganini op 35 (Books I & II). Di Wu, piano. Convocation Hall, University Hall, 2nd Floor, McMaster University, **Hamilton**. 905-525-9140 ex23674. \$25.

Saturday October 08

— 10:00am: **McMaster University/City of Hamilton/American Liszt Society**. *Great Romantic Festival: Duo Recital*. Grieg: Sonata in a op 36; Strauss: Sonata in F op 6. Coenraad Bloemendal, cello; Valerie Tryon, piano. Centenary United Church, 24 Main St. W., **Hamilton**. 905-525-9140 ex23674. \$25.
 — 2:30: **McMaster University/City of Hamilton/American Liszt Society**. *Great Romantic Festival: Piano Gala: Tales from Old Vienna*. Performers include Louis Nagel, Steven Spooner, Matthew Cameron, Elena Koshchevskaya, Alexandre Dossin, Nadejda Vlaeva, Kevin Sharpe and Di Wu; Alex Baran, host. Centenary United Church, 24 Main St. W., **Hamilton**. 905-525-9140 ex23674. \$25.

Sunday October 09

— 7:00: **Amis du Jazz**. John Capon, trombone; Jess Capon, drums; Dave Field, bass; Reg Schwager, guitar. The Church at **Sonya**, 13 km north of Port Perry. 705-357-2468. \$15.

Wednesday October 12

— 12:15: **Centenary Mid-Day Concerts**. *Glen Nowell, tenor*. Centenary United Church, 24 Main St. W., **Hamilton**. 905-522-6843. Free.
 — 12:30: **Conrad Grebel University College**. Robert McLaren, tenor; Mel Braun, baritone; Laura Loewen, piano. Conrad Grebel Chapel, 140 Westmount Rd. N., **Waterloo**. 519-885-0220 ex 226. Free.
 — 8:00: **Kitchener Waterloo Symphony**. *Canadian Chamber Ensemble Series: Glorious Winds*. First United Church, 16 William St. W., **Waterloo**. 800-265-8977. \$12-\$26.

Thursday October 13

— 8:00: **Kitchener Waterloo Symphony**. *Bending the Bows*. With Frank Leahy, fiddle & Eduard Minevich, violin; Victor Sawa, conductor. River Run Centre, 35 Woolwich St., **Guelph**. 519-763-3000. \$37-\$41.
 — 8:00: **Sanderson Centre**. *A Day in His Life*. Commemorating 25th anniversary of John Lennon's death. Tim Piper, vocalist; Working Class Hero band. Sanderson Centre for the Performing Arts, 88 Dalhousie St., **Brantford**. 519-758-8090, 800-265-0710. \$38.

Friday October 14

— 7:00: **Chapters Kitchener**. *Adrian Raso, guitar*. Latin, jazz, pop & gypsy music. John Cusinato, drums; Jason Raso, bass; Lore Bortolon, guitar. 135 Gateway Park Dr., **Kitchener**. 519-650-2553. Free. Cd sale proceeds to Children's Health Foundation of London.
 — 8:00: **Kitchener Waterloo Symphony**. *Bending the Bows*. With Frank Leahy, fiddle &

Eduard Minevich, violin; Victor Sawa, conductor. The Centre in the Square, 101 Queen St. N., **Kitchener**. 800-265-8977. \$15-\$50.
 — 8:00: **Nota Bene Period Orchestra**. *Handel in Italy*. Music by Handel, Corelli, Scarlatti & Caldara. Cynthia Hiebert, harpsichord; Renee Ellis, soprano; Linda Melsted, music director. Parkminster United Church, 275 Erb St. E., **Waterloo**. 519-884-8753. \$25, \$22(sr).

Saturday October 15

— 7:00: **Chapters Kitchener**. *Adrian Raso, guitar*. 135 Gateway Park Dr., **Kitchener**. See Oct. 14.
 — 7:30: **Perimeter Institute**. *Penderecki String Quartet*. With Kimberly Barber, mezzo-soprano. Mike Lazaridis Theatre of Ideas, 31 Caroline St. N., **Waterloo**. 519-883-4480. \$36, \$20(st).
 — 8:00: **Barrie Concerts**. *The Hannaford Street Silver Band*. Jens Lindemann, trumpet; Curtis Metcalf, conductor. Fisher Auditorium, 125 Dunlop St. W., **Barrie**. 705-728-1630, 705-726-1181. Call for series ticket prices.
 — 8:00: **Kitchener Waterloo Symphony**. *Bending the Bows*. The Centre in the Square, 101 Queen St. N., **Kitchener**. See October 14.
 — 8:00: **Nota Bene Period Orchestra**. *Handel in Italy*. Music by Handel, Corelli, Scarlatti & Caldara. Cynthia Hiebert, harpsichord; Renee Ellis, soprano; Linda Melsted, music director. Guelph Youth Music Centre, 75 Cardigan St., **Guelph**. 519-884-8753. \$25, \$22(sr).
 — 8:00: **Opera Ontario**. *Roméo et Juliette*. By Charles Gounod. With Laura Whalen, John Bellemer, Alexander Dobson; Kelly Robinson, director. Great Hall, **Hamilton Place**, 1 Summers Lane, 905-526-6556, 800-575-1381. \$27-\$90, \$24-\$45(sr). For complete run see music theatre listings.

Sunday October 16

— 2:30: **Kitchener Waterloo Symphony**. *Rogues Gallery*. Charles Olivieri-Munroe, conductor. The Centre in the Square, 101 Queen

CONCERTS ... Further afield

St. N., **Kitchener**. 800-265-8977. \$13-\$37.
 — 3:30: **Fanshawe Chorus London**. *The Great Immigration*. With the Gerald Fagan Singers, the Concert Players' Brass & Organ & guests. St. Peter's Basilica, 196 Dufferin Ave., **London**. 866-244-0762. \$25, \$20(sr), \$15(st).
 — 7:00: **Amis du Jazz**. Lynn McDonald, vocals; Dave Restivo, piano; Jordan O'Connor, bass; Nick Fraser, drums. The Church at **Sonya**, 13 km north of Port Perry. 705-357-2468. \$15.

Wednesday October 19

— 12:15: **Centenary Mid-Day Concerts**. *Paul Grimwood, organ*. Centenary United Church, 24 Main St. W., **Hamilton**. 905-522-6843. Free.
 — 8:00: **Capitol Theatre**. *John McDermott in Concert*. Capitol Theatre, 20 Queen St., **Port Hope**. 905-885-1071. \$41.

Thursday October 20

— 8:00: **Lindsay Concert Foundation**. *Hannaford Street Silver Band*. Academy Theatre, 2 Lindsay St., **Lindsay**. 705-878-5625. Call for ticket prices.

Friday October 21


— 8:00: **Milton Concert Presentations**. *Viva Vivaldi*. A variety of works by Vivaldi. Kerry Stratton, conductor. St. Paul's United Church, 123 Main St. E., **Milton**. 905-878-4732. \$30, \$25(sr/st).

Saturday October 22

— 7:30: **Canadian Orpheus Male Choir**. Margaret Bardos, mezzo-soprano. **Paris** Presbyterian Church, 164 Grand River St. N. 519-442-2842. \$10, \$8(sr/st).
 — 8:00: **Georgetown Bach Chorale**. *Concert for Cello & Piano*. Beethoven: Sonata,

CENTENARY concert SERIES 2005 - 2006

Fall Tonic Cabaret, Dinner & Silent Auction
 SATURDAY, NOVEMBER 12TH, 6:30 PM
 A joint fundraiser with The AIDS Network.

We Will Remember Them 
 FRIDAY, DECEMBER 2ND, 8:00 PM
 In partnership with The AIDS Network. Experience one of the most moving Choral works, "The Fauré Requiem", as we remember those who have been affected by HIV/AIDS. With **Massed Choir and Orchestra**.

Absolutely Opera
 SATURDAY, FEBRUARY 18TH, 8:00 PM
 An evening with Soprano **Pippa Lock** and Mezzo-Soprano **Margaret Bardos**. Share an evening of great operatic arias and duets.

Organ Dances with Organ and Orchestra
 SUNDAY, APRIL 30TH, 3:00 PM
 Featuring Chilcott's Organ Dances for Strings, Percussion and Organ. Organ Concerto by Denis Bedard. Eleanor Daley's Trinitas for Organ. **Shawn Grenke, Organist • Norman Reintamm, Conductor**

Musical Explosion
 SATURDAY, JUNE 17TH, 8:00 PM
 Highlights from Broadway Musicals from past to present. Come enjoy an evening of musical delight with Soprano **Pippa Lock** and Mezzo-Soprano **Margaret Bardos**. With Guest Instrumentalists.



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MARGARET BARDOS



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...CONCERTS Further afield

op69 in A; Einaudi: Two Sunsets; Rachmaninoff: Sonata, op19 in g. Mary-Katherine Finch, cello; Ronald Greidanus, piano. Halton Hills Library & Cultural Centre Gallery, 9 Church St., Halton Hills. 905-877-8321. \$20.

— 8:00: **Elora Festival Singers.** *Mozart's Letters.* Mozart: Vesperae solennes de confessor (excerpts); Requiem; Missa Brevis in B flat; Ave Verum corpus; Mozart's letters (excerpts). Matthew Edison, narrator; Noel Edison, conductor. St. John's Church, Henderson & Smith St. Elora. 519-846-0331, 800-265-8977. \$30, \$27.

— 8:00: **Festival of the Sound/Charles W. Stockey Centre for the Performing Arts.** *The Classical Series.* Guy Faw, trumpet/piano vocals; Stephanie Mara, piano. Works include duets, Noel Coward songs & trumpet solos. 1 Bay St., **Parry Sound.** 705-746-2410. \$24, \$21(sr/st).

— 8:00: **Friends of Music.** *Coro Nacional de Cuba.* Music by Monteverdi, Mendelssohn, Rutter & Rautavaara; also folk, Latin & salsa. **Port Hope United Church,** 34 South St. 800-434-5092. \$30, \$15(st).

— 9:30pm: **Carden Street Café.** *Camp Mountain.* Old-time bluegrass stringband. James Leva, fiddler/vocals; Al Tharpe, banjo; Danny Knicely, guitar; Mattie Olwell, dance. 40 Carden St., **Guelph.** 519-837-2830. \$7 cover. Reservations strongly recommended.

Sunday October 23

— 2:30: **Niagara Symphony.** *Russian Ark.* Mussorgsky: The Fair at Sorochinsk; Gopak; Rachmaninoff: Concerto for Piano # 2 in c, op 18; Eckhardt-Gramatté: Molto Sostenuto; Shostakovich: Symphony # 9 in E flat, op 70. Valerie Tryon, piano; Daniel Swift, music director. 1:45 pre-concert talk. Sean O'Sullivan Theatre, 500 Glenridge Ave., **St. Catharines.** 905-688-5550 ex 3257. \$25-\$37, \$10(st).

— 7:00: **Amis du Jazz.** Duncan Hopkins, bass; Adrien Frangia, piano; Ernie Toller, sax; Anthony Michelli, drums. The Church at **Sonya,** 13 km north of Port Perry. 705-357-2468. \$15.

Monday October 24

— 2:00 & 8:00: **Sanderson Centre.** *John McDermott.* Sanderson Centre for the Performing Arts, 88 Dalhousie St., **Brantford.** 519-758-8090, 800-265-0710. \$36.50.

Wednesday October 26

— 12:15: **Centenary Mid-Day Concerts.** *Alena Kratka, organ.* Centenary United Church, 24 Main St. W., **Hamilton.** 905-522-6843. Free.

Friday October 28

— 8:00: **Kitchener Waterloo Symphony.** *Canadian Chamber Ensemble Series: Glorious Winds.* Guelph Youth Music Centre, 75 Cardigan St., **Guelph.** 519-763-3000. \$12-\$26.

— 8:00: **Opera Ontario.** *Romeo et Juliette.* By Charles Gounod. Centre in the Square, 101 Queen St., **Kitchener.** 800-265-8977. \$25-\$85, call re sr/st discounts.

Saturday October 29

— 7:30: **Oriana Singers/The Concert Band of Cobourg.** *High Spirits.* **Port Hope United Church,** 34 South St. 905-372-2210. \$18, \$16(sr).

— 8:00: **Niagara Symphony.** *Don Messer's Violin.* Frank Leahy, violin. Pre-concert talk 45 min. prior. Sean O'Sullivan Theatre, 500 Glenridge Ave., **St. Catharines.** 905-688-5550 ex 3257. \$25-\$37, \$10(st).

Sunday October 30

— 2:00: **Heffner Jazz & Juice.** *Martha Brooks in concert.* The Registry Theatre, 122 Frederick St., **Kitchener.** 519-578-1570. \$20, \$15(sr/st), \$5(eyegol).

— 2:00: **Opera Ontario.** *Romeo et Juliette.* Centre in the Square, **Kitchener.** See Oct 28.

— 2:30: **Niagara Symphony.** *Don Messer's Violin.* Sean O'Sullivan Theatre, 500 Glenridge Ave., **St. Catharines.** See Oct 29.

— 7:00: **Amis du Jazz.** Richard Whiteman, piano; Brandi Disterheft, bass; Sly Juhas, drums. The Church at **Sonya,** 13 km north of Port Perry. 705-357-2468. \$15.

— 8:00: **Georgian Music.** *Classical plus American Composers.* Gershwin, Bolcom, Ives' cowboy songs, Porter, Berlin & Strayhorn. Anita Krause, mezzo soprano; Andrew Burashko, piano; Melissa Stylianou, jazz vocalist; guitar & bass backup. Collier Street United Church, 112 Collier St. **Barrie.** 705-728-1630, 705-726-1181. Call for series ticket prices.

Wednesday November 02

— 12:15: **Centenary Mid-Day Concerts.** *Shawn Grenke, organ.* Centenary United Church, 24 Main St. W., **Hamilton.** 905-522-6843. Free.

— 12:30: **Conrad Grebel University College.** *Sounds of Vietnam.* Khac Chi & friends. Conrad Grebel Chapel, 140 Westmount Rd. N., **Waterloo.** 519-885-0220 ex 226. Free.

Thursday November 03

— 8:00: **Drury Lane Theatrical Productions.** *Man of La Mancha.* Donna Dunn-Albert, music director. 2269 New St., **Burlington.** 905-637-3979. \$23; call for special rates. For complete run see music theatre listings.

Friday November 04

— 7:00: **Chapters St. Catharines.** *Adrian Raso, guitar.* Latin, jazz, pop & gypsy music. John Cusinato, drums; Jason Raso, bass; Lore Bortolon, guitar. New Fairview Mall, 285 Geneva St., **St. Catharines.** 905-934-3494. Free. Cd sale proceeds to Children's Health Foundation of London.

— 8:00: **Kitchener Waterloo Symphony.** *War & Peace.* Grieg: Piano Concerto in A; Mozart: Symphony # 35, *Haffner*; Stravinsky: Symphony in 3 movements, *War Symphony.* Katherine Chi, piano; Edwin Outwater, conductor. The Centre in the Square, 101 Queen St. N., **Kitchener.** 800-265-8977. \$15-\$50.

Saturday November 05

— 9:15am, 10:15am, 11:15am: **Kitchener Waterloo Symphony.** *Kinderconcert Series.* The Lobby, The Centre in the Square, 101 Queen St. N., **Kitchener.** 800-265-8977. \$11-\$13.

— 2:00: **Memories of the Islanders and the CBC Jubilee Salutes the War Era Music.** Messer-style fiddling, war songs, dance tributes and step dancing. Heritage Allstar Band; Marg & Charlie, vocals; Buchta Dancers. **Newmarket Theatre,** 505 Pickering Cres. 905-953-5122. \$28.50-\$32.00.

— 7:30: **Fanshawe Chorus London.** *Voices Across the Border.* Brahms: Requiem. With guests Rochester Oratorio Society; Leslie

Fagan, soprano. Centennial Hall, 550 Wellington St., **London.** 519-672-1967. \$25, \$20(sr), \$15(st).

— 8:00: **Canadian Orpheus Male Choir.** *Remembrance Day Concert.* With guests Temple Choral Society of Oakville. Port Nelson United Church, 3132 South Dr., **Burlington.** 905-333-4522. \$15.

— 8:00: **Friends of Music.** *True North Brass.* All brass quintet. **Port Hope United Church,** 34 South St. 800-434-5092. \$30, \$15.

— 8:00: **Hamilton Philharmonic Orchestra.** *Carnival in Rio.* Samba, Bossa Novas, Tangos, Merengues & more. Paul Stevenson, trumpet; Rique Franks & Liz Soderberg, vocals; Michael Reason, conductor. Hamilton Place, 1 Summers Lane, **Hamilton.** 905-526-7756. \$32-\$62, \$26-\$57(sr), \$10(st), \$5(to end of high school).

— 8:00: **Kitchener Waterloo Symphony.** *War & Peace.* The Centre in the Square, 101 Queen St. N., **Kitchener.** See Nov 4.

— 8:00: **Renaissance Singers.** *Four Weddings & Two Funerals.* Celebrating famous anniversaries of Tallis, Greene, Tippett, Carissimi, Mendelssohn & Evans. St.

Andrew's Presbyterian Church, 54 Queen St. N., **Kitchener.** 519-747-5808. \$20, \$15(sr/st).

Sunday November 06

— 2:00: **Visual & Performing Arts Newmarket.** *Vadim Serebryany in Concert.* Music by Beethoven, Brahms, Chopin, Scriabin & Shostakovich. **Newmarket Theatre,** 505 Pickering Cres. 905-953-5122. \$10, \$19, \$24.

— 3:00: **Renaissance Singers.** *Four Weddings & Two Funerals.* Celebrating famous anniversaries of Tallis, Greene, Tippett, Carissimi, Mendelssohn & Evans. Trinity United Church, 12 Blair Rd., **Cambridge(Galt).** 519-621-5210. \$20, \$15(sr/st).

— 8:00: **Foothills Brass.** *Bourbon Street to Broadway.* Jazz, Dixieland, Ragtime, Blues & Swing. Capitol Theatre, 20 Queen St., **Port Hope.** 905-885-1071. \$27.

LISTINGS Opera & Music Theatre

Music theatre and opera performances are listed alphabetically by show title

Carmen. Canadian Opera Company. Music by Bizet. Larissa Kostyuk, Atila Kiss, Ana Ibarra & other performers; Richard Bradshaw, Derek Bate, conductors. Oct 1, 4, 7, 13, 19, 21: 7:30; Oct 15: 4:30; Oct 23: 2:00. Pre-Performance Opera Chat, 45 minutes before each performance. Hummingbird Centre for the Performing Arts, 1 Front St. E. 416-872-2262. \$40-\$175; \$18-\$88 (17 & under).

Conquest: A Viking Musical. Griffin Stables Productions. By Nathaniel Barnes & Rachael Griffith. Oct 1: 2:30 & 8:00. Walmer Road Baptist Church Theatre, 188 Lowther Ave. 416-347-7085. \$15 at the door.

Enoch Arden, by Alfred, Lord Tennyson & his Catatonic Songstress. Theatre Centre. Text by Judith Thompson, music by Richard Strauss. John Fitzgerald & Kristin Mueller, performers; Maria Lamont, director. Oct 1, 4-8: 8:00; Oct 2, 9: 2:30. Theatre Centre, 1087 Queen St. W. 416-538-0988. \$5-\$15, Sun. mat. pay-what-you-can, call re: sr/grp rates.

Flower Drum Song. Civic Light Opera Company. By Rodgers & Hammerstein. Andrea Barker, Blain Berdan, Lloyd Dean, Dean Deffett, Bob Deutsch & other performers; Joe Cascone, director. Oct. 14: 17: 8:00; Oct. 17: 2:00. Fairview Library Theatre, 35 Fairview Mall Dr. 416-755-1717. \$17.50(Wed, Thurs); \$20(Fri-Sun).

Gypsy. Shaw Festival. By Styne & Sondheim. Starring Nora McLellan & Julie Martell; Paul Sportelli, musical director. To October 30, various times. Festival Theatre, 10 Queen's Parade, Niagara-on-the-Lake. 800-511-7429. \$42-\$82.

Happy End. Shaw Festival. By Weill/Brecht. Featuring Glynis Ranney, Benedict Campbell & Jay Turvey; Paul Sportelli, musical director. To October 28, various times. Royal George Theatre, 85 Queen St., Niagara-on-the-Lake. 800-511-7429. \$42-\$82.

Heartbeat. First Annual Chinese Performing Arts Festival. An action musical with dance, based on Chinese

A Day in His Life. Sanderson Centre. Commemorating 25th anniversary of John Lennon's death. Tim Piper, vocalist; Working Class Hero, band. Oct. 13: 8:00. Sanderson Centre for the Performing Arts, 88 Dalhousie St., **Brantford.** 519-758-8090, 800-265-0710. \$38

Armide. Opera Atelier. By Jean Baptiste Lully. With Tafelmusik Baroque Orchestra & Chamber Choir; Artists of the Atelier Ballet; Marshall Pynkoski, director; Jeannette Zingg, choreographer; Andrew Parrott, conductor. Nov 5: 7:30; Nov 6: 3:00. The Elgin Theatre, 189 Yonge St. 416-872-5555. \$30-\$107, \$20(st), call re: grp rates.

Beauty & the Beast. Drayton Entertainment. Music by Alan Menken, lyrics by Howard Ashman & Tim Rice, directed by Alex Mustakas. Oct 5 to Nov 26, various dates and times. St. Jacob's Country Playhouse, 40 Benjamin Road East, St. Jacob's. 888-449-4463. \$34, \$20(under 18), call for group rates.

Carmen on Trial. TrypTych. Scenes from Bizet's *Carmen* & Gilbert & Sullivan's *Trial by Jury.* Ensemble TrypTych Chamber Choir; Nina Scott-Stoddart, Lenard Whiting & other performers; Edward Franko, stage director; Lenard Whiting, William Shookhoff, music directors. Oct 2: 7:00. Trinity Presbyterian Church, 2737 Bayview Ave. 416-763-5066. \$20.

percussion. Oct 1: 2:00 & 8:00; Oct 2: 2:00 & 7:00. Toronto Centre for the Arts, 5040 Yonge St. \$30-\$60, 416-872-1111.

Hello, Dolly! Scarborough Music Theatre. Music and lyrics by Herman. Nov 3-5: 8:00; Nov 6: 2:00. Scarborough Village Theatre, 3600 Kingston Rd. 416-396-4049. \$21; \$18(sr/st) Th eve, Sun mat only; \$18 groups 15+.

I Do! I Do! Civic Light Opera Co. Lyrics by Jones & Schmidt; Joe Cascone, Caroline Moro-Dalicandro. Oct 27-29, Nov 3-5: 8:00; Nov 6: 7:00; Oct 30, Nov 6: 2:00. Fairview Library Theatre, 35 Fairview Mall Dr. 416-755-1717. \$20; \$17.50(Wed/Thur).

Les Misérables. Mirvish Productions. Music by Claude-Michel Schönberg; lyrics by Alain Boublil and Herbert Kretzmer. Trevor Nunn, John Caird, directors. Oct 1-22. Tues-Sat: 8:00; Wed, Sat & Sun: 2:00; also Oct 20: 2:00. Princess of Wales Theatre, 300 King St. W. 416-872-1212, 800-771-3933. \$32-\$96.

Line 1. Sanderson Centre. A mix of music, dance and circus. Debra Brown, director. Oct. 1 8:00. Sanderson Centre for the Performing Arts, 88 Dalhousie St, Brantford. 519-758-8090, 800-265-0710. \$36.

Little Shop of Horrors. Theatre Unlimited. Music by Alan Menken, lyrics by Howard Ashman. Oct. 21-22, 27-28: 8:00; Oct. 23, 29: 2:00. Meadowvale Theatre, 6315 Montevideo Rd., Mississauga. 905-615-4720. \$19, \$21.

Macbeth. Canadian Opera Company. Music by Verdi. Robert Hyman, Georgina Lukacs, Roger Honeywell; Burak Bilgili; Cornelis Ophof & other performers; Richard Bradshaw, conductor. Oct 2: 2:00; Oct 5: 7:30. Pre-Performance Opera Chat, 45 minutes before each performance. Hummingbird Centre for the Performing Arts, 1 Front St. E. 416-872-2262. \$40-\$175; \$18-\$88 (17 & under).

Man of La Mancha. Drury Lane Theatrical Productions. Donna Dunn-Albert, music director. Nov. 3-5: 8:00. 2269 New St., Burlington. 905-637-3979. \$23; call for special rates.

Queer Jewish Weddings. Faculty of Arts, UofT. World premiere combining klezmer music, juggling & live theatre. Performances by Frank London & Lorin Sklamberg (The Klezmatics), Adrienne Cooper, Sara Felder & Marilyn Lerner. October 29: 8:00. Miles Nadal Jewish Community Centre, 750 Spadina Ave. 416-978-7986. \$10.

Rodelinda. Canadian Opera Company. Music by Handel. Danielle de Niese, Lawrence Zazzo, Michael Colvin, Marie-Nicole Lemieux & other performers; Harry Bicket, conductor. Oct 18, 20, 22, 26, 28: 7:30; Oct 30: 2:00. Pre-Performance Opera Chat, 45 minutes before each performance. Hummingbird Centre for the Performing Arts, 1 Front St. E. 416-872-2262. \$40-\$175; \$18-\$88 (17 & under).

Romeo et Juliette. Opera Ontario. By Charles Gounod. Oct 15, 20 & 22: 8:00. Hamilton Place, 1 Summers Lane, Hamilton. 800-265-8977. \$27-\$90, \$24-\$45, call re sr/st discounts.

Romeo et Juliette. Opera Ontario. By Charles Gounod. Oct 28: 8:00; Oct 30: 2:00. Centre in the Square, 101 Queen St., Kitchener. 800-265-8977. \$25-\$85, call re sr/st discounts.

Sentimental Journey A Musical Love Story. Curtain Call Players. Oct 13-15, 20-22: 8:00; Oct 16, 22: 2:00. Fairview Library Theatre, 35 Fairview Mall Dr. 416-703-6181. \$21; call for grp rates.

Stardust Follies. Sanderson Centre. Broadway-style song-dance and comedy review with numbers from the '20s to the present. John Dimon, director. Oct 5, 12,

19, 26, Nov 2: 2:00. 88 Dalhousie St, Brantford. 519-758-8090, 800-265-0710. \$32.50.

The Last Resort. Drayton Festival Theatre. A musical whodunit. Music & lyrics by Leslie Arden; Marc Richard, director/choreographer. Oct 1: 2:00 & 8:00. 33 Wellington St. S., Drayton. 519-638-5555. \$34, \$20(18 & under), \$27(grps 20+).

Till We Meet Again. Heritage Theatre. By David Langlois. A new Canadian wartime musical with WWII era songs. Oct

26: 8:00, 86 Main St., Brampton. 905-874-2800. \$30; \$28(sr/st); call for grp rates.

Till We Meet Again. Markham Theatre. By David Langlois. A new Canadian wartime musical with WWII era songs. Oct 27, 28: 8:00. 171 Town Circle Blvd., Markham. 905-305-7469. \$38, \$34.

Umoja. The Spirit of Togetherness. A musical celebration of South African song and dance. Oct 1-30. Tues-Sat 8:00; Wed 12:00 noon; Sun 3:00. Elgin Theatre, 189 Yonge St. 416-872-5555. \$35-\$95, \$25(child), \$35(st), \$180(family 4-pack).

LISTINGS Jazz Clubs

1055 Restaurant and Bar
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Every Mon Salsa Night w. Frank Bischun.
Every Tue Chris Plock Swing Extravaganza. **Every Wed Jasmin Bailey and Co.** **Every Thu Peppa Seed.**
Oct 1 Groove Matrix. **Oct 7 Lady Kane.**
Oct 14 Soular. **Oct 15 Groove Matrix.** **Oct 21 Sonic Playground.** **Oct 22 Sonic Playground.** **Oct 28 Lady Kane.** **Oct 29 Halloween Party w. Disco Inferno.**

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Dickson's Piano Bar and Grill
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Gate 403
403 Roncesvalles 416-588-2930
www.gate403.com

Oct 1 Sweet Derrick Blues Band. **Oct 2 Jim Finleyson Singers' Night jam session.** **Oct 5 Amanda Martinez Latin Jazz Duo.** **Oct 6 Patrice Barbachon, Kurt Neilson, Jonathan Kay, Nathan Hiltz and Denis Song Jazz Band.** **Oct 7 John Capon Jazz Quartet.** **Oct 9 Rudy D'Sousa Dixieland Louie Band.** **Oct 13 Kevin Laliberte Jazz Guitar Solo.** **Oct 14 Laura Hubert Jazz and Blues Trio.** **Oct 15 Dave Burt's The Gate Crush Night.** **Oct 16 Peter Hill Jazz Duo.** **Oct 20 Michael Gabriel Funk, Soul and Pop Band.** **Oct 21 Brandi Disterheft Jazz Trio.** **Oct 22 Amanda Martinez Latin Jazz Duo.** **Oct 23 Elizabeth Shepherd Jazz Duo.** **Oct 27 Son Roberts Nu Blues Band.** **Oct 28 Mr. Rick**

In the jazz listings

continued from page 28

Hospital for Sick Children. Leah State and Ron Davis host this all-ages event at the Rex (Oct 29), alongside a wealth of local talent. It's a great opportunity to hear some great music and support a great cause.



Sun Ra Arkestra appears Oct 18-21 at Lula Lounge

And for more great music be sure to check out the club listings, as well as our jazz concert quickpicks - which can be found at: www.thewholenote.com

Sophia Perlman

and the Biscuits Blues and Swings Band. **Oct 29 Halloween Party with "Sum of Five" Jazz Band.** **Oct 30 Cocktail Jazz Band.**

Graffiti's Bar & Grill
170 Baldwin St. 416-506-6699
Every Wed. (6-8pm) *James and Jay.*

Grasshopper Jazz & Blues Bar
460 Parliament St. 416-323-1210
Music starts at 10 pm. No cover charge.

Grossman's Tavern.
379 Spadina Ave. 416-977-7000.
www.grossmantavern.com
Founded and led by Kid Bastien until his death in early 2003, the **Happy Pals** are still rocking the house Saturdays 4:00 to 8:00 pm, or later.

Oct 1 The Happy Pals, Gary Kendall Blues Band. **Oct 2 Nicola Vaughan Acoustic Jam, The Nationals.** **Oct 3 Laura Hubert Band.** **Oct 5 Mike McDonald Open Stage Jam.** **Oct 7 Junkyard Angel-Tone Dogs.** **Oct 8 The Happy Pals, Cindy Booth Blues Band.** **Oct 9 Nicola Vaughan, The Nationals.** **Oct 10 Laura Hubert Band.** **Oct 12 Mike MacDonald Open Stage Jam.** **Oct 14 Julian Fauth.** **Oct 15 The Happy Pals, D'Nile Blues Band.** **Oct 16 Nicola Vaughan Jam, The Nationals.** **Oct 17 Laura Hubert Band.** **Oct 19 Mike MacDonald Open Stage Jam.** **Oct 20 Dick Ellis Revival.** **Oct 21 Rave on & Woodshed.** **Oct 22 The Happy Pals, Caution Jam.** **Oct 23 Nicola Vaughan Acoustic Jam, The Nationals.** **Oct 24 Laura Hubert Band.** **Oct 26 Mike MacDonald Open Stage Jam.** **Oct 28 Frankie Foo** **Oct 29 The Happy**

Pals, Wicken Knight Blues Band. **Oct 30 Nicola Vaughan Acoustic Jam, The Nationals.** **Oct 31 Laura Hubert Band.**

Home Smith Bar
The Old Mill, 21 Old Mill Road, 416-236-2641
Oct 7 Mike Cado Trio. **Oct 14 Chase Sanborn Trio.** **Oct 24 Benny Goodman Trio** **Oct 27 Darren Sigmund Trio.** **Oct 28 Jake Langley Trio.**

Hot House Café
Market Square 416-366-7800
Jazz brunch every Sunday. *Ken Churchill Quartet.*

Hugh's Room
2261 Dundas West 416-531-6604
www.hughsroom.com

Le Saint Tropez
315 King St W. 416-591-3600
Live music, 7 days a week.

Lula Lounge
1585 Dundas West.
www.lula.ca
Oct 1 Cache, Nawal. **Oct 2 Badi Assad.** **Oct 5 Montuno Police.** **Oct 6, 7 Ralph Irizarry and Soncafe.** **Oct 8 Cafe Cubano.** **Oct 12 An Evening of Jazz.** **Oct 13 Canefire C.D. Release Party.** **Oct 14 Cafe Cubano.** **Oct 15 Ricky Franco.** **Oct 17 YWCA Girljam 3.** **Oct 18-21 Sun Ra Arkestra.** **Oct 22 Cache.** **Oct 24 Splash! Nightswimming's 10th Anniversary.** **Oct 26 Hilario Duran Trio! And Beto Caletti Double Bill.** **Oct 27 2nd Annual Chet Baker Tribute.** **Oct 29 Cafe Cubano.**

CONTINUES

LISTINGS

Jazz Clubs

continued

Mezzetta

681 St. Clair Ave. W. 416-658-5687
"Wednesday Concerts in a Café" Sets at 9:00 and 10:15 pm. Reservations recommended for first set.

Oct 5 David Young & Rob Piltch. **Oct 12** Bernie Senensky and Bill McBirnie. **Oct 19** Zari – vocal music from Republic of Georgia (\$10 cover). **Oct 26** Kye Marshall and Dan Ionescu.

Mezzrows

1546 Queen St. W. 416-535-4906
Parkdale neighborhood pub featuring jazz and blues on Saturday afternoons, Sunday evenings and a live jam every other Wednesday.

Montreal Bistro

65 Sherbourne 416-363-0179
www.montrealbistro.com
Oct 3 Cheryl Fisher and her Band. **Oct 4** Ola Tukiewicz Quartet. **Oct 5** The Canadian Jazz Quartet. **Oct 6-8** Adi Braun Quintet. **Oct 11** Mike Murley Trio. **Oct 12** Mike Murley Trio. **Oct 13-15** Richard Whiteman Trio. **Oct 17** David Occhipinti and Mike Murley. **Oct 18-22** Bonnie Brett w/ the Mark Eisenman Trio. **Oct 24** Karen Plato Quartet. **Oct 25-26** Guido Basso with the Brian Barlow Quartet. **Oct 27** Chase Sanborn with the Brian Barlow Quartet. **Oct 29** Brian O'Kane with the Brian Barlow Quartet. **Oct 31** Patrick LaCroix and Friends.

N'Awlins Jazz Bar and Dining

299 King St. W. 416-595-1958
Cajun style cooking and New Orleans style jazz

Pilot Tavern

22 Cumberland 416-923-5716
One of Toronto's oldest watering holes, established in 1944 with a tradition of live jazz every Saturday afternoon.

The Red Guitar

603 Markham St. 416-913-4586
www.theredguitar.com
Oct 1 David Occhipinti Quartet. **Oct 2** John Sheard, Bob Wiseman. **Oct 4** Anything But Jazz Tuesdays: Sarah Noni Metzner & Marc Charron. **Oct 5** William Sperandei and David Braid. **Special Series: Jazz Vocalists:** **Oct 6** Leah State w/ Runcible Spoon. **Oct 7** Corry Sobol Quartet. **Oct 8** Jeannette Lambert Trio. **Oct 9** Elizabeth Shepherd, Richard Whiteman. **Oct 11** Anything But Jazz Tuesday: Micah Barnes. **Oct 12** Kevin Barrett & Drew Birston. **Oct 13** Norm Villeneuve Trio. **Oct 14** Ron Davis Trio. **Oct 15** Tim Postgate's Jazzstory. **Oct 16** Paul Neufeld, Nancy Walker. **Oct 18** Anything But Jazz Tuesday: Jason Fowler w/ Blake Papsin. **Oct 19** See Through Trio. **Oct 20** Lorne Lofsky and Kirk MacDonald. **Oct 21** The Heilig Manoeuvre. **Oct 22** Melissa Stylianou Trio. **Oct 23** John Roby, Bill King. **Oct 25** Anything But Jazz Tuesday: Cedar and Spruce. **Oct 26** Nante Renner and Lauren Falls. **Oct 27** Fred Dufalga Trio. **Oct 28** Shannon Gunn & Brian Dickinson.

Oct 29 Bob Brough Quartet. **Oct 30** Tania Gill, Bill Westcott.

Reservoir Lounge

52 Wellington 416-955-0887
www.reservoirlounge.com
Every Mon (starting Oct 17) Sophia Perlman and the Vipers. Every Tues Tyler Yarema and his Rhythm. Every Wed Bradley and the Bouncers. Every Thu Janice Hagen. Every Fri Chet Valiant Combo. Every Sat Tory Cassis.

Rex Jazz and Blues Bar

194 Queen St. W. 416-598-2475
www.therex.ca
Oct 1 Ed Vokurka Swing Ensemble, Pat Carey's Jazz Navigators, Fender Rhodes Trios, Tara Davidson Quartet. **Oct 2** UoFT Jazz Jam, the Sum of Five, Swing Rosie, Stacy Rowles & Lorraine Desmarais w/ Rosemary Galloway Quartet. **Oct 3** Methuzelah, The Five Spot. **Oct 4** Peter Smith Trio, Classic Rex Jazz Jam. **Oct 5** Fern Lindzon Quartet, Aiseiri Quintet. **Oct 6** Kevin Quain, Michelle Gregoire Quintet. **Oct 7** Melissa Stylianou Trio, Michelle Gregoire Quintet. **Oct 8** Ed Vokurka Swing Ensemble, Fender Rhodes Trios, Botos Brothers. **Oct 9** UoFT Jazz Jam, Club Django, Swing Rosie, Big Lots. **Oct 10** Methuzelah, UoFT Student Jazz Ensembles. **Oct 11** Peter Smith Trio, Classic Rex Jazz Jam. **Oct 12** Ted Quinlan Trio, Joel Miller Group. **Oct 13** Kevin Quain, Analyze This. **Oct 14** Melissa Stylianou Trio, NMV's Jazz Message. **Oct 15** Ed Vokurka Swing Ensemble, Laura Hubert Band, Fender Rhodes Trios, Carol McCartney w/ Bob Brough and Stan Fomin. **Oct 16** UoFT Jazz Jam, Red Peppers, Swing Rosie, John Capon Quartet. **Oct 17** Methuzelah, UoFT Student Jazz Ensembles. **Oct 18** Peter Smith Trio, Classic Rex Jazz Jam. **Oct 19** Fern Lindzon Quartet, David Hutchinson. **Oct 20** Kevin Quain, Mike Webster Nontet. **Oct 21** Melissa Stylianou Trio, Mike Webster Nontet. **Oct 22** Ed Vokurka Swing Ensemble, T.J.O Big Band, Fender Rhodes Trios, Neil Swainson Quartet. **Oct 23** UoFT Jazz Jam, Les Singes Bleus, Swing Rosie, Jay Boehmer. **Oct 24** Methuzelah, UoFT Student Jazz. **Oct 25** Peter Smith Trio, Classic Rex Jazz Jam. **Oct 26** Fern Lindzon Quartet, Peter Turner: Waves. **Oct 27** Kevin Quain, Min Rager. **Oct 28** Melissa Stylianou Trio, Min Rager. **Sept 29** Annual Herbie Fund Benefit, Fender Rhodes Trios, Jordan Baskin w/ Chris Gale. **Oct 30** UoFT Jazz Jam, Freeway Dixieland, Swing Rosie, Crusader Rabbit.

Safari Bar & Grill

1749 Avenue Rd 416-787-6584
Every Tues: Encore Jazz 8-11

Sassafras

100 Cumberland 416-964-2222
Thu-Sun Washington Savage Sat, Sun (brunch) Roy Patterson Trio

Spezzo Ristorante

140 York Blvd Richmond Hill
905-886-9703
Live Jazz every Thursday.

The Trane Club

964 Bathurst St. 416-913-8197

Zazou

315 King St. W.
Live Jazz every Friday and Saturday

Announcements, Lectures, Symposia, Master Classes, Workshops, Etcetera

ANNOUNCEMENTS

***To October 1 4pm-8pm: New Adventures in Sound Art. SOUNDplay: Sieves.** HD Video-music installation by Jean Piché. Theatre Centre Studio, 1087 Queen St. West. 416-910-7231. Free.

***October 1 & 2 10am-4pm: Doors Open Collingwood. Gayety Theatre.** A vaudeville stage from 1912 to 1928, then Ontario's first talking movie theatre north of Toronto. Tour its inner workings, incl. entertainment by local musical, dance & drama groups. 161 Hurontario St., Collingwood. 866-351-4597, www.doorsopenontario.on.ca

***October 1 & 2 10am-4:30pm: Sharon Temple Museum Society. Sharon Temple Fall Harvest Festival.** Music, historic demonstrations, children's activities & crafts. Oct 2: Performance by Ingram Handbell Choir. 18974 Leslie St., Sharon. 905-478-2389. Free.

***To October 2, noon-5pm: Canadian Opera Company. Multi-Talented: Multi-Media IV.** Exhibition showcasing the artistic talents of COC employees, in oil, acrylic & watercolour paintings, photography, sculpture, jewellery design and stained glass. Joey and Toby Tanenbaum Opera Centre, 227 Front St. East. 416-363-6671. Free.

***October 2 3:30, October 3-6: 2:00: International Bach Festival. The Word and the Music.** Open rehearsal & master class exploring the meaning of the Cantata texts, with Martin Petzoldt, Helmuth Rilling, The International Bach Festival Soloists, Choir & Orchestra. Walter Hall, 80 Queen's Park. 416-978-3744. \$15,\$10.

***October 2 6:30, October 3-6: 5:00: International Bach Festival. Cantata Café.** A late-afternoon intermezzo where you can refresh, relax, renew & talk Bach with the artists & Festival friends. Walter Hall, 80 Queen's Park. 416-978-3744.

***To October 7 noon-5pm: New Adventures in Sound Art. SOUNDplay: Quieting.** Sound installation by Christof Migone. Prefix Gallery Audio Room, 401 Richmond St. W. #124. 416-910-7231. Free.

***October 7-9, 11-13 7pm & 9pm: New**

Adventures in Sound Art. SOUNDplay: Screenings of Videomusique Works. Works by Quebec artists. Camera Bar, 1028 Queen St. West. 416-910-7231. \$10, \$8(st).

***October 8 7:30: City of Hamilton/American Liszt Society/McMaster U School of the Arts. Great Romantics Festival: Festival Banquet by Candlelight.** Webster Room, Hamilton Convention Centre. 905-525-9140 x23674. \$65.

***October 12-15 noon-5pm: New Adventures in Sound Art. SOUNDplay: Speaker, stain, silence.** Sound installation by Richard Crow. Performances by the artist from 1 to 2pm. **October 12 7:00:** Opening reception including performances by the artist. Prefix Gallery Audio Room, 401 Richmond St. W. #124. 416-910-7231. Free.

***October 14 8:00: New Adventures in Sound Art. SOUNDplay: TENTATIVELY, a cONVENIENCE and FAMEFAME.** The evening includes audio/visual installation *Silence* by Iben Bentzen; video sculpture *Kaleidoscope* by Lyla Rye; *FameFame's Micro Omnibus* (premiere); *Story of a Fructiferous Society* an e-book/video from *TENTATIVELY*, a cONVENIENCE. Latvian House, 491 College St. 416-910-7231. \$15, \$10(st)/Pleasure Dome members).

***October 14-15 6pm-midnight; October 16 12:00 noon. New Adventures in Sound Art. SOUNDplay: Silence.** Audio/visual installation by Iben Bentzen. Cloak Room, Latvian House, 491 College St. West. 416-910-7231. Free.

***October 15 6:00: COC. Opera Ball 2005 – Twilight of the Gods.** Gala fundraiser with cocktail reception & 5-course dinner; live & silent auctions. Performances by the Starz Band & Measha Brueggemanns, soprano; Ken Shaw, MC. Fairmont Royal York Hotel, 100 Front St. West. 416-306-2398. \$500, \$5000-\$25,000(table).

***October 15 6:30: Canadian Sinfonietta. Fundraising Gala (Dinner Dance).** Includes dinner, silent auction, concert featuring soloists from this season & members of the Canadian Sinfonietta performing traditional string quartet & more popular music, demonstration of

The Southern Ontario Chapter of the Hymn Society is hosting

an evening of **ASIAN HYMNODY** with presenters from the Korean, Chinese, Japanese and Philippino communities.

Monday evening, October 24, 2005

Metropolitan United Church
(Queen Street, east of Yonge, at Church Street)

Refreshments at 7pm and Presentation at 7:30pm
Everyone Welcome

For information call Melvin J. Hurst, President at 416 -767-6122

traditional ballroom dancing. Golden Regency Restaurant, 4300 Steeles Ave. East. 905-707-1200. \$68.

***October 15 8:00: New Adventures in Sound Art. SOUNDPLAY: Featuring La Cellule d'Intervention METAMKINE.** Includes audio visual installation *Silence* by Iben Bentzen; video sculpture *Kaleidoscope* by Lyla Rye; screenings of works by Katarina Löfström; performances by La Cellule d'Intervention METAMKINE. Latvian House, 491 College St. 416-910-7231. \$15, \$10(st/Pleasure Dome members).

***October 24 7:00: Hymn Society, Southern Ontario Chapter. Evening of Asian Hymnody.** Presenters from the Korean, Chinese, Japanese & Philippino communities. Metropolitan United Church, 56 Queen St. East. 416-767-6122.

***November 3 7:30: Canadian Music Centre/McIntosh Gallery.** Collaborative music-making project. Audience is invited to play an active role in the creation of Jack Behrens' *Identity Sounding*. Visitors may add one, two or three layers of live music over top of two pre-recorded compositions by Behrens, with sounds derived from sculptures by David Partridge. The public is encouraged to bring their own string, wind & percussion instruments to participate. McIntosh Gallery, U of Western Ontario, London. Please call CMC for information: 416-961-6601 x207.

LECTURES/SYMPOSIA

***October 2 2:00: International Bach Festival. Bach Talk: The Jewish Musical Landscape of Bach's Christian World.** Lecture by ethnomusicologist Phillip Bohlman. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

***October 3 12:00 noon: International Bach Festival. Bach Talk: Death Everyday: The Anna Magdalena Bach Book of 1725 and the Art of Dying.** Lecture by organist, harpsichordist & clavichordist David Yearsley. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

***October 4 12:00 noon: International Bach Festival. Bach Talk: God's Time is the Very Best Time: The Social and Cultural Context of Lutheran Funeral Music.** Lecture by Gregory Johnston. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

***October 5 12:00 noon: International Bach Festival. Bach Talk: Panel Discussion - The Experts Debate.** Discussion on the *Poetry and Politics of Bach's Early Cantatas*. Participants include Helmuth Rilling, Martin Petzoldt, Michael Marissen, Gregory Johnston & Naomi Farn. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

***October 6 10am: City of Hamilton/American Liszt Society/McMaster U School of the Arts. Great Romantics Festival: The Boys of Weimar: Daily Life Around Liszt.** Lecture by Dr. James Deaville. Convocation Hall, McMaster University, Hamilton. 905-525-9140 x23674. \$25.

***October 6 12 noon: International Bach Festival. Bach Talk: Bach's Cantata *Weinen, Klagen, Sorgen Zagen* as Musical Sermon.** Lecture by Michael Marissen. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

***October 7 10am: City of Hamilton/American Liszt Society/McMaster U School of the Arts. Great Romantics Festival: *Rachmaninov & Beethoven*.** Lecture by Ross Alley. Convocation Hall, McMaster University, Hamilton. 905-525-9140 x23674. \$25.

***October 7 2:00: City of Hamilton/American Liszt Society/McMaster U School of the Arts. Great Romantics Festival: *My Memories of Alberto Guerrero*.** William Aide in conversation with Richard Gale. Centenary United Church, 24 Main St. West, Hamilton. 905-525-9140 x23674. \$25.

***October 8 11:00am: City of Hamilton/American Liszt Society/McMaster U School of the Arts. Great Romantics Festival: *The Beautiful Blue Danube & Imperial Vienna*.** Lecture by Ross Alley. Centenary United Church, 24 Main St. West, Hamilton. 905-525-9140 x23674. \$25.

October 22 10:30am-4:30: COC/Munk Centre for International Studies. The Opera Exchange: Multidisciplinary Approaches to Opera. *Rodelinda* and *Carmen: The Girls' Night Out! Panel includes noted scholars from the U of Toronto, U of California, Los Angeles & members of the COC's creative team. Walter Hall, 80 Queen's Park. 416-363-8231, www.coc.ca \$25, \$5(st).

***October 26 8:00: Mozart Society. *Mozartian Singing*.** Talk by Diane Loeb, with audio examples. First Unitarian Congregation, 175 St. Clair Ave. West. 416-201-3338. Members free, guests \$15 donation.

***October 27 4:30: University of Toronto Faculty of Music.** Lecture by Steve Reich, Roger D. Moore Distinguished Visitor in Composition. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

***October 28 7:00: Goethe-Institut Toronto. SoundStage: *Music on the Stage*.** The use of sound and music in theatre: examining ways music can shape a performance on stage; the options theatre artist have, from sound design to composition, from music on the stage to musicians on the stage; what music can do for theatre, what theatre can do for music; and other related topics. Discussion

with Jenny Erpenbeck, director; Richard Fern, sound designer; John Millard, stage musician & theatre composer; Marie-Josée Chartier, choreographer; Ross Manson, moderator. Kinowelt Hall, Goethe-Institut, 163 King St. West. 416-593-5257. Free.

***October 30 9:30am: University of Toronto Faculty of Music. *ReJewvenation: The Futures of Jewish Culture*.** Panel discussion on *Futures of Jewish Music*. Robert Gill Theatre, 214 College St. 416-978-7986.

***October 31 8:00: Toronto Wagner Society.** Meeting on modern and traditional approaches to the last Ring Cycle opera, *Götterdämmerung*, including visual highlights from different productions. Arts and Letters Club, 14 Elm St. www.richard_wagner.tripod.com Members free, non-members by donation.

***November 3 12:10: University of Toronto Faculty of Music.** Symposium on *The Merry Wives of Windsor*. Discussion by members of the creative team, chaired by Iain Scott, with excerpts performed by members of the cast. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

MASTER CLASSES

***October 4 11am-2pm: Remenyi House of Music. Remenyi Master Class Series.** Vocal master class with Russian soprano Galina Gorchakova. The Opera Store, Remenyi House of Music, 210 Bloor St. West. To register as an auditor, please call 416-961-3111. \$20. Limited seating.

***October 7 11am: RCM Glenn Gould Professional School.** Solo wind master class with Scott Bell, oboe. RCM, 90 Croatia St. 416-408-2824. Free. *Please call to confirm*

***October 7 2:30: RCM Glenn Gould Professional School.** Wind excerpts class with Scott Bell, oboe. RCM, 90 Croatia St. 416-408-2824. Free. *Please call to confirm*

***October 21 2:00: RCM Glenn Gould Professional School.** Voice master class with Stuart Hamilton. RCM, 90 Croatia St. 416-408-2824. Free. *Please call to confirm*

***October 27 6:00: RCM Glenn Gould Professional School.** Chamber music master class with Gwen Hoebig. RCM, 90 Croatia St. 416-408-2824. Free. *Please call to confirm*

***October 28 10am: RCM Glenn Gould Professional School.** Violin master class with Gwen Hoebig. RCM, 90 Croatia St. 416-408-2824. Free. *Please call ahead to confirm*

***October 29 10:30am-6:00: Peter Lloyd. Flute Master Class.** For performers & auditors. Application deadline for performers: **October 4.** St. Andrew's United Church, 117 Bloor St. East. 905-648-1560, elliottp@mcmcmaster.ca \$70(performer), \$30(auditor).

***November 4 10am: RCM Glenn Gould Professional School.** Solo flute master class with Carolyn Christie. RCM, 90 Croatia St. 416-408-2824. Free. *Please call to confirm*

***November 4 2:00: RCM Glenn Gould Professional School.** Flute excerpts master class with Carolyn Christie. RCM, 90 Croatia St. 416-408-2824. Free. *Please call ahead to confirm*

WORKSHOPS

***October 1 9:30am-4:00: Toronto Early Music Performers Organization. All-Day Fall Workshop.** Led by Chris Norman, flute & recorder, specialist in Celtic & Baroque repertoire. Lansing United Church, 49 Bogert Ave. 416-778-7777. \$50, members \$40.

***October 1, 8 & 15 10am-11am: Joyce Sitarski, instructor. How to Read Music.** For church choir members & others who need a "refresher course". St. Andrew's Church Centre, 53 Reynolds Street, Oakville. 905-842-9123. Free.

***October 2, 16, 23, 30: Royal Conservatory of Music/Escuela de Samba. Workshops in Samba Enredo.** 1:00-2:30: beginners' Bateria percussion class; 2:30-3:30: Passistas dance class; 3:30-5:30: Bateria ensemble. 90 Croatia St. 416-408-2824 x321. \$5 suggested donation or pwyc. Pre-registration recommended at www.sambatoronto.com

***October 7 7:30: Recorder Players' Society.** Opportunity for recorder and/or other early instrument players to get together in small, informal groups and play Renaissance & Baroque music. Church of the Transfiguration, 111 Manor Rd. East. 416-224-5830.

***October 16 12:00 noon-4pm: New Adventures in Sound Art. Workshop by La Cellule d'Intervention METAMKINE.** Latvian House, 491 College St. 416-910-7231.

***October 16 2:00: CAMMAC. Musical Reading.** Frank Nakashima leads a reading of early music for voices & instruments. Music is provided. Elliott Hall, Christ Church Deer Park, 1570 Yonge St. 416-421-0779. \$5(non-members).

***October 19 7:30: Toronto Shapenote Singing from Sacred Harp.** Beginners welcome. St. Stephen-in-the-Fields, 103 Bellevue Ave. 416-922-7997 or pleasancecrawford@rogers.com

CONTINUES



Dr. Christopher Burton (Doctor of Musical Arts, Eastman) announces the opening of THE MUSIC ROOM

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... ANNOUNCEMENTS ETCETERA

***October 21 7:30: Canadian Music Centre. Professional Readings Series.** Public workshop featuring previously unperformed large ensemble and chamber orchestra works by Canadian composers. Featuring Aaron Brock, guitar soloist with Orchestra London Canada. Location tba (London ON). 416-961-6601 x207. Free.

***October 22 10:00am: Canadian Music Centre. Professional Readings Series.** Public workshop with Orchestra London Canada, featuring previously unperformed large ensemble & chamber orchestra works by Canadian composers. Location tba (London ON). 416-961-6601 x207. Free.

***October 22 10:30am-1pm: Toronto Mendelssohn Choir. Singing Saturday.** Composer/conductor workshop featuring the music of Mark Sirett, director of the Cantabile Choirs of Kingston. Cameron Hall, Yorkminster Park Church, 1585 Yonge St. Pre-registration: 416-598-0422 x24. \$10.

***October 22 3:30-5:30: Toronto English Country Dancers. Fearless Improvisation.** English Country Dance music workshop led by Jeff Burke. If you have always wanted to try improvisation but haven't known where to start, this workshop is for you. Sheet music provided. Private venue at Pape & Danforth. Please phone ahead for more details & to reserve a place. 416-762-0598. \$8.

***October 23 1:00: Erynn Marshall. Camp Mountain.** Workshops by this old-time/bluegrass band in Southern fiddle, banjo, guitar, voice & dance. For info on venue or to reserve a spot: 416-516-3796, www.hickoryjack.com \$35, \$25(st).

***October 24 7:30: Toronto Early Music Centre. Vocal Circle.** Recreational reading of early choral music. Ability to read music desirable but not essential. 12 Millbrook Cres. 416-920-5025. Members free, \$5(non-members).

***October 25 8:00: Toronto Folk Singers' Club.** Informal group that meets for performance & exchange of songs. Tranzac Club, 292 Brunswick Ave. 416-532-0900.

***October 28 7:30: Recorder Players' Society.** Opportunity for recorder and/or other

early instrument players to play Renaissance & Baroque music and be coached in small groups. Church of the Transfiguration, 111 Manor Rd. East. 416-224-5830.

***October 28-31: University of Toronto Faculty of Music. Rejuvenation: The Futures of Jewish Culture.** Academic workshop addressing six major aspects of contemporary Jewish culture: ritual, music, new media, visual arts, literature & performing arts. Venue TBA. 416-978-7986.

***October 30 1:30-4:30: Ontario Registered Music Teachers' Association, Etobicoke-Mississauga Branch. Baroque, Classical and Romantic Music.** Workshop with pianist, adjudicator & examiner Clayton Ruby Scott. Christ Church United, 1700 Mazo Dr., Mississauga. 416-742-6429. \$25(non-member), \$20(member).

***November 6 1:30: Toronto Early Music Performers Organization.** Workshop led by Katherine Hill, viol. All instruments welcome. Lansing United Church, 49 Bogert Ave. 416-778-7777. \$20, members free.

***M-DO Toronto Tabla Ensemble Centre for World Music and Dance. North Indian Vocal Classes** with Gauri Guha. Fridays 4:30-5:30 OR 5:30-6:30. Beginning October 14. 50 Spadina Ave. 416-504-7082 ext. 1. \$120.

***Worlds of Music Toronto. Autumn World Music Workshops.** 10 weeks of 2-hour workshops in: **Canadian Fiddling** with Anne Lederman; **Klezmer Music Ensemble** with Eric Stein; **Bellydance** with Roula Said; **Chinese Music Ensemble** with John Gao, flutes & Grace Huang, erhu; **Capoeira** with Muiraquita; **Georgian Singing (Polyphony from Sakartvelo)** with Andrea Kuzmich & Shalva Makharashvili; **Portuguese Fado Singing** with Catarina Cardeal, voice & Mike Siracusa, guitar; **Latin Jazz Ensemble** with Luis Mario Ochoa; **South Indian & Jazz Singing (from swaras to scat)** with Suba Sankaran; **Latin American Rhythms & Percussion** with Rodrigo Chavez; **African Drumming East & West** with Waleed Abdulhamid; **Greek Songs** with Jayne Brown. Beginning late September or early October. Various locations. For details & to register: info@worldsofmusic.ca or 416-588-8813 www.worldsofmusic.ca \$190, \$100(U of T student) WITH SOME EXCEPTIONS.

MUSICAL LIFE

Solid Brass Beginnings, Smooth Silver Finish

Curtis Metcalf and the Hannaford Street Silver Band

by mJ Buell

CURTIS METCALF has the honour of being the very first reader-stumper in *Music's Children* history (see page 32). None of our readers guessed! Foul, you cry! Who could imagine that tiny child holding an euphonium? (Bet you didn't know they used to make half sized euphoniums (euphonia?). Just goes to show that any musical opportunities provided to children, including seemingly trivial things like baby guitars, affirm the essential appetite for making music.

Curtis "Presley"? Well no, as it turns out. But the droll little fellow in the photo, pretty serious in that moment, has made music the mainstay of his life. Food of love...and food for thought!

"How was your concert?"

Ask anybody about a Hannaford Street Silver Band concert and the first thing they'll talk about is fine musicianship. They'll talk about the programme - maybe mention a special guest or a newly commissioned piece that was premiered. The music always comes first.

Next they'll talk about how there's this core group that are the Hannaford, and how much they count on seeing them. They'll explain how relaxed and informal the concerts are. And they always mention founding member and all-round funny guy, Curtis Metcalf.

Invariably they describe his welcoming manner and wonderful sense of humour: how he can bring the house down with a single unscripted comment. Someone else is centre stage? Audiences watch for Curtis' reactions with nothing short of gleeful anticipation. (Then they hasten to assure you that he never goes too far. It's never "The Curtis Metcalf Show".)

Here's where it gets interesting.

Probe a little further, ask someone for a specific example - something he said or did that was particularly entertaining. They're puzzled, rack their brains, and say "Well...no...actually I couldn't tell you anything specific." Without exception.

Ask Curtis to tell you something that caught everybody's funny bone off guard and he'll pause, think really hard, and then tell you with a chuckle that he can't think of a thing. "As a conductor I hope that what I do just reflects what Hannaford is."

And that's the truth of it. His ability to make the audience feel like part of the experience, to encourage banter between the stage and the audience, to break down the conventional invisible wall of decorum between performers and listeners is a unique part of what happens. But it's only partly because of Curtis and so in the end, it's the show, not the showman that stands as a memorable whole.

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Curtis's experience of music has always been inclusive, beginning with Salvation Army church services as a child.

"Seeing and hearing 30 people performing at church services was, I suppose inspiring..." The "I suppose" is not grudging but reflective and elicits a discussion about how ordinary people playing music together just seemed normal.

At the age of eight he began playing euphonium. At the time, there was actually a kind of half-size euphonium available – the same length of tubing, but rolled up into more coils. "Shorter and fatter...kind of like me, but at least you could get your hand around it," says Curtis, laughing.

The Salvation Army Junior Band in Sault Ste. Marie was directed by Mr. Bill Towers, who had played in armed forces bands during World War II. "It didn't matter how brutal he was...he always took us to the Dairy Queen afterwards."

Curtis was promoted to the adult band at the age of ten or eleven. His family moved to Orillia where he joined the Orillia District Collegiate Band while still in grade 8. The director, bassoonist Harry Spencely, was also a former armed forces band musician. Curtis remembers in particular a band trip to Germany and comments in passing that his wife, Valerie (née Lovell), played trombone in the same band. "Of course...she wasn't my wife then..."

"I went to Orillia Silver Band rehearsals as a teenager. Shortly after I graduated from high school they disbanded and put all the instruments in mothballs..." Last year, the instruments were unearthed, refurbished and this renewed community band is now in its second season. Curtis will join them as guest soloist in December, and they will be part of Hannaford's Festival of Brass in March 2006.

"I played trombone in university because...well...there were no other euphonium players." This year at the U of T where Curtis is teaching, there's a solid army of eight euphonium undergraduates.

About last month's photo: "I have no recollection of that guitar. But I learned to play electric bass this summer so that I could accompany the kids at the school where I teach. So...full circle in a sense with the guitar..."

Full circle, but also ever onwards, laying down new foundations for the joys of collaborative music in the next generation.



Curtis Metcalfe, front, with colleagues: (clockwise) Ian Cowie, Moe Wozniak and Herb Poole

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"How I met my Teacher"

personal reflections on formative relationships

compiled and edited by mJ Buell

Learning to love the process... Last month I observed that with funding for school music at an all-time low, stories about *"the sharing of gifts of spirit and skill with younger people in ways that resonate far beyond musicianship"* are exceptional. This interview with **Tim Alberts**, an exceptional music teacher at an ordinary public high school, offers a glimpse into what makes his world tick ...

"I began teaching at Harbord right out of teacher's college. I didn't actually plan to be a music teacher, but in reality I had to pay off my student loan. While my degree was in Music Education I took a lot of courses in Composition. Teaching was Plan B, something to do for a little while. I had no idea how much I would love it..."

Tim has taught music at Harbord Collegiate for 15 years. This venerable Toronto public high school serves about 900 students who reflect fairly accurately its urban neighbourhood of working families: a significant number of Asian students, a smaller but significant number of black students, some Portuguese students, and a minority of students whose mother tongue is English.

Tim is currently a half-time teacher. He has one colleague who teaches music half-time and drama half-time, and another whose full-time responsibilities are vocal music and strings. This year Tim teaches the two beginning band classes, and the seniors (grade 12), coaches the senior band and the jazz band (mostly the same students, just different repertoire), and organizes a pit band for the school musical. He pitches in on piano, percussion, or guitar, and sometimes sax in the jazz band.

"What I remember about high school music is learning to love the process. I wasn't one of those kids who needed to be turned on to music. I'd already had piano lessons and theory. But music

was starting to feel like a lot of being holed up in the basement playing scales. High school gave me a place to play music with other people, which was a huge thing for me"

His teacher, **Bob Emberson**, provided opportunities for young Alberts to play alto and tenor saxophone, and piano.

"There was a concert band, jazz band, and dixieland band, and a really good vocal program (which I wasn't in). A bunch of us also formed an unofficial blues band."

Tim proposes that in high school music he didn't really learn a lot of content. But it provided a social context for music, crucial for kids who are at a socially hungry age, 4 years to get to know themselves and each other while doing something collaborative. This collaborative aspect is the bedrock of how he approaches teaching.

"I'm not saying content isn't important. We have a curriculum for that. I try to make a place where people enjoy making music together. The nuts and bolts they learn just happens in that context. In a way the content comes from the kids, and they are the process."



Tim assigns projects expecting creative problems to arise, then stands by to supply what's needed to solve them. Say students have to arrange a medley of tunes for a small ensemble. One group might have trouble transitioning from one tune to the next, evoking discussions of time and key signatures. Another might be fine with those elements but have problems with ground rhythm, and need to explore which instruments best supply it, and discovering how a melody moves above that.

Arranging works better than composing to build confidence and playfulness. (*Pachelbel's canon* played almost exactly as written but played with a reggae beat scandalized some of his newer surprisingly traditional junior students.)



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"Sometimes I feel like I'm the worst behaved kid in the class. I tell my kids the best sessions are when everybody is having fun."

His classroom might seem a little undisciplined. But he warns them against goofing around—that if it's not productive, it's not really fun.

"I have to be careful. But I try to show them that this is how much fun you have to have in order for anything good to happen."

Clouding the fun are pressing challenges to be faced, relating to funding and support. The education system inherited from the Harris government still sees music as peripheral, although there are little hopeful signs that the pendulum could swing back, with support.

"There is nowhere near enough money for instrument repair and maintenance, and some of the brass and wind instruments are 30 years old or more. It's hard to learn on something that just doesn't work. There have been no new instruments in 6 years. I have a student who has not yet played this year – we're still waiting for a bass clarinet."

While the kids may come to class for the music many of their parents don't come to concerts – sometimes there are more kids onstage than people in the audience. Parents anxious for their children to be on a "career path" are not sure there is room for music in the timetable, past the mandatory grade 9 credit.

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"Maybe the students truly need more room to try things; less pressure to decide life's path in grade 9. I don't think education is only for career training. It should be about making whole people. In senior band I can't teach music history without poetry, architecture and painting..."

Few of his students will study music beyond high school.

"One student who went into architecture came back to visit and said that what he learned about the connectedness of things in music history had given him a head start. Music reflects things going on in society. The principles of classicism and romanticism in music apply equally to architecture."

Remember the class of 2003? those "Double Cohort" kids who graduated from grade 12 with an entire year of grade 13s? The ones who thought they'd never make it into post-secondary programmes?

Ada Wan, a 3rd year Kinesiology student at York University, studied music all the way through Harbour, participating in Band, Orchestra, Jazz Band, flute ensemble, sax ensemble, and the choir.

"Since I knew I was probably going into science, I wanted to take something that was different. It allowed me to express myself in ways that science would not allow. Music was a nice break from manipulating numbers or memorizing tedious facts: something to look forward to in a day full of physics, chemistry and math. I couldn't imagine giving up something that fun..."

"Music in high school allowed me to meet people with similar interests who weren't going into science. I still do music related things when my brain hurts from studying. And it allows me to connect with people who play an instrument but are in a completely unrelated field. It also exposed me to performing which has made me a little less shy when speaking in public."

Sophia Perlman, jazz performer, 3rd year Humber College student (and WholeNote columnist).

"I pretty much lived in the band room my last year of high school. My bike helmet lived in the cubbyhole next to my saxophone. During my spare or lunch, I'd sit and compose, practise, sing, or take a nap on the shelf next to the trombones. If Mr. Alberts knew, he never said anything."

"It wasn't his style to gush about a gifted student. He wouldn't force you into extra rehearsals, or call your parents to make sure they knew about you. But he was there if you needed extra rehearsals."

Tim Alberts attended Centennial Collegiate/ Vocational Institute (Guelph). He graduated from the University of Western Ontario, and teacher's college at the University of Toronto. He has a small music production company and composes music for film and video. Tim and his songwriting partner Philip Cottrell are currently working a second CD (the first one, "Spin" was released in February 2005).

He'd answer questions, and he'd open the band room for a senior student who needed space to discover things for themselves."

Tim's advice to prospective music educators

"No matter how much you really love music, you have to make sure that you really like kids. There are lots of great musicians who should NOT be teachers. Kindness has to be a big part of teaching."

As importantly, be involved in collaborative music outside of the classroom. As a teacher you're modeling it. If you're not having fun, your students won't either."

Toronto Musicians Association News

compiled and edited by Brian Blain

Music Education Initiative: The TMA's new music enrichment program had its successful launch at St. Boniface School, Scarborough, in April. Thanks to our member and teacher Darius Nargolwalla for helping us make the arrangements, and thanks to the students and staff at the school for their enthusiastic reception of the program. We are very excited about the potential of this program to enrich music classes now in place, and as an introduction to rhythm for students who are new to music studies. Now we need some help from music professionals and teachers, and members of the public, to advise us where we should offer our program next. Please contact Rosemary Galloway, President of the TMA with your suggestions: rgalloway@torontomusicians.org.

Here is a brief description of

CONTINUES



TMA Executive Assistant Nancy Neal (pictured with locked-out CBC host Hana Gartner) and other TMA members and staff joined locked-out Canadian Media Guild members for an early-morning march along Front Street. The protest against Blue Man Group continues as well, with a determined campaign to achieve collective agreements for the performers and stagehands of the Toronto Blue Man production.

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the program: With a view to enriching the musical experience of students entering high school music programs, the TMA Music Education Committee is offering specialist classes that focus on the rhythmic dimensions of musical traditions emanating from Cuba, Brazil and the Caribbean.

The committee is offering three classes per week, within a three-week time frame. The project is conceived as an intensive rhythmic immersion. Three different artist/musicians will offer one area of focus. Our hope is that the initiative will inspire understanding and exploration, and spearhead the development of small ensembles where improvisation is a major component in the music. The intent is to collaborate with both music teachers and classroom teachers, offering resources and templates for on-going development.

Instrument bank: Do you have an instrument you would like to lend or donate to the TMA for use by a deserving student? Do you know of a student needing an instrument? Please contact Corkie Davis at corkie.davis@sympatico.ca if you can help direct us to the above. We are currently meeting with Kiwanis and other Toronto based groups to put together a mentor/ instrument lending program for students who need encouragement. We would like to hear from you.

Memorabilia: The Toronto Musicians' Association has a lot of old memorabilia and some interested members have been going through this treasure trove to begin the long process of cataloguing and archiving. If you have any material of interest from the early days of the Toronto music scene, please contact the office so that we can begin gathering a list of resources. Contact TMA President Rosemary Galloway at 416-421-1020 ext 222 or email rgalloway@torontomusicians.org

We'd like to hear from you: The Toronto Musicians' Association invites *WholeNote* reader feedback on this column. If you have any suggestions for news items relating to members of the Toronto Musicians' Association, please forward them to Brian@Blain.com. Please include the word "WholeNote" in the subject line.

Book Shelf

by Pamela Margles

I LOVE DIARIES AND MEMOIRS written by musicians, especially when the writers are such fascinating characters as composer Giacomo Meyerbeer and cellist Janos Starker. The immediacy of a first-person account pulls you right into the writer's creative world.

Historians can easily miss this level of authentic engagement, but not Richard Taruskin. In his magisterial new history of music, he has managed to pull the individual strands together – those who make the music, the ideas behind it and the impact it has – to create a panorama vibrant with immediacy.

The Diaries of Giacomo Meyerbeer
Volume 4 1857 – 1864;

The Late Years

Trans. Robert Ignatius Letellier
Fairleigh Dickinson University Press
Illustrated 718 pages \$69.50 US

'Today I have resolved to try to curtail my day-dreaming', Meyerbeer wrote in his diary on July 22, 1858. He was already sixty-seven years old, and the leading operatic composer of his day. Yet he continually recorded 'new resolutions to use time more prudently and industriously'. Sometime he was prevented from working by a 'moral agitation' or 'depressed mood', caused by nasty critics and gossip, or worries about his wife's health and his own painful illnesses. Yet he was prodigiously productive. He would spend hours working on his final operas, *Dinorah* and *L'Africaine*, then improvise at the piano, supervise rehearsals, or coach singers. Most evenings he attended operas and concerts, or dined either with colleagues like Berlioz, Offenbach, Gounod and Liszt, or with the political and social elite, a surprising number of whom write operas. Yet music always came first. He passed up a weekend with Emperor Napoleon III to work. Invited to dine with Princess Karl, he told her he had to go to Leipzig, for a performance of Handel's *Messiah*.

He seems a loving and charming man, but restrained – in contrast to the extravagant characters in his operas. His work came even

before his family. When he announced his decision to move to a smaller house in Berlin because he was away working so much, he was actually surprised when his wife burst into tears. For her birthday he gave her 'six seamless linen sheets, works of Shakespeare and Lessing'.

This is the final volume of a four volume set. Letellier's accomplishment in editing, translating, annotating and indexing this extraordinary document is heroic, especially with Meyerbeer so incomprehensibly unfashionable and overlooked today. He is an important composer of much beautiful music. This diary gives us an invaluable window into his life and milieu.

The World of Music According to Starker: A Memoir

By Janos Starker

Indiana University Press

351 pages, photos, enclosed CD;
\$29.95 US

Cellist Janos Starker's career is loaded with triumphs. Yet his greatest triumph, according to this memoir, remains the performance he gave to Russian border guards to escape from Russian-occupied Hungary at the end of the war. Given the horrors of war he survived, when both his brothers were shot, it's hardly surprising that his views can be outrageous and cynical. Yet they are coloured by his passionate belief in the power of music.

The most extraordinary characters he encounters tend to be fellow Hungarians, like the conductor Fritz Reiner, who was 'the best; knowledge, total control, minimal gestures, no time-wasting, and no show-biz'. On the other hand, working with Karajan was a 'disgusting experience', with the ill-prepared conductor inexplicably trying to reverse the order of the movements of the Prokofiev cello concerto they were working on.

Starker is a powerful writer. His three fanciful short stories are moving, yet artificial. But the concise treatise on string-playing included here shows why his teaching has produced so many outstanding cellists. The disarming passion, curiosity and imagination

that shape his music-making – as the enclosed CD attests – and teaching are revealed throughout this compelling memoir.

The Oxford History of Western Music

By Richard Taruskin

Oxford University Press

Illustrated, six volumes, 4250 pages, \$699 US



Richard Taruskin's hefty new history of western music is hard to put down. Taruskin's knowledge is broad, especially in early music, Russian music and modernism, and his experience is vast, as a musician, professor and journalist. Even his notorious provocativeness is an asset; this is history delivered with passion and personality.

There are five volumes of text, and a sixth volume of documentation, with indexes, a bibliography, notes, and a chronology. The text is illustrated with musical examples, facsimiles of scores written in the composers' hands, charts, prints, paintings and photos. The first three volumes go up to the end of the 19th century, and the 20th century is split between the fourth and fifth volume.

Taruskin emphasizes that his aim is to explain 'why and how things happened as they did', not to offer an encyclopedic survey of composers and movements. He uses pivotal works like Monteverdi's *Orfeo* and Stravinsky's *Octet* to analyze concepts like the origins of opera and the roots of modernism. With his broad scope, he considers matters like historical performance practices, as well as the influences of prevailing artistic tastes, religious factions, and political forces. He loves opportunities to offer etymological and literary references, as well as fashionable contemporary theories like poietics, though never without explaining them. His love of wordplay leads to chapter headings like *The curtain goes up*, *Class and classicism*, *Class of 1685*, *You can't get there from here*, and *Cursed questions*. But most of all he loves music. Confronting vital current issues like the future of art music, he ends this splendid history on a note of optimistic anticipation 'in the middle of things'.

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CD REVIEWS

VOCAL AND OPERA



Sleep, Wayward Thoughts
(Elizabethan and Jacobean songs about sleep)

The Musicians in Ordinary
Independent MIO 005
(www.musiciansinordinary.ca)

What a good theme for a compilation of songs by John Dowland, Thomas Campion and others, and how fitting for a dark autumn day!

Living in an age that was especially fond of puns and metaphors, these composers mined all possible analogies between restorative nightly sleep and the eternal rest that comes to all of us. (Probably the most familiar song in the collection is "O Death rock me a sleeper", popularly attributed to the unfortunate Anne Boleyn.)

Other songs play on the association of beds with both peaceful rest and passion. For instance, in the disc's title song by Dowland, one lover lies sleeping while the other burns with desire: "So sleeps my love, and yet my love does wake."

Soprano soloist Hallie Fishel has a youthful-sounding voice of no little power, and gives an intelligent, feeling interpretation of the lyrics. Instead of going for a very clear, pale sound, Fishel uses considerable

vibrato – well, and successfully – to sustain the long-held notes so beloved of composers of the period. She is most capably partnered by lutenist John Edwards.

One quibble: it's a little hard to hear some of the words; probably a fault of the recording rather than Fishel's diction. It would have been nice if the lyrics had been included in the liner notes.

Sarah B. Hood

Concert Note: Musicians in Ordinary launch their season and the new CD at Heliconian Hall Oct 1.

Alessandro Scarlatti:
Stabat Mater
Emma Kirkby; Daniel Taylor;
Theatre of Early Music
ATMA ACD2 2237

Alessandro Scarlatti remains renowned for his operatic works and songs, frequently recorded by the likes of Cecilia Bartoli. It is however sacred music that was the bread and butter of his career. The commissions from Roman cardinals and



princes kept him comfortable and provided the means for the "other" music. So when in 1724 (one year before Scarlatti's death) the Order of Cavallieri della Vergine dei Dolori commissioned a setting of *Stabat Mater*, it was for the composer a return to the roots of his success. Incidentally, the same order commissioned the most famous *Stabat Mater* – that of Pergolesi, just 12 years later. The hymn itself dates to the 13th century, being composed by a Franciscan monk, one Jacopone da Todi. The painful tale of Virgin Mary suffering under the cross where her son dies, received wonderful treatments from Vivaldi, Rossini, Josquin des Pres in the early period and Penderecki in recent

OLD WINE, NEW BOTTLES: Fine Old Recordings Re-Released

Unfortunately, to those less informed listeners who insist only on pleasant tunes from Mediterranean composers, any Schoenberg score may as well be the inscription over the gates to hell. Schoenberg's *Gurre-Lieder* (The Songs of Gurre), began as settings of the romantic text by Jens Peter Jacobsen. In its final form, the score calls for a very large, augmented orchestra, several choirs, six soloists, and a battery of unusual 'instruments' including chains! In essence, this ultra-romantic, tune-filled paean to the triumph of love is a *Tristan*-like melodrama, set in 11th century Denmark where after a night of supernatural events there comes a glorious, triumphant sunrise unequalled anywhere else in music. Its 1913 premier in Vienna was an over-the-top triumph, the like of which the composer would never enjoy again.

The first recording was of a live performance conducted by Leopold Stokowski in Philadelphia on 11 April, 1932, which until 1954 was the only way one would ever get to hear the work. Three of the 18 different performances issued on CD have recently been reissued. Primarily of interest to archivists, the 1953 mono recording by Schoenberg's pupil René Leibowitz has appeared on a super- or transfer from Preiser [90575, 2 discs]. Robert Craft's very fine 2001 recording for Koch with the Philharmonia has re-appeared on Naxos [8.557518, 2 discs]. Craft's is a fine achievement indeed and could be a first choice if one had not heard the sensational 1986 performance from Leipzig conducted by Herbert Kegel.

After hearing the Kegel, any of the others sound like a walk-through. A subjective opinion, of course, but I have paid particular attention to every single recording as it appeared. All I know about Kegel is that he was a conductor who was also a communist and who committed suicide after the Berlin wall came down. The unique quality of this splendid performance is that the story line and events are absolutely believable... the soloists and all concerned are simply that convincing. The recording easily accommodates the immense forces on stage. The downside, or perhaps not, is that it is now part of an eight CD package [82124 (2752)] devoted to The New Vienna School from Berlin Classics, which includes *Moses und Aron*, *Wozzeck*, the Berg violin concerto, etc., and a disc of Webern all conducted by Kegel. Every performance is of the highest quality.

Stravinsky recorded *Le Sacre* and *Petrouchka* several times, but an esteemed conductor he was not. His amanuensis and performing assistant, Robert Craft, recorded several Stravinsky scores under the master's eye, including a *Le Sacre* in Russia which Stravinsky stated to be the best ever. Starting in 1991, Craft began recording Stravinsky for Music Masters and then Koch. Thankfully, Naxos has acquired masters from both companies and is re-coupling to ensure maximum playing time. Craft's *Le Sacre* with The London Symphony Orchestra is coupled *Le Rossignol* with The Philharmonia and excellent soloists [8.557501]. The compelling *Le Sacre* is extremely dynamic with well sprung rhythms and virtuoso playing. Craft uses the 1947 version which Stravinsky created to preserve his copyright. Incidentally, there is no original 1913 manuscript because when it was given to Stravinsky half a dozen years later to correct, he had fresh thoughts about some parts and re-composed them. Some composers are like that. Naxos has released several discs already with more to come. Available now are *Oedipus Rex* and *Les Noces* [8.557499]; *The Firebird*, in the first recording of the original 1910 score coupled with the 1947 *Petrouchka* [8.557500]; the three Greek ballets, *Apollo*, *Agon*, and *Orpheus* [8.557502]. All four are exemplary performances and recordings and are highly recommendable.

In the LP era, Caedmon was the home of the spoken arts. The company was bought by book publisher Harper-Collins who proceeded to discontinue everything. *A Child's Christmas in Wales* made it to CD but that was it. Naxos is today's Caedmon, albeit without any of the Caedmon treasures. The latest additions to their impressive catalogue are Wilde's *The Importance of Being Ernest* and *The Essential Dylan Thomas*. The Wilde CDs [NA234212] come from the BBC production of 1952 with incomparable performances by John Gielgud and Edith Evans. Very pleasing listening indeed, with a bonus of Gielgud reading a selection of poems by various authors. The Dylan Thomas 4 CD set [NA434312] has *Under Milk Wood* with Richard Burton, et. al., the author reading *And Death Shall Have No Dominion*, and others. Also many new recordings by today's performers. These are ideal for the car as there are no extremes in dynamics.

Bruce Surtees

memory. But the Scarlatti version stands out. The inventor of the operatic aria plays with the formula, combining tercets into single arias, inserting recitatives and ending the piece in a way that is nothing short of astonishing, given the period's tradition. This splendid piece receives a sensitive treatment from Emma Kirkby, a period music soprano of rare beauty, said to disappear into the music, "an art that conceals art", as one critic aptly put it. Long-time collaborator of Christopher Hogwood and the Academy of Ancient Music, Ms. Kirkby continues to bring the angelic sound to the baroque music. She is matched by Canadian countertenor Daniel Taylor – easily one of the most sought-after voices of our day.

Robert Tomas

Concert Note: Daniel Taylor is one of the featured soloists at the International Bach Festival at the University of Toronto Oct. 1-9.



Beethoven – Fidelio
Christine Brewer;
Richard Margison;
Geoffrey Mitchell Choir; Philharmonia Orchestra; David Parry
Peter Moores Foundation/
Chandos CHAN 3123(2)

This latest recording of *Fidelio* is sung in English, which provides a direct way to understand the words. David Pountney's translation is imaginative and generally idiomatic. But the spoken dialogues have been trimmed down – unfortunately, since they are fundamental. Infelicities like 'I feel so insecure' and 'Maybe he's dead' don't do Beethoven's masterpiece justice, and the occasional departures from the German text are puzzling. Florestan's searing 'Gott! Welch Dunkel hier! O grauenvolle stille!' here becomes 'God! The darkest hour, when silence howls with tension', instead of the far more accurate, yet equally singable, 'God! What darkness here! O terrifying silence'.

Canadian tenor Richard Margison's delivery of this harrowing cry is muted. He conveys the desolation of Florestan, chained in a dungeon. But the dramatic impact is diminished. Even as Margison builds up the intensity with beautifully soaring

lines, his powerful, bright voice never sounds tortured, starving or truly desperate. Conductor David Perry's speedy and unyielding tempos don't help.

Christine Brewer supplies the passion, with a moving, vividly multi-layered characterization of Leonora, Florestan's wife. Rebecca Evans brings girlish tenderness to the role of Marzellina, who is in love with Leonora in her disguise as Fidelio. The splendid Robert Lloyd imparts humour and humanity to the likeable but morally compromised Rocco, Florestan's jailor. Pavlo Hunka is terrific as the vengeful Pizarro, reveling in his crazed fury.

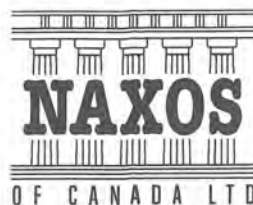
The Philharmonia Orchestra is fluent, and the Geoffrey Mitchell Choir is gorgeous, with delightfully precise diction. The otherwise interesting program notes offer no explanations about this recording project or the translation, and unfortunately do not include the libretto in the original German.

Pamela Margles

Dmitri Hvorostovsky In Concert
Festival de Lanaudière
Orchestre Symphonique de Montréal; Charles Dutoit
Radio Canada / VAI DVD 4330

He's got it all: voice like a Howitzer, good looks and a commanding stage presence that capture his audiences before he's even fired his first note. This video of a 1998 concert featuring baritone Dmitri Hvorostovsky with the OSM under Charles Dutoit is well produced and makes for a very satisfying 54 minutes although Hvorostovsky sometimes forgets the unforgiving scrutiny of the camera and slips out of character during his mix of recital and operatic selections. While the audience clearly hangs on his every note, he could do with a slightly more personal warming to the good (paying) people in the seats.

As the concert begins, there's a hint that the Mussorgsky "Songs and Dances of Death" are an uphill climb but by the fourth and final song in the set "The Field Marshall" there's no doubt that Hvorostovsky has hit his full stride. His "Alzati!..." from Verdi's *Un Ballo in Maschera* is passionate and powerful. A couple more Verdi excerpts from *Trovatore* and



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Don Carlo are equally well presented and leave the audience calling for more.

After a break during which the OSM provides a little Respighi, Hovostovsky returns with a performance of Rossini's "Largo al factotum" that brings the summer evening's audience to its feet. He finishes the outdoor concert with a performance of "Dark Eyes" as only a Russian can.

It's a great video and makes you wish you'd been there for the magic of the "live" performance.

Alex Baran

CLASSICAL & BEYOND



Le Mozart Noir
CBC Opening Night production
with Tafelmusik about Joseph
Boulogne, Le Chevalier de
Saint-Georges
CBC Home Video CMN297094

This 53-minute historical documentary tells the fascinating story of one Joseph Boulogne, (1745-1799), Chevalier de Saint-Georges, who was born to a rich colonialist and his mistress slave, became a renowned violinist (having studied with Gossec, Leclair and Lully), Europe's greatest fencer, and a composer who influenced Mozart. He was a black man in the aristocratic society of 18th-century France at a time when the slave trade was still rampant. Definitely a story worthy of a Hollywood film script!

With commentary and insights provided by Ashley Horne, Center for Black Music Research, biographer Gabriel Banat, Tafelmusik director Jeanne Lamon, violin soloist Linda Melsted, and narration by R.H. Thomson, the music of Saint-Georges offers both an attractive and also distracting (in a good way) soundtrack (in 5.0 Dolby digital stereo) to the dramatic presentation.

What a gifted musician this Chevalier was! His extraordinary technical talent is revealed especially in his challenging solo violin parts. This is an amazing story that has long been waiting to be told. Fine performances from Tafelmusik, beautiful visuals, a wonderful DVD from CBC's Opening Night series.

Frank Nakashima

Concert Note: The Tafelmusik Baroque Orchestra performs in the International Bach Festival on October 7 at Walter Hall. Tafelmusik's own concert season begins October 12-16 at Trinity-St. Paul's Centre.

Editor's Note: Analekta has just released Tafelmusik's latest CD, "Concerti Virtuosi" featuring music of Vivaldi, Bach, Leo and others, and it will be reviewed next issue.



**Schubert - The Trout;
The Greatest Love & The
Greatest Sorrow**
Christopher Nupen, director
OpusArte OA CN0903 D

British television filmmaker Christopher Nupen had a brilliant idea back in 1969 — why not film the behind-the-scenes and on-stage activities of five young musicians (who also are great friends) as they prepare and perform Schubert's *Trout Quintet* at London's new Queen Elizabeth Hall. I wonder whether Nupen looked in a crystal ball and saw the great musical futures of Daniel Barenboim (piano), Itzhak Perlman (violin), Pinchas Zukerman (viola), Jacqueline du Pre (cello) and Zubin Mehta (double bass).

In our current era of music videos and salsa dancing robots, this concept would probably not raise an eyebrow but at the time a film about a concert (!) was unthinkable. With its behind-the-scenes look at the musician's amusing pre-concert antics and illuminating concert footage, is a brilliant archive of some of the most brilliant musical minds of our time, both on and off the stage.

"The Greatest Love & The Greatest Sorrow" tells the story of the final 20 months of Franz Schubert's life through his letters, words and music. This is not a biography per se but rather provides glimpses into the great composer's motivations as his life drew to a close. Such great performers as Vladimir Ashkenazy and baritone Andreas Schmidt to name a few provide the musical backdrop. The final film is too fragmented for my tastes — I wish the works were named when performed — but it is a must-see for the trend setting way it captures in-studio performances.

I have seen both films previously on television. Viewing them again reminded me of how moved I was the first time I saw them and of how far we have come in the cinematic documentation of music and those who create it.

Tiina Kiik



The Organ at Naumburg
William Wright
Independent (Deer Park
United Church 416 576-7228)

The organist at Toronto's Christ Church, Deer Park for many years, William Wright recently recorded a most marvelous disc in Germany. The attraction was Zacharias Hildebrandt's 1743-46 organ at the Church of Saint Wenzel in Naumburg. Recently restored to its original condition, this is one of the instruments that J. S. Bach is known to have played.

As stipulated by the powers that be in Naumburg as a condition of recording there, none of the nine works presented is from Bach's catalogue. Johann Gottfried Walther represents the Baroque contrapuntal style, while Johann Schneider and Johann Heinrich Christian Ruck give us a view from the Rococo period. Beethoven contributes his relatively early *Suite for Mechanical Organ*, and Mendelssohn's *Sonata in B-flat major* ends the CD in a powerful statement. Interspersed are two Canadian compositions, *Masque* from Denis Bédard, dedicated to Gerald Bales, and *Deerpark* from Kingston's John Burge, written for Wright himself.

Wright's playing throughout is at its most majestic, aided subtly by St. Wenzel's extraordinary reverberation. If you are a fan of organ music, this is one for your collection. However, the *de rigueur* exhaustive list of stops and registers does not appear anywhere in the notes. Several interesting photographs are interspersed with the text, which unfortunately employs some rather obvious font-width squeezing to fit the paragraphs into a panel. But there is 77 minutes of superb music on this disc, and that gets my unreserved recommendation.

John Gray

Concert Note: William Wright is featured in recital at Knox College as part of the International Bach Festival on October 4.

Mahler - Symphony No.6
Claudio Abbado
Deutsche Grammophon 00289
477 5573

Mahler - Symphony No.8
Kent Nagano
Harmonia Mundi HMU
801858.59

Mahler - Symphony No.9
Claudio Abbado
EuroArts DVD 2054008

Mahler - Symphony No.9
San Francisco Symphony
821936-0007-2



Following an absence of two years the Berlin Philharmonic greets the return of their former music director to their lofty podium with an exquisite account of Mahler's Sixth Symphony which we are indeed fortunate to have documented here. Abbado's blood runs thick with this music, and his interpretations are consistently revelatory. He has moreover a sensitivity to the delicate aspects of Mahler's orchestration that is unsurpassed by any living conductor. His Andante (placed here as the second movement; some conductors prefer it before the Finale) is subtle and profoundly lyrical, his Scherzo endearingly clumsy. The unnerving thwack of the "hatchet of fate" in the Finale unleashes a torrent of brilliant, magnificently exciting playing - in short, Berlin at its very best. The sound of this live recording from Philharmonie Hall in June 2004, though respectable, falls far short of DG's usual studio standards.



I had originally intended to review Kent Nagano's studio performance of the Eighth Symphony in tandem

with Simon Rattle's live Birmingham recording in the July issue of *WholeNote*, but it did not reach me in time. Nagano's Berlin performance outclasses Rattle's account in several respects. Beyond the much better sound (on two SACD's as opposed to Rattle's one) and lavish packaging, tenor Robert Gambill is able to achieve what Jon Villars could not, an authoritative and heroic account of his very taxing part, though in fairness I suspect some backstage studio voodoo may be involved. The casting of the vocal soloists is otherwise comparable in quality, though Nagano's German choirs clearly have the edge in projection and diction. The exposed low B-flats of the bass section in the final *Chorus Mysticus* are clearly audible here and make a telling difference. Both conductors exhibit a similar impetuous streak, though when Nagano decides to accelerate for effect his orchestra is apt to respond more efficiently.



Michael Tilson Thomas' account of the Ninth Symphony in the San Francisco Symphony's self-produced Mahler cycle is a highly idiosyncratic interpretation distinguished by its exaggerated dynamic range and obsessively micro-managed tempos. MTT's cogent broadening of the fourth beat of the cadences in the first movement evolves into lachrymose ellipses of silence by the finale. Only the biting third movement is spared this cathartic approach. This is a schizoid, *Death in Venice* take on Mahler that occasionally struck me as a wee bit affected. The symphony is sumptuously recorded in a hybrid SACD two-disc set compiled from a week of performances in 2004. Unfortunately the high sonic definition does not always flatter the orchestra's habitually tight and constricted "American" string tone, though they are chillingly effective in those transitional passages Mahler specifically asks to be played without expression.

What the string section of Claudio Abbado's Gustav Mahler Youth Orchestra may lack in finesse and instrument insurance is more than made up for by sheer numbers and enthusiasm. With an extra 25 play-

ers (imagine the plush luxury of 19 violas!) the powerful string unison that launches the finale of this work immediately springs to life. As always with Abbado there is a masterful attention to the details, including the use of specially constructed large metal plates to produce the low bell tones Mahler asks for in the first movement rather than the shoddy tubular chimes usually resorted to. In strong contrast to Tilson Thomas's worried hemming and hawing, Abbado brings a judicious, relentless yet always sensitive pacing to this performance that says to us: *Mahler is strong*. Recorded live at Rome's Accademia Nazionale di Santa Cecilia, the hope and devotion that lights the faces of these fine young musicians adds an emotional dimension to this phenomenal performance that I found quite moving.

Daniel Foley



Strauss – Ein Heldenleben
Royal Concertgebouw Orchestra;
Mariss Jansons
RCO Live 04005; DVD RCO 04102

Bruckner – Symphony No.8
Royal Concertgebouw Orchestra;
Bernard Haitink
RCO Live 05003

Beethoven – Symphony No.2;
Brahms – Symphony No.2
Royal Concertgebouw Orchestra;
Mariss Jansons
RCO Live 05002

Dvořák – Symphony No.9
Royal Concertgebouw Orchestra;
Mariss Jansons
RCO Live 04002

The Concertgebouw is the latest orchestra, as of this writing at least, to issue its own recordings as CDs, SACDs, and DVD-videos, and their entry is well timed to coincide with Mariss Jansons assuming the post as conductor following the departure of Ricardo Chailly. As can be heard and seen in the *Ein Heldenleben*, he is firmly seated in his new post. The performance took place just a few days into his tenure and he is off to a grand start. The Concertgebouw is unquestionably one of but a handful of the world's incomparable orchestras and has maintained its excellence for generations. Jansons, conducting from memory, elicits a memorable performance, both sensitive and boldly dynamic, without any fussing with the score although he effects a fall and rise to an extended fortissimo in the final bars which is very dramatic, very satisfying. The production values are first class, both the 16:9 video and the convincing surround sound. The SACD version is a composite of three concerts, including the one above and, while is very impressive in surround sound, it does not equal the you-are-there illusion of the DVD version which also contains an interesting biography of Jansons, "The Sixth Maestro".

The Dvorak *New World Symphony* is certainly basic repertoire and here it is given a spirited performance, the likes of which one would be very thrilled to hear live. The first movement moves right along without being hurried. The familiar second movement is treated as a chorale to good effect. Following a well sprung third movement, the finale, is well considered and steadily paced leading to a positive finale. The recording is exemplary, both in SACD surround and as a stereo CD.

There is no attempt to make more of the Beethoven Second than there is. Recognizing its genealogy Jansons' elegant reading does not impose any anachronisms prompted by Beethoven's later works as if to demonstrate that this is what he wrote but

this is what he really meant. The Brahms Second enjoys a first class, energetic reading, straight off the page without any significant adjustments to comment upon. In sum, two recommended performances, clearly documented in surround sound or stereo, depending on the player.

In addition to his other strengths, Haitink is one of our very finest Mahler and Bruckner conductors. The Bruckner Eighth here is from last February and hence, his very latest thoughts on the piece. Haitink recorded this work in Amsterdam twice before, 1960 and 1981, but on the 18th and 20th of February this year he appears to be merely going through the motions. He is uncharacteristically missing a sense of ardour and involvement. If the recording, surround sound and all, is to be believed this performance was unworthy of this conductor and orchestra. Well, anyone can have an off day.

Bruce Surtees

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French Connection
Emmanuel Pahud; Eric Le Sage;
Paul Meyer; François Meyer
EMI 5 57948 2

Emmanuel Pahud, whose fame has spread far and wide, particularly excels on this CD of flute works by lesser known French Impressionist composers, wonderful pieces which flutists generally know but find few opportunities to play in concert. Noteworthy are his exquisite quiet passages, performed with excellent intonation and a beautiful warm quality in the lower register. Paul Meyer's clarinet playing is an absolute dream with great contrasts, wonderful sound, extraordinary articulation and sensitive intonation - a flutist's ideal partner for this music. The oboe responsibilities are fewer, but François Meyer performs with perfect control and a sound well suited to the playing of his colleagues. In fact the balance between these three wind players is inseparable, very closely matched in sound quality and totally under control technically, even in the most virtuosic passages. The pianist, Eric Le Sage, has a total grasp on the challenge to support such motivated instrumentalists without hindering their freedom and still come through with important melodic material, often leading the very colouristic interpretations. The recording engineer has also taken a courageous stand, allowing the stunning diminuendos and never permitting the fortes to become ugly or overblown.

This is a fantastic recording in which the spirit and deeper musical meaning of each piece is revealed. The comprehension of this music and style of playing is extraordinary, the pianissimos fantastic and magi-

cal. My only personal quibble would be the questionable intonation in a few forte passages, but these occasions are rare and arguably add a certain excitement. I am sure all of the composers, if they were alive today, would be delighted with the performances.

Robert Aitken

MODERN AND CONTEMPORARY



Martinu - Le Raid merveilleux
Czech Philharmonic Orchestra;
Christopher Hogwood
Supraphon SU 3749-2 031

When one thinks of the "Roaring Twenties", images of women in flapper dresses dancing and smoking cigarettes come to mind. That, and the first transatlantic flight. Bohuslav Martinu's musical experiments are not easily associated with that era. What a delightful surprise awaits then the listener of this album. Martinu, though born in Bohemia, was a composer with a decidedly western-European outlook. He was well regarded both in France and Germany and it is little wonder that the three ballets included on this CD and his other ballet works (including lost score for "The Judgment of Paris") were composed with an eye for a Parisian premiere. Alas, it was not to be, since among other tragic complications, the death of Diaghilev cancelled the all-but certain commission from les Ballets Russes. Martinu's adventurous scores, blending new jazz, Slavic folklore and incorporating early instruments, languished largely unperformed and swept aside by the Great Depression. Portions of the scores had a life of

their own as symphonic suites, but the full potential of the music was never realized.

While we don't associate Martinu with the "Roaring Twenties", it is even more difficult to connect Christopher Hogwood with the music of the 20th century. After all, the Academy of Ancient Music under his direction, introduced almost single-handedly the idea of period performance. However, great musicians are versatile musicians. Hogwood has restored some of Martinu's scores to their original form and conducts the Czech Philharmonic Orchestra with great aplomb - Period performance of a different period. This CD truly is a Disc-covery.

Robert Tomas



Prokofiev - Symphonies Nos. 5 & 7
Bayerischen RSO;
Klaus Tennstedt
Edition Günter Hänssler;
Profil PH05003

It is hard to understand why these two Prokofiev symphonies are absent from today's concert repertoire since they are among the best written in the 20th century. My guess would be that a master conductor is required to bring out their pathos, whimsical wit, sarcasm and brilliance. Fortunately we have one right here in Klaus Tennstedt.

I was extremely lucky to see the Maestro conduct the TSO in 1974, before he became famous. I immediately recognized his potential with the way he took a grip of the orchestra and the electric currents that flew out of him.

The Fifth, written under the influence of the war, is the more interesting of the two and by far Prokofiev's best symphony. After

the Andante first movement where the diverse, unusual, disturbing elements are held well together by the conductor comes the justly famous witty, jazzy Scherzo with a steady pulsating rhythmical drive. Tennstedt is having great fun here, full of imagination, inspiration and bravura. The slow movement is a deeply felt, very moving account with a highly emotional climax. We soon return to cheerful optimism in the fourth movement which is driven with superhuman energy to a breath-taking conclusion.

In the midst of the Stalinist era Prokofiev dedicated his Seventh symphony to Soviet youth. It is far less complex than the Fifth, very melodic and easily approachable. Each of the four movements is different in character, with the second, a charming waltz, owing much to Prokofiev's experience as a ballet composer.

Superlative performances and fine recorded sound.

Janos Gardonyi



Günter Wand Edition Vol.3 -
Stravinsky & Prokofiev
Bayerischen RSO; Günter Wand
Edition Günter Hänssler; Profil PH04056

The cult of ancient conductors continues unabated, and with good reason. Those ancient white-haired eminences knew their craft and honed it with generations of experience, and a good many of them survived into the era of good quality recording. While never quite the glamorous superstar as von Karajan or Bruno Walter, Wand was truly one of the music world's great treasures. His Bruckner recordings

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are legendary.

These previously unreleased archival radio recordings have a magical quality about them. The resurrected 1978 performance in this CD is now my favourite *Firebird*, hands down, even over Stravinsky's own recording. Hear the *Pulcinella* ballet suite with new ears; conductor and orchestra have such delicate control! Add to that a bravura performance of Prokofiev's D major Violin Concerto No.1 with soloist Edith Peinemann, along with her 18th century Strad, and this is an item you just must have.

The German radio producers and engineers have worked their customary wizardry: you would swear that these three recordings, gathered from over a five-year period, were all recorded in the same hall, in the same week. The notes, in English and German, are in an eminently legible size. The next release in this series is eagerly awaited. If there's a heaven, I hope that Wand, Walter, Tintner and Klemperer are up there meeting over brandy and cigars. Here's to them.

John Gray



Kurt Weill: Symphonies Nos. 1 & 2
Bournemouth Symphony Orchestra; Marin Alsop
Naxos CD 8.557481

With Weill, as with a few other prolific composers of his time (Korngold, Menotti), the concert works are vastly overshadowed by the works composed for stage or film. But on examination, the former turn out to have substance and interest.

Weill wrote his First Symphony as a 21-year-old student, his Second as a renowned theatre composer.

The First is a tight-knit one-movement piece, its rhetoric underlined in heavily dissonant harmony (chords built in fourths were a *dernier cri* in post-WWI Germany). Recognized procedures from his more familiar repertoire are several fugatos and passages suggesting a wordless chorale. The Second Symphony, no less forceful in its way, suggests he learned a lot about the orchestra in the intervening decade: solo strings, virtually inaudible in the textures of the First, now come through clearly and tellingly; the timpani contribute imaginative independent ideas, rather than the cliché of an ominous roll every time the music changes direction.

Indeed, this work rises to peaks of real orchestral brilliance belying its modest classical-sized forces. The last of its three movements develops into a relentless march – a ringer for Prokofiev in its air of hard-edged satire – and from there into a whirling tarantella. Throughout, this Symphony exudes the melodic originality its predecessor lacked. In the clarinet solo near the start, in the long solo-cello line of the slow movement, in the trumpet that so splendidly over-rides the tarantella, you hear the Weill of the theatre songs: you wait for the next note in the line, and when it comes, it sounds natural and right, though it's not the note you expected.

John Beckwith

Concert Note: The disc also includes Robert Russell Bennett's concert suite arranged from *Lady in the Dark*, a musical play about psychoanalysis written shortly after Weill's emigration to the U.S. that will be revived by Toronto Operetta Theatre next February.

Editor's Note: On September 20 the John D. and Catherine T. MacArthur Foundation announced that conductor Marin Alsop will receive a 2005 MacArthur Fellowship, a five-year unrestricted fellowship totaling \$500,000 U.S. awarded to individuals across all ages and fields who, "show exceptional merit and

promise of continued and enhanced creative work". She is the first conductor ever to receive the illustrious "genius award".



Shostakovich – Symphony No.11
Royal Scottish National Orchestra; Alexander Lazarev
Linn CKD 247

1905 was the year of the failed uprising against the Czar, so well told in Sergei Eisenstein's 1925 silent film, *The Battleship Potemkin*. The carnage on the Odessa steps, although only four minutes long, is one of film's most memorable sequences. But it was fiction – it never happened. Nevertheless the film did convey the total ruthlessness of the Czar's subjugation of his people.

Do we really need another recording of "the year 1905" symphony, when there are other fine performances available? Whether we need it or not, here it is and it is spectacular, both in performance and sound.

Russian performances of Shostakovich symphonies are quite different from those originating in "the West" and Lazarev has imbued the Scottish National Orchestra, where he has been principal conductor since 1997, with the style required to deliver an idiomatic performance. The four movements are played without pause. The atmospheric first and third movements are both Adagios and the hushed strings quietly convey the murmurings of hushed expectancy and determination. The second movement, "the ninth of January," describing the massacre of the people is terrifyingly brutal. The fourth movement is an apotheosis with prophetic expectation.

Technically the surround sound SACD is a triumph, clear, dynamic

and transparent. Every instrument is correctly balanced and placed exactly where it should be and the dynamic range is true to life. As a stereo CD the perspectives are, as to be expected, somewhat reduced.

Did we need this recording? It would seem so.

Bruce Surtees



Music for Flute and Percussion
(Piazzola; Pärt; Shankar)
Marc Grauwels;
Marie-Josée Simard
Naxos 8.557782

The combination of a single flute and a percussionist with a large battery of instruments is one that we don't have a chance to hear too often. But if a flutist were to embark on such a project, it would be none other than Marc Grauwels to bring it to life. And with Marie-Josée Simard on percussion, and twenty years of touring behind them, it adds up to a duo to be reckoned with. Among the composers whose work appears on this new CD, three of them agree with that opinion strongly enough to write pieces for the pair.

The opening track, Piazzola's *The History of the Tango*, was dedicated to Grauwels at the time of its 1985 completion. The four movements are a wonderful musical romp through imagined bordellos, cafés and night clubs. Michael Lysight, Alec Wilder, Frédéric Verweese, Keiko Abe and Karen Young have each contributed beautifully atmospheric works to this collection, and especially Young's *Ode to Nature* is not to be missed. Arvo Pärt's minimalist *Spiegel in Spiegel*, arranged from its original violin and piano form, is the most pleasant lullaby that you're likely to hear in this decade. Ravi

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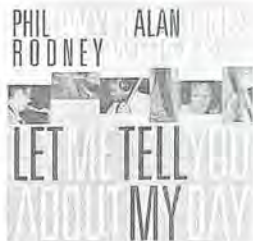
Shankar's *Enchanted Morning Raga*, written originally for Grauwel's teacher Rampal, is a fitting close to the disc.

Performances are first rate, and the Naxos production values are up to their usual high standard.

John Gray

Concert Note: Marc Grauwels and Marie-Josée Simard will perform concerts in Ottawa, Montreal and Quebec City during October.

JAZZ



Let Me Tell You About My Day
Phil Dwyer; Alan Jones;
Rodney Whitaker
ALMA ACD12442

For most jazz fans, a 'trio' is the combination of piano, bass and drums. But the history of the music includes other setups, most often a horn, piano and drums.

Sonny Rollins made famous his version of a trio by *not* using a harmonic instrument, just bass and drums with his tenor. It's that model that has inspired reedman Phil Dwyer and his American friends on "Let Me Tell You About My Day", with Dwyer adding soprano sax to

the mix as well.

Most of the dozen compositions are by Dwyer (five, plus an interesting arrangement of Rollins' *Airegin*), with two each by bassist Alan Jones and the drummer, Rodney Whitaker. A jazz standard, John Lewis' *Afternoon In Paris* opens the CD, and along the way there's the old-timer *I Can't Believe That You're in Love With Me*.

To my ears, Dwyer's saxophone work has owed more allegiance to John Coltrane (via Steve Grossman) than to Rollins, but there are lots of nods to Sonny here, especially rhythmically. I'll bet he would be an interesting drummer, to go along with his saxophone and piano work, as well as his more-recent endeavours as a composer and arranger. Phil has always acknowledged the late Toronto drummer Jerry Fuller as a major influence on his musical thinking, and *Airegin's* arrangement was written for Fuller.

Jones' and Whitaker's work here, both as instrumentalists and composers add to the richness of the album, which overall has a lot more variety than one would suspect looking at the limited instrumentation.

Ted O'Reilly



One Take, Volume Two
Terri Lyne Carrington; Robi Botos; Phil Dwyer; Marc Rogers
ALMA Records ACD14382
(ADV14399 DVD)

The jam session used to be a staple of the jazz world, for the players, the audience, and even (for a while) record companies. (Think of early Savoy and Prestige LPs).

There was a time when the vocabulary, the dictionary of jazz was universal: everyone knew the standards and the blues, and the individual musicians' interpretation was paramount. Even when bebop came in, so many of the 'original' tunes were standard-based that it was not a problem for say, Buck Clayton, to play beside Sonny Stitt.

Well, the commonly-known tunes may have changed a bit, but Toronto's Alma Records is making the old new again by asking selected players to go into a studio for an afternoon, and just *play*. Following last year's "One Take (Volume One)"

featuring Guido Basso and Joey De-Francesco comes the second release in the series.

It's an international band, with US players Terri Lyne Carrington on drums, and bassist Marc Rogers joining B.C. saxophonist Phil Dwyer and the Hungarian-born pianist Robi Botos, who is making a solid name for himself in Toronto.

Don Grolnick's *Nothing Personal* may have replaced *Honeysuckle Rose*, and *Freedom Jazz Dance* taken over for *Undecided*, but the spirit of the jam session is still there for these inventive musicians. The easy interplay is on view too, should you decide to pick up the DVD version of the one-day session.

Highlights include the drum-tenor interplay on *Surrey With The Fringe On Top* and the relaxed, non-cloned version of *Bemsha Swing*. For those who've not heard Robi Botos, this release is a good introduction to his many skills.

Ted O'Reilly



Time Flies
P.J. Perry
Justin Time JUST 201-2

Surprisingly, this is P.J. Perry's first live recording and what a treat it is. I'd think live recording would be the only logical way to capture this fiery, take-no-prisoners reedman. The music, from *The Cellar* in Vancouver, was recorded in the summers of 2003 and 2004 before appreciative audiences. Perry is heard on alto and tenor saxophones alongside his guest artist, trumpeter and flugel-hornist Bobby Shew. Ross Taggart is the pianist. The 2003 titles have André LaChance on bass and Dave Robbins on drums. Those from 2004 have Neil Swainson and Joe LaBarbera.

An all-round saxophonist, Perry is equally adept at ballads and barn-burners. But what makes this CD so special for this listener is Perry's choice of material. There are countless great tunes out there that just don't get played as often as they should. You know what I mean - the "jazz standards" - compositions written by the great jazz instrumentalists. Perry, a master jazzman, together with his friend and colleague Bobby Shew, a superb brass player from the U.S., have made some bril-

liant choices here. The set opens, for example, with a bracing version of Horace Silver's *St. Vitus' Dance*. Then there's Ellington's *Warm Valley*. It's fascinating to hear this Johnny Hodges showcase played by an altoist with Perry's edginess. Other highlights include the title tune, Bud Powell's *Tempus Fugit*, Gigi Gryce's delightful *Social Call*, and Blue Mitchell's *Melody For Thelma*. Nourishing music. A keeper.

Don Brown



Live at MCG
Clayton-Hamilton Jazz Orchestra
Manchester Craftsmen's Guild
MCGJ1017

Bassist John Clayton and reed-man brother Jeff have worked together as co-leaders, along with drummer Jeff Hamilton since 1985. This CD was recorded last year during a four day engagement at the Manchester Craftsmen's Guild, a nonprofit arts institution in Pittsburgh.

There are compositions by Hoagy Carmichael, Horace Silver, Sonny Stitt, and Thelonious Monk, among others, as well as *Silver Celebration*, a John Clayton tribute to Horace Silver. The music shows influences of Oliver Nelson, Quincy Jones and Gil Evans along with echoes of Basie and Duke, but John Clayton's arrangements give the group a personality of its own. Right from the start the big tenor sound of Ricky Woodard, (wrongly spelled as Woodward in the CD notes), is strongly featured on an upbeat version of *Georgia*. He and pianist Tamir Hendelman have the bulk of the solo space, but "Snooky" Young, always a huge asset to anything he graces, makes a telling contribution on *Like A Lover*.

There is an interesting re-working of the Johnny Hodges number, *Squatty Roo*, a romping arrangement of Stitt's *Eternal Triangle* and some pretty special arco bass playing on *Nature Boy*, the haunting Eden Ahbez song which Nat "King" Cole made into a hit. But it is the overall spirit of the band that really comes across, aided by the fact that it is a live, rather than a studio, recording, confirming the band's position as one of very best big bands in the business.

Jim Galloway

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When She Dreams
Nancy Walker w/Kieran Overs;
Kirk MacDonald; Barry
Romborg; Anthony Michelli
Justin Time JTR 8505-2

I'm not sure who the "she" is in the title of this CD, but if it's Nancy Walker herself, the dream is about music. This new release (her fourth) is the outcome of Nancy's band winning the 2003 Montreal International Jazz Festival's *Prix de Jazz*.

The basic trio with Kieran Overs on bass and drummer Barry Romborg (Anthony Michelli replaces him on two of the tracks) has been a working group for many years. Kirk MacDonald is a band regular too, and is heard on most of this release playing tenor and alto.

While this is unquestionably a *band* record, there's no doubt that the leader is Walker; all compositions are by her, and she's a commanding presence at the piano. Her solos are strong and personal, and she's a wonderful accompanist, always offering appropriate support. For example, Nancy's control of dynamics is true, not just made in the post-recording mix ("Piano's a bit loud there—bring it down a bit.")

From previous experience, I find 'all-original' albums a bit uninteresting, as most players aren't really composers. Walker is a real writer, and memorable tracks here include the opener *Vigil*, which calmly welcomes the listener. *June* is a jaunty, optimistic line, with solid bass work by Overs. A tune dedicated to tenorman Wayne Shorter, *Thirty*, is a knotty thing which has Kirk MacDonald avoiding comparisons by playing alto sax.

I've never been one for prizes in music — it isn't a contest — but if it takes a competition to come up with this CD, we're all winners.

Ted O'Reilly

East – West
Bill Frisell
Nonesuch 79863-2

This is a 2 CD package featuring guitarist Bill Frisell's two working trios. The difference between the two groups is quite noticeable. Bass players Viktor Krauss and Tony Scherr differ in their approach and drum-

mer Kenny Wollesen adapts beautifully to both settings.

Frisell has a great feel for the shape of songs – the sense of the melody is there all the time – especially on standards. Frisell was once quoted in an interview as saying – "I like to keep that melody going. When you hear Thelonious Monk's piano playing – or horn players like Ben Webster, Miles Davis and Wayne Shorter – you always hear the melody in there." This, with his use of delays and distortion gives his music an unmistakably unique touch.

Disc 1: "West" featuring Frisell with Krauss and Wollesen, was recorded at Yoshi's in Oakland and includes some originals as well as versions of *I Heard it Through the Grapevine* and *A Hard Rain's A-Gonna Fall*. His comments about shape and melody are clearly shown when you listen to his extended interpretation *Shenandoah*.

Disc 2: "East", featuring Frisell's other trio with Scherr and Wollesen was recorded at the Village Vanguard in New York City. Six of the ten pieces are explorations of a wide variety of popular melodies ranging from Mancini's *Days of Wine and Roses* to *Crazy* by Willie Nelson!

There are plenty of great note improvisers and plenty of great sound improvisers, but very few, like Frisell, have a true mastery of both, and it can be awe-inspiring to hear him manipulating his sound with such creativity while simultaneously playing a solo that Jim Hall, one of his early influences, would be proud to have formulated.

Jim Galloway



The Rules of the Game
Adi Braun
Blue Rider Records
(www.adibraun.com)

Toronto singer Adi Braun has released her second CD *The Rules of the Game*, and for people who like their jazz sung straight – Braun does

not have the typical sound or phrasing and improvisational abilities normally associated with jazz singing – this is a good disc. Braun has a strong voice, big range and a theatrical approach that owes a lot to her classical training and cabaret background.

She has chosen an interesting mix of tunes for this disc with Canadian composers taking a front seat. Gordon Lightfoot's *Beautiful* lives up to its name, and Shirley Eikhard contributes 2 ½ songs – the ½ being a collaboration with Andrée Bernard on the lovely, bossa-ish *Guanabara Bay*. Don and Jeff Breithaupt also contribute two previously unrecorded tunes, to round out the Canadian contingent. The standards include the Duke's *I Got it Bad and That Ain't Good* and Porter's *You do Something to Me*.

I can't say enough about the skill and beauty of Doug Riley's piano playing. He and the other musicians add much, while never overwhelming the singing. Steve Wallace is solid and inventive on acoustic bass and Terry Clarke turns in his usual steady and sensitive performance on drums. Tenor player Perry White is a perhaps lesser-known musician who has been on the Toronto scene for a while, who lately seems to be cropping up on more recordings. I hope we get to hear more of him in the future.

Cathy Riches

Concert Note: Adi Braun will celebrate the launch of "The Rules of the Game" with three nights at the Montreal Bistro October 6-8.

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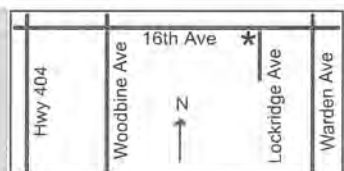


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from Des Moines. Listening to the music, it's hard to believe that even the percussion is vocally produced.

Each of the four singers take a turn at lead, and each sings equally well. But it's the ensemble feature *Hit That Jive Jack* that stands out the most – the three singers on melody manage to seamlessly blend, while the bass line keeps the piece swinging, with a fantastic soli section thrown in for good measure.

The band's opening number, *Perhaps, Perhaps, Perhaps*, is also a treat. Perhaps, perhaps, perhaps Cadence is one the best vocal groups I've ever heard.

Ezra Perlman, Sophia Perlman



At Home with the Trapp Family Singers – An Evening of Folksongs von Trapp Family
Deutsche Grammophon 477 5722

The sprightly Austrian character of "Fraulein Maria" from the immortal Rogers & Hammerstein Musical, "The Sound of Music" was based on a real human being: Maria Augusta Kutschera (1905–1987). As a young novice, she was sent to the home of widower, Captain Gayorg von Trapp, as teacher to his nine children. Maria married von Trapp in 1927, and the musical von Trapp family became famous throughout Europe as (primarily) a cappella performers of German folksongs and classical renaissance music. As the face of Hitler spread across Europe, the von Trapp family hiked across

the Alps, leaving behind their beloved Austria.

This excellent CD was first released in 1955, and captures the von Trapps at the height of their skill. By the 1950's, the boys' voices had changed, resulting in a fully-matured choral sound, replete with solid four-part harmonies. The vocal blend is incomparable, as are the carefully controlled dynamics and dead-on accurate intonation. Their vocal music is enhanced on several tracks with a variety of acoustic instruments, including recorders and various strings. Much of the material is rendered in austere German, however the von Trapps have infused these traditional folk songs with a warmer, Austrian dialect. Of note is the Tyrolean "Ach Himmel, es ist verspielt", on which their mellifluous performance conveys an emotional subtext that transcends any language.

For any enthusiast of international, vocal folk music, "At Home with the Trapp Family Singers – An Evening of Folksongs" is a must-have.

Lesley Mitchell-Clarke



You've Stolen My Heart – Songs from R. D. Burman's Bollywood
Asha Bhosle; Kronos Quartet
Nonesuch 2 79856

At first sight it may seem incongruous for a string quartet – the preeminent symbol of refined European classical music – to be collaborating with a Bollywood "playback" superstar whose songs feature in over 1000 movies. However, we are talking about the Kronos Quartet, arguably one of the most venturesome ensembles, renowned for flouting conventional musical boundaries. This new musical journey takes them to India and the music of the legendary film song composer, R.D. Burman, the late husband of vocalist Asha Bhosle. Also featured are Zakir Hussain (percussion) and Wu Man (pipa).

One can only marvel at Bhosle's fresh and tender vocal sound, especially given that she is over 70 years old. Here she sings eight Bollywood hit songs, all with lyrics in Hindi and typical romantic themes (e.g. *My Lover Came Silently* and the title track, *You've Stolen My Heart*). By comparison, the

instrumental accompaniments to these songs are not always in the usual Bollywood style. Instead the Kronos Quartet adds a novel and creative twist, playing not only their stringed instruments but also keyboards, cymbals and other percussion. As well, four tracks are instrumentals. Of these, *Smoke Rises across the River* is especially evocative, with some gorgeous Indian-style cello lines.

Though this novel and exciting blend of styles and cultures may not have such wide appeal for listeners in India itself, I do think the large diasporic Indian community in the West as well as non-Indian world music aficionados will appreciate this musical work of art. Many, no doubt, will also attend the Bhosle/Kronos concert at Carnegie Hall next Spring.

Annette Sanger



Acoustica – Alarm Will Sound performs Aphex Twin
Alarm Will Sound
Cantaloupe CA21028

Cantaloupe Music has widely been known for championing new music from the left field. With top notch releases from Terry Riley, David Lang, Frederic Rzewski and Evan Ziporyn, it has established itself as a prominent label in the world of new music. Alarm Will Sound – a 20-piece ensemble that has already proven itself in aptly covering Steve Reich's music – now returns to give us a much more dangerous territory in the music of Aphex Twin [AKA Richard D. James].

What is dangerous about this endeavour, you ask? Well, for starters, Aphex Twin used to be one of the world's most prominent electronica artists, back in the mid-90's, and what Alarm Will Sound accomplishes is to bring his music into the realm of the all acoustic world. So, still, what's so shocking about all of this? I guess you need to understand the complex nature of Aphex Twin's music – the obscure beats, the divergent story lines that he tells with his sometimes noisy, sometimes break-beat, and at times ambient electronic music. Here all of this is accomplished using purely acoustic means. Listen to *Mt. Saint Michel* and notice a couple of things. First, take note of how closely it re-

sembles the original and pay close attention to percussion and how that is strikingly similar to the sampled bits in Aphex Twin's original piece. What is astounding is how fluid the ambient pieces are. Without being sloppy or even overtly orchestral, they retain the same graceful feel.

Two bonus remixes at the tail end of the CD beg the question, is this orchestral music for fans of electronic music or is this simply a new way of looking at some still fresh standards?

Tom Sekowski



Chavez Ravine
Ry Cooder
Nonesuch-Perro Verde Records 2 79877

Many of you will remember guitarist Ry Cooder from when he shone a light on an obscure, mostly forgotten corner of the musical world with his 1997 recording *Buena Vista Social Club*. He has taken a journey down a similar path with *Chavez Ravine*, only this time the subject is both closer to home and his heart. Cooder was raised in Southern California and remembers when Chavez Ravine, a bucolic neighbourhood in Los Angeles, was razed to make way for Dodger Stadium in the late 1950's. All of the mostly poor, mostly Mexican-American people who lived there, were unceremoniously turfed from their homes in the name of progress. *Chavez Ravine* is a tribute to that time and those people and it is a mix of political protest, musical history and, mostly, a lament for the Los Angeles of Cooder's childhood.

It is apparent that a lot of research and affection have gone into this project. The liner notes are rich with photos, illustrations, quirky song explanations and lyrics in both Spanish and English. A plethora of musicians lend their songwriting and playing talents. Two veteran singers Lalo Guerrero & Ersi Arvizu, while no longer at the top of their game when the recording was done, bring a lot of depth to the songs. The core musicians are Cooder on guitar, his son Joachim Cooder on drums and Mike Elizondo on bass. Despite the seriousness of the theme of the CD it is not overwrought or strident, and it is full of lighthearted and lovely music.

Cathy Riches

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**Bamboo, Silk and Stone -
New Music for Asian Zithers
Randy Raine-Reusch
ZA Discs, N-11**

This ambitious CD showcases just one of the many facets of the extraordinary Vancouver musician, band leader, composer, instrument collector, World Music activist and scholar, Randy Raine-Reusch. His 30-year career has taken him to many countries, where it seems he can't help himself from adding to his magnificent collection of more than 700 instruments.

"Bamboo, Silk and Stone" contains eight compositions featuring Randy's masterful playing of six Asian zithers from his collection. These beautiful instruments are relatively little-known to most Canadian music-lovers and it was certainly a brilliant design coup to have each instrument pictured and described in the handsome CD booklet. While listening to the selections, I found myself often musing on the elaborate structural and decorative details on the zithers which helped bring the music made on these instruments to life in my mind's and ear's eye.

Randy's zither playing is joined in several compositions by illustrious guest musicians, including free jazz pioneer William O. Smith (clarinet), trombonist Stuart Dempster and soprano sax great, Jon Gibson. Vancouver-based composer, Barry Truax contributes his evocative composition *Bamboo, Silk and Stone*, complete with his signature 'granular synthesis', a sound-morphing computer procedure.

The highlight for me is the last track, *October Moon*. In it, Randy's skilled shô (Japanese mouth organ) and dynamic chan'go (Korean drum) playing sets the scene for his emotionally-inflected ichigenkin (single-string Japanese zither) solo. *October Moon* effectively bridges the sound-world of John Cage, the abandonment of free jazz and the focus on pure sound found in meditative traditions such as Tao and Zen Buddhism. This combination of elements perhaps best sums up the music on this remarkable CD.

Andrew Timar

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Bach - Cantatas 130; 19; 149 for the Feast of St. Michael
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City of London
Cantatas 167; 7; 30; 75; 39; 20
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Bach Cantatas Vol.8:
Bremen / Santiago
Cantatas 138; 99; 51; 100; 161;
27; 8; 95
Various Soloists
Monteverdi Choir; English
Baroque Soloists
John Eliot Gardiner
Soli Deo Gloria SDG 104

Bach - Cantatas Vol.24:
Alten-burg/Warwick
Cantatas 12; 103; 146; 166; 108;
117
Various soloists
Monteverdi Choir; English
Baroque Soloists
John Eliot Gardiner
Soli Deo Gloria SDG 107

Because of his convenient birth and death dates, every five years is considered to be a "Bach year" by some part of the classical music community. This year is the 320th anniversary of his birth and therefore also the 255th anniversary of his death. The International Bach Festival is in full swing this month at the University of Toronto, featuring Canadian, German and Israeli musicians of very high cali-

bre. To prepare for the endless days of cantatas to come, I listened to eight recordings of twenty-four of Bach's cantatas.

"What's that?" you say. "Are you nuts?"

Indeed I am. For not only did I listen to these, but I did so carefully, and more than once. The recordings in question are three double discs of John Eliot Gardiner's *Cantata Pilgrimage*, and two recent ATMA releases from the Montreal Baroque festival. These two species of recording cannot be compared in any fairness, since the *Cantata Pilgrimage* was recorded live on tour, with constantly changing soloists, repertoire, recording engineers and audiences. The ATMA recordings were made in the safety of an empty church with splicing, rehearsal and rest at the musicians' disposal.

That said, I must admit to being partial to the Canadian recordings. The soloists include sopranos Suzie Leblanc and Monika Mauch, altos Daniel Taylor and David Lee, tenors Jan Kobow and Charles Daniels and bass Stephan MacLeod. Each and every one of these singers is a delight to hear. I was particularly struck by the sound of David Lee - a Korean counter-tenor whose timbre gave me hot flashes. I am too young for hot flashes, but you might find me heading up the "Campaign for More David Lee" here in Canada.

The soloists in the ATMA recordings were also used as the chorus, and who doesn't want to hear Suzie Leblanc, Daniel Taylor, Charles Daniels and Stephan MacLeod sing a quartet? Impressive, too, was the ensemble Montréal Baroque, directed by Eric Milnes. The duet "Gottes Wort, das trüget nicht" (from cantata 167) features Matthew Jennejohn in a

stunning oboe da caccia obbligato. The balance on the recordings creates a slightly too-present organ, however, and I just don't know whether that can be attributed to its being played by the director of the ensemble or not.

The Bach Cantata Pilgrimage took place in 2000 - a somewhat more logical Bach year. John Eliot Gardiner took the Monteverdi Choir, the English Baroque Soloists and many vocalists to retrace Bach's footsteps all the while performing every surviving cantata within a single year. Obviously this was a feat to be seen, and the group was met with appreciative audiences wherever they went. The six discs I listened to included soloists Gillian Keith, Joanne Lunn, Malin Hartelius, Katharine Fuge, Wilke te Brummelstroete, William Towers, Robin Tyson, Mark Padmore, Paul Agnew, James Gilchrist, Thomas Guthrie, Peter Harvey and Dietrich Henschel. Many, if not most, of these soloists also featured as members of the choir on other discs.

Each of the soloists is worth hearing in his or her own right, even if only to hear the flawless live performances. The sheer magnitude of the repertoire coupled with the professionalism in performance is astonishing. I did wonder, however, why anyone other than Robin Tyson was ever used as an alto soloist, given his obvious dominance among his peers. Likewise, although each of the soprano soloists is technically sound and beautifully talented, Joanne Lunn stood out as the soprano to heed on these particular recordings. The choir and orchestra are at their usual remarkable best.

Every one of these recordings comes highly recommended by me. You might want to play them one at a time, however, or even a week apart. Too much of a good thing can make your ears bleed. Trust me.

Gabrielle McLaughlin

Concert Note: The International Bach Festival at the University of Toronto kicks off with a gala orchestral concert on October 1. The five day Bach Cantata Series begins October 2, with Cantata BWV 4 "Christ lag in todensbonden" featuring Hélène Couture, Daniel Taylor, James Taylor, and the International Bach Festival Choir and Orchestra under Helmuth Rilling's direction.

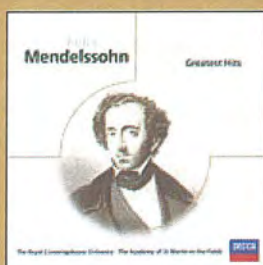
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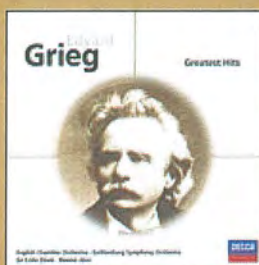
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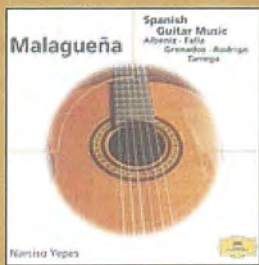
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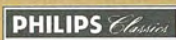
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MEMBER PROFILES BLUE PAGES 2005 - 2006



We started WholeNote ten years ago because we were convinced that there was a lot more music-making in and around Toronto than *anyone* realized. But the wealth of musical activity now embodied in the following "Member Profiles 2005-2006" is beyond anything we anticipated when WholeNote began.

These Member Profiles offer an extraordinarily comprehensive view of the state of music-making in Southern Ontario. What makes them all the more interesting is that they have been written by the members themselves, not filtered through a writer or interviewer. It will take some time for you to read through and absorb all this content and to highlight items of interest to you. We hope that your efforts will be handsomely rewarded by a richer cultural experience this season, as you add events, activities and presenters to your concert-going that were perhaps previously unknown to you.

Not every Profile is of a presenting organization, either. Some members are almost exclusively venues or educational institutions for whom presenting concerts is a secondary activity. Some are self-presenting artists; others, like Choirs Ontario, are service organizations. Let there be no doubt, however, that all are contributing to making Southern Ontario – not just Toronto – a real hotbed of musical activity.

We do not claim that the 167 members in this Profiles directory represent everything going on musically in our area. Some significant presenters of music around town are not currently WholeNote members. Membership is not compulsory, and our concert listings continue to be free to all.

If your music-making activity, either as part of an organization or as an artist, is not currently represented in these pages but you think it should be, please let us know by e-mailing members@thewholenote.com or contacting Karen Ages by phone at 416-323-2232. We will be pleased to provide you with information about the many benefits of WholeNote membership.

Profiles of all members – including those who join after the publication of this issue – are displayed for the entire season on our Website at www.thewholenote.com – a great way for search engines to find you!

We especially want to thank our members who submitted their 175-word Profiles and made these Blue Pages possible. Thanks also to Profiles coordinator Karen Ages and to those involved in production: Simone Desilets, Peter and Verity Hobbs, Nyree McPherson and Vanessa Wells.

Allan Pulker, publisher
David Perlman, editor

Alphabetical List of WholeNote Members

- | | | | |
|--------------------------------------|---------------------------------------|-------------------------------------|--|
| Academy Concert Series | Esprit Orchestra | Music TORONTO | Syrinx Sunday Salons |
| Acclaron/Quadrato | Etobicoke Centennial Choir | Musicanoir | Tafelmusik Baroque Orchestra/ |
| Aldeburgh Connection | Etobicoke Community Concert Band | Nathaniel Dett Chorale | Chamber Choir |
| Alexander Singers and Players | Etobicoke Philharmonic Orchestra | New Adventures in Sound Art | Talisker Players |
| All Saints' Kingsway Anglican Church | Exultate Chamber Singers | New Music Concerts | Tallis Choir |
| All the King's Voices | Fanshawe Chorus London/ | North 44° Ensemble | Tapestry New Opera Works |
| Amadeus Choir | Gerald Fagan Singers | North Toronto Institute of Music | Toronto All-Star Big Band |
| Amici Chamber Ensemble | Festival Wind Orchestra | Oakville Children's Choir | Toronto Chamber Choir |
| Annex Singers of Toronto | Forte - Toronto Men's Chorus | Off Centre Music Salon | Toronto Children's Chorus |
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| Toronto Symphony Orchestra | GMP Productions | Opera York | Toronto Heliconian Hall |
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| Bach Chamber Youth Choir | Hamilton Philharmonic Orchestra | ORIANA Women's Choir | Toronto Mendelssohn Choir |
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| Canadian Music Centre | Performing Arts | Pax Christi Chorale | Toronto Philharmonia |
| Canadian Music Competitions | I Furioli Baroque Ensemble | Pentelia Singers | Toronto Symphony Orchestra |
| Canadian Sinfonietta | International Resource Centre | Perimeter Institute | Toronto Theatre Organ Society |
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| Earshot Concerts | Mozart Society of Toronto | St. Clement's (Eglinton) | VocalPoint |
| East York Choir | Music At Metropolitan | Anglican Church Choirs | Women's Musical Club of Toronto |
| Elmer Iseler Singers | Music Gallery | St. James' Cathedral | Wychwood Park Productions |
| Elora Festival Singers | Music on the Donway | St. Michael's Choir School | York University Department of Music |

A ACADEMY CONCERT SERIES

Since 1991, the Academy Concert Series has presented chamber music of the highest calibre, using period instruments and historically informed performance styles.

In 2005-2006, we present five concerts, beginning on November 19 with an advance celebration of Mozart's 250th birthday. On January 28, we honour Beethoven, the *Wild Man of the Salons*, with a selection of his most evocative works. At the centre of our season, we welcome extraordinary soprano Ann Monoyios on February 18 for a solo recital of songs by Debussy, Schubert and Schumann. As spring (hopefully) fills the air, we offer *Passion and Inspiration* on March 18 with a programme of Romantic music performed by David Stewart (violin), Paule Préfontaine (violin), Stephen Marvin (viola), and Christina Mahler (cello). We end with a *Flight of Fancy* on April 29, as we explore the many-coloured emotional universe of Robert Schumann.

Concerts take place on Saturdays at 8 p.m. at Eastminster United Church (310 Danforth Ave.) where the superb acoustics contribute to a perfect listening experience. At intermission, enjoy complimentary cookies and refreshments.

Nicolai Tarasov, artistic director
Alexandra Eshelman, administrative coordinator
72 Hamilton Street, Toronto ON M4M 2C8
416-778-0400

nicolai@academyconcertseries.com
www.academyconcertseries.com



ACCLARION/ QUADRATONE

Acclarion is Canada's premier accordion and clarinet duo, featuring David Carovillano (accordion) and Becky Sajo (clarinets). In their third season, Acclarion continues to present entertaining



concerts with "music to tickle your ears!" Their debut self-titled CD was released last September, and continues to be a popular favourite on CBC Radio, as well as CHIN International Radio, and Radio BLV France.

Acclarion's unique repertoire encompasses original compositions by David, as well as noted Canadian composers Charles Cozens and Alexander Rapoport, in addition to exciting arrangements of works by Handel, Mozart, and Puccini, and light-hearted popular tunes from Mancini to Warren.

Acclarion has formed Quadratone (accordion, clarinet, viola and tuba), an extension of the already eclectic duo, with arrangements of classical standards and original compositions.

The highlight of the season culminates with the Acclarion Concert/Wedding on May 27, 2006 at Walter Hall, University of Toronto. David and Becky, who first met and performed together three years ago at UoT, return to Walter Hall to get married and present a concert in which all are welcomed to attend!

David Carovillano and Becky Sajo,
artistic directors
30 Starfish Court, Brampton ON L6R 2R5
905-793-7697 acclarion@yahoo.ca
www.acclarion.ca

ALDEBURGH CONNECTION

The Aldeburgh Connection celebrates the art of song with nine concerts of vocal music.

Our season begins on October 30 with a *Die schöne Postmeisterin*, a visit to 19th century Austria, and the story in music of Archduke Johann and his love for the beautiful daughter of the local postmaster. Our four other Sunday Series concerts include a Christmas celebration with excerpts from Britten's *Paul Bunyan*, two afternoons in the company of Wolfgang Amadeus Mozart and Claude Debussy, and a tour of 1836 Upper Canada, by sled, steamer and canoe, with the writer and wife of Ontario's first Attorney-General, Anna Jameson. In May we present two recitals: *Schubert's Florilegium*, our annual Schubertiad and intermission party with guest artists Shannon Mercer and Joshua Hopkins; and tenor Michael Schade, in a *Lieder* recital. And our two Young Artists recitals feature talented young singers on the verge of important careers.

Stephen Ralls and Bruce Ubukata, artistic directors
Carol Anderson, administrative coordinator
416-691-2007 www.aldeburghconnection.org

ALEXANDER SINGERS AND PLAYERS

Alexander
Singers & Players

The Alexander Singers and Players started out as a summer choir under the direction of Angela Hawaleshka in 1987, and have evolved to quasi-professional status, acclaimed as one of the best in Toronto. Many of their productions have been Gilbert and Sullivan operettas, but they have also presented *Die Fledermaus*, *The Merry Widow*, and *Sweeney Todd*.

The group has a strong educational mandate and is active in fundraising for charitable causes. All company members have a strong musical foundation, and the group has provided chorus for the Huntsville Festival of the Arts and for the Toronto Operetta Theatre's productions. An ensemble of fully experienced singers presents staged and costumed excerpts from Gilbert & Sullivan operettas and Broadway musicals throughout the year.

Each December, The Alexander Singers present a seasonal concert consisting of choral music. This coming season, they will be performing Ralph Vaughan Williams' *Fantasia on Christmas Carols* in early December. And in May 2006, The Alexander Singers and Players will present once again the all-time favourite *Fiddler on the Roof*. A feast to follow.

Angela Hawaleshka, artistic director
54 Manor Haven Road, Toronto ON M6A 2J1
416-787-7388
publicity@alexandersingers.com
www.alexandersingers.com

ALL SAINTS' KINGSWAY ANGLICAN CHURCH

The choral tradition at All Saints' Kingsway follows the English Cathedral model, and is designed to meet the musical requirements of the various liturgies celebrated weekly. In addition, major works by composers such as Bach, Handel, Mozart, and Rutter are presented as part of the liturgy or as concerts. All Saints' currently has three choirs under the skilled direction of Clement Carelse. The adult choir, a mixed voice ensemble, rehearses on Thursday evenings and leads in worship services, including Thursday evensong and monthly Sunday evensong. The choir has embarked on three tours to the UK, singing in cathedrals in Exeter, Lichfield, Ely, and Dublin, as well as St. Paul's Cathedral, London. The choir has produced two CD recordings, the most recent being a collection of Christmas carols and anthems. The Senior Song School (age 10 - 15) participates in evensong on Thursdays and joins the adult choir for its rehearsal. The Junior Song School (age 5 -

9) meets on Sunday mornings. Young choristers receive both musical training and Christian education through these programmes.

Clement Carelse, Director of Music
2850 Bloor Street West, Toronto ON M8X 1B2
416-233-1125 office@allsaintskingsway.ca
www.allsaintskingsway.ca

ALL THE KING'S VOICES

All The King's Voices, an auditioned mixed-voice community choir, performs a variety of music from medieval to contemporary, giving amateur singers an opportunity to experience the joy of singing works from a wide variety of genres.

The choir welcomes singers with varied musical abilities and gives them the opportunity to study, practice and perform under the professional tutelage of the choir's founder and conductor, David J. King, assisted by highly trained section leads.

The current concert season includes: *Christmas for Kids* with guest artists, St. Joseph's Morrow Park High School Choir (Sunday Nov. 27/05); *Christmas Classics*, traditional songs of the season (Saturday Dec. 17/05); *Songs of Love and Laughter*, music to warm the heart (Saturday Feb. 11, 2006); and *An Evening of Gilbert & Sullivan* (Saturday, Apr. 29, 2006). All concerts are at Willowdale United Church and evening concerts begin at 8:00 p.m.

The choir also offers public workshops on sight-reading and vocal technique. All The King's Voices rehearses on Tuesdays at Willowdale United Church, 349 Kenneth Avenue, from 7:15 - 10:00 p.m.

David King, conductor
Willowdale United Church,
349 Kenneth Avenue North York
416-225-2255 info@allthekingsvoices.ca
www.allthekingsvoices.ca



AMADEUS CHOIR

The acclaimed 100-voice Amadeus Choir celebrates its 31st anniversary this season together with the 21st anniversary of its conductor and artistic director, Lydia Adams. It is considered to be in the first rank nationally, renowned for its exceptional musicality, glorious sound and high-quality programming. In 1987, Dr. Adams created the Choir's annual International Christmas Carol and Chanukah Song Writing Competition.

The choir presents its annual subscription series at the George Weston Recital Hall (where it has been Choir-in-Residence since 1993), and at selected downtown Toronto venues. It performs with full orchestra or instrumental ensembles, is noted for its stunning *cappella* performances, and for commissioning choral works by prominent Canadian composers.

The choir has self-produced two CDs, *Ring-a the News!* and *Songs of the Spirit*, and has collaborated with the Hannaford Street Silver Band in *Voices on High*. The choir has collaborated with the Elmer Iseler Singers on *Everlasting Light* as well as on a CD devoted to the music of Harry Freedman to be released later this year - both on CBC Records.

Lydia Adams, conductor/artistic director
Eleanor Daley, accompanist
Judith Young, general manager
Anne Kear, publicity director 416-924-3940
75 The Donway West, Suite 410, Toronto ON M3C 2E9
416-446-0188 amachoir@idirect.com
www.amadeuschoir.com

AMICI CHAMBER ENSEMBLE

Acclaimed as one of Canada's foremost ensembles, Amici

CONTINUED ON PAGE B4



was formed in 1985 by Patricia Parr, Joaquin Valdepeñas and David Hetherington to foster and advance the art of chamber music. The repertoire for this combination of instruments is limited, but these innovative artists have overcome this by commissioning new works each year by Canadian composers, and inviting their musical "amici" to perform with them. Joining Amici in its 2005/06 concert series are pianists Leslie Kinton and André LaPlante, soprano Barbara Hannigan and violinist Ida Kavafian. The March 3 concert features the world premiere of *Trio* by Jacques Hétu, commissioned by the CBC.

Amici, which is ensemble-in-residence at the University of Toronto's Faculty of Music, is praised for its exceptional ensemble-playing, blending both classic and contemporary aspects of chamber music. Earlier this year it released its 8th CD *Majestic Flair*, devoted entirely to the music of Chan Ka Nin. Amici's 9th CD, *Trios*, with music by Bruch and d'Indy, was released in August.

Patricia Parr, Joaquin Valdepeñas, David Hetherington, artistic directors
Wendy Limbertie, executive director
Anne Kear, publicity director
173B Front Street East, Toronto ON M5A 3Z4
416-368-8743 musicians@amiciensemble.com
www.amiciensemble.com

ANNEX SINGERS OF TORONTO

The Annex Singers is a community choir which has been singing in the Annex area for more than 25 years. Men and women of all ages are welcome to join the choir. We rehearse Mondays 7:15 – 9:30 at St. Thomas Anglican Church Hall on Huron Street, one block south of Bloor Street, beginning September 12th.

The choir performs a wide array of styles, from staples of the classical repertoire, to spirituals, showtunes and contemporary works. This year the choir welcomes new music director Maria Case for an exciting season of music-making.

This year our *Christmas Concert* is on Saturday, December 3, our *Spring Concert* is April 1, 2006, and our *Cabaret Evening* is Saturday, May 27, 2006. Membership fees are \$60.00 for each of the Fall and Winter terms, and \$20.00 for the *Cabaret*. For further information, please call our president, Richard Partington, at 416-968-7747

Maria Case, music director
Anita Steiner, publicity 416-604-4259 or
Susanna Jacobs 416-538-3108

ARRAYMUSIC

Currently in our 34th season, Arraymusic is a virtuosic chamber ensemble that exists to take risks and push the boundaries of musical expression. Offering affordable studio rates for rehearsals and concerts, Arraymusic is also home for many of Toronto's improvisational, jazz and experimental musicians.

Arraymusic commences its 34th subscription series on November 10, 2005, with a festive CD launch and concert at the Lula Lounge featuring works by Tenney, Zimmerman, Smith, Wolff and Kondo, all featured on the CD.

Arraymusic presents four concerts this year under the new artistic directorship of Robert Stevenson, a long-time Ensemble member with over 25 years as a performer, composer and conductor. The season includes the innovative *SCRATCH! Festival* of experimental music as well as the *Young Composers Workshop*, which directly mentors new composers.

Departing from our usual concert venues to explore new locations, we welcome Hart House and Lula Lounge

as our new partners. Arraymusic will participate in a venture with Toronto's new music presenters when we stage our concert as part of *SoundaXis*, a festival celebrating music and architecture.

Robert Stevenson, artistic director
Sandra Bell, general manager
60 Atlantic Avenue, Suite 218,
Toronto ON M6K 1X9
416-532-3019
admin@arraymusic.com
www.arraymusic.com

ART OF TIME ENSEMBLE

Now celebrating its seventh season, Art of Time has garnered critical acclaim by promoting the popular sensibilities inherent in the music of serious composers such as Schoenberg, Prokofiev and Brahms, and by creating programs that include a mixture of classical and popular genres thus appealing to a new and younger audience for classical music.

The 2005-2006 season opens on November 4 & 5, 2005 with *That Crazy American Music*, with songs of Bernstein, Gershwin, Kern, Mercer, Waits and others arranged by Bruce Cassidy, Phil Dwyer, Steve McKinnon, Jon Goldsmith and Carl Wilson. The February 3 & 4, 2006 concert includes choreography by Peggy Baker and James Kudelka to music by Cage, Bryers and Prokofiev. March 24 & 25, 2006 sees Shostakovich's 100th Anniversary - his life and work are remembered with some of his rarely performed pieces complemented by readings by Ted Dykstra. The season closes on April 21 & 22, 2006 with Dorothy Livesay: *The Woman I Am*, featuring Jennifer Dale and music by Mozart, Ginastera, Albeniz, Weil, Ichianagi, Rzewski, Tchaikovsky and others.

Andrew Burashko, artistic director
Frances Shakov, general manager
artoftime@sympatico.ca
www.artoftimeensemble.com

ARTS RICHMOND HILL

Arts Richmond Hill was founded in 1968 as a community based arts council whose mandate is the advancement of arts and culture through promotion, awareness and education. It is our goal to create an "Integrated Living Arts Community" with associate liaisons with all members of the public, and to perpetuate arts and culture within our community for the next generation.

We organize a music festival, Festival of Lights, Heritage Village Day and concert series.

In addition, we sponsor special projects such as Arts in Education, Studio Tour and partnering workshops with Opera York. We provide the Roy Clifton Bursary to graduates of Richmond Hill publicly funded high schools each year.

Mary Vautour, president
10266 Yonge Street, Suite 201
Richmond Hill ON L4C 3B7
905-508-0789
artsrichmondhill@lycos.com
www.artsrichmondhill.com

ASSOCIATES OF THE TORONTO SYMPHONY ORCHESTRA

The Associates of the Toronto Symphony Orchestra are people who share a love of classical music and organize events that showcase the talents of the Toronto Symphony Orchestra (TSO) and the Toronto Symphony Youth Orchestra (TSYO).

The Associates sponsor the *Five Small Concerts* chamber music series at Trinity-St. Paul's Centre in downtown Toronto. The 2006 concerts begin in February and run through June. Performances are wide ranging in scope and feature members of the TSO. Members of the TSYO perform one of the five concerts.

In addition to our concerts, members gather monthly in an informal social setting to enjoy performances by invited guests, either established professional musicians or young classical musicians who enjoy performing to small audiences. Jazz artists have also performed.

From time to time, informative speakers are invited to enhance members' knowledge on all aspects of the world of classical music. Lively discussions ensue.

For further information on the 2006 *Five Small Concerts* performances and/or membership in the Associates, call 416-221-8342.

Paul Whittaker, Bill Teichman, music program chairs
900 Yonge Street, Suite 1404, Toronto ON M4W 3P5
416-221-8342 (Alan & Geraldine Sperling)
pwhittaker@idirect.com

autorickshaw

Suba Sankaran – voice, piano, vocal percussion; Ed Hanley – tabla, percussion, vocal percussion; Rich Brown – electric bass, pandeiro;



Debashis Sinha – multikit. autorickshaw is a perfect collision of styles as contemporary jazz and funk easily rub shoulders with the classical music of India. Formed in 2003, autorickshaw has swiftly risen to become one of the most intriguing acts on the world music landscape.

autorickshaw's album *Four Higher* was nominated for a 2005 JUNO award for world music album of the year, and the ensemble won the 2005 Canadian Independent Music Award.

autorickshaw has toured extensively across Canada the past three years including appearances at Montreal Jazz Festival, Vancouver Folk Festival, Winnipeg Folk Festival and the Atlantic Jazz Festival. The versatile and highly trained members of autorickshaw also present authoritative, interactive workshops.

"...authentic and – spiritually – nearly overwhelming"
- NNNN, *Now Magazine*

"Vocalist and pianist Suba Sankaran emanates ribbons of sound, traversing the continuum between traditional south Indian classical and jazz"

- Andrew Craig, *CBC Radio*

Suba Sankaran and Ed Hanley, artistic directors
Suba Sankaran 416-686-2370
Ed Hanley 416-597-8705
autorickshaw@autorickshaw.ca
www.autorickshaw.ca

B

BACH CHILDREN'S CHORUS AND BACH CHAMBER YOUTH CHOIR

The Bach Children's Chorus totals 180 singers, aged 6 and up in four choirs which include both treble and mixed-voice youth. The choirs are known throughout Toronto for their beautiful, musical sound and professional approach. BCC's educational approach ensures a well-rounded programme of skills-building for every chorister. Latest awards include first prizes in the CBC choral competition (2004) and Provincial Music Festivals (2004 and 2005).

This season BCC will host five Youth Choirs from Canada and the US for a weekend of workshops and singing. They will also host six Ontario senior treble choirs with composer Malcolm Dalglish as guest clinician. This festival will culminate in a concert at the Toronto Centre for the Arts (TAC) on April 1, featuring all the choirs and the music of Mr. Dalglish. Other highlights of the season include singing as guest artists of the Amadeus Choir

and the Toronto Symphony Orchestra, and BCC's own major concerts on December 10 and May 13 at the TAC. BCC has released four recordings, including the latest, *Go Where You Will* (2005).

Linda Beaupré, founder and music director
Jane Greenwood, administrator
23 Mossbank Drive, Toronto ON M1G 2C1
416-431-0790 bachchildrendschorus@bellnet.ca
www.bachorus.org

BATA SHOE MUSEUM

As one of Toronto's most unique attractions, the Bata Shoe Museum is raising the tempo this year with classical and jazz concerts during our *Steppin' Out Thursdays*.



In partnership with the Royal Conservatory of Music, Remenyi House and the Glenn Gould School, the Museum will have feet tapping to *Marimba Magic*, November 10; the swinging sound of *Ambur Braid* performing Spanish cabaret songs, solo voice and piano, November 17; *Two Harps A-Dancing*, January 26; and many more. From Debussy to Obradors, the Bata Shoe Museum's concerts will appeal to our music lovers.

In addition to the classical concerts are *Two-Tone Jazz Nights*, with *Lina Allemano & Friends* on October 6, *Andrew Downing & Band* on February 16, and *Tim Postgate & Band* on March 2. *Two-Tone Jazz Nights* wouldn't be complete without mini-displays of the two-tone footwear associated with the jazz period.

All of the musical concerts are free, as is admission on these evenings. Phone or email for specific event times and more information about all of the concerts and *Steppin' Out Thursdays*.

327 Bloor St. West, Toronto ON M5S 1W7
416.979.7799 x242
programs@batashoemuseum.ca.

BELL' ARTE SINGERS

Our community of singers is pleased to invite you



to join us for our 2005 - 2006 concert season. The season starts Saturday, November 12 at Christ Church Deer Park: *Concert for Peace and Remembrance*, presenting music and words which focus on living in peace with each other, with our environment and within ourselves. The repertoire includes works by Bach, Duruflé, Eric Robertson, Blitheman and more. The organist is the renowned Ian Sadler and guest reader is Robert Fisher. Children and Christmas...a perfect combination. We proudly present *Christmas with the York Region Children's Choir*, with our own Teri Fowler as their conductor. This merry, festive concert takes place at Grace Church on-the-Hill, Saturday, December 10, 2005. The featured organist is Edward Moroney. The Bell'Arte singers completes their season Saturday, April 22, 2006 at Trinity-St. Paul's Centre: *Hear the Merry Pipes!* With Ian Sadler at the console, the inspiring music includes works by Swayne, Argento, Vaughan Williams and more.

Subscribe to our email newsletter by contacting marketing@bellartesingers.com or call 416-699-5879 for concert information and group rates.

Dr. Lee Willingham, artistic director
39 Osborne Avenue, Toronto ON M4E 3A8
416-699-5879
info@bellartesingers.com
www.bellartesingers.com

C

CADENCE

Four Men. Four Microphones. No Instruments. Start with a playlist that covers jazz, popular music, even classical. Add in four guys who can't help but have fun. The result has something for everyone: instrumental imitation, sophisticated harmonies, and engaging audience interaction. This winning formula has earned Cadence international recognition as "one of the finest quartets to make an appearance in the *cappella* scene".

In the journey from four-guys-in-the-living-room to international touring band, Cadence has performed for many of the greatest names in vocal music including Quincy Jones and Manhattan transfer. Cadence has also had the honour of singing with vocal maestro Bobby McFerrin in 2003 in Montreal, and in 2005 at Roy Thomson Hall.

Cadence has performed across the world, delighting audiences across North America, Asia, and Europe. Wherever they go, Cadence delivers its mandate: to explore and demonstrate that the voice has no limits.

Their new CD, *Twenty For One*, is a balance of hip jazz, cool pop, and clever and thoughtful original songs, and can be purchased through their website.

416-652-3318 info@cadence-unplugged.com
www.cadence-unplugged.com



CANADIAN CHILDREN'S OPERA CHORUS

Welcome to the magical world of opera and children! The CCOC has been commissioning and producing exciting opera for children for over 35 years.

The core of the artistic team includes Ann Cooper Gay, Teodora Georgieva, Bronwen Low, Joanne Mitchell and Errol Gay.

The 2005-6 season features *A Dickens of a Christmas*, world-première opera (music: Errol Gay, libretto: Michael Patrick Albano), a brand new adaptation of Dickens' classic *A Christmas Carol*. Shows are on December 8 and 9 (school shows - groups only) and December 10 and 11 (public shows) at the Harbourfront Centre Theatre. *The Food of Love* (music by Brahms, Lehar, Vivaldi and others) takes place on February 11, 2006 at George Weston Recital Hall - Toronto Centre for the Arts. *Salut Printemps* featuring Debussy's *Salut Printemps* and Vivaldi's *Gloria*, with chamber orchestra, and the Apprentice Chorus' *Spring Concert* (annual musical/dramatic presentation by the three youngest divisions of the CCOC) are planned for May.

For further details on concerts, recordings, and auditions for prospective choristers, please visit our website.

Ann Cooper Gay, artistic director
Draško Petkovic, administrator
Ken Hall, company manager
227 Front St. E Toronto ON M5A 1E8
416-366-0467
info@canadianchildrensopera.com
www.canadianchildrensopera.com



CANADIAN MUSIC CENTRE

The CMC exists to stimulate awareness, appreciation, and performance of Canadian music by making the music of over 620 associate composers available and accessible. As Canada's primary place to find scores, parts and recordings of Canadian compositions, the CMC houses a 20,000+ -piece collection,



available through its lending libraries. The CMC continues to digitize and expand this collection.

The CMC produces recordings on its own label, Centrediscs; more than 700 CD titles feature its associate composers and other Canadian independent artists. Other core services extend to on-demand score printing & binding, and repertoire consultation. The CMC also engages in several outreach projects, including the *Professional Readings Project*, *Composer Companions*, and *New Music in New Places*.

The CMC is accessible through its website and five regional centres (Vancouver, Calgary, Toronto, Montreal and Sackville). CMC website advanced features include: a new online library catalogue with extended search functionality, score & audio samples, and online ordering; an interactive introduction to Canadian compositional trends of the 20th century (*Sound Progression*); and an early educational introduction to Canadian music (*Sound Adventures*).

Elisabeth Bihl, executive director
Jason van Eyk, Ontario regional director
Chalmers House, 20 St. Joseph Street
Toronto ON M4Y 1J9
416-961-6601

ontario@musiccentre.ca www.musiccentre.ca

CANADIAN MUSIC COMPETITIONS

Toronto Chapter

Founded in 1958, the Canadian Music Competitions is a national non-profit organization dedicated to supporting and promoting young Canadian classical music students. Through competitions, CMC provides opportunities for them to measure themselves against the most demanding standards and gives financial assistance through scholarships. It also offers a wide range of performance opportunities including international exposure. Competitions are held in cities across Canada for candidates between the ages of 7 and 29 in more than nine instrument categories or voice. A mark of at least 80% in the first round enables candidates to play in the provincial round and a minimum mark of 85% allows them to perform in the national finals. Every two years, the *International Stepping Stone (ISS)* competitions are held for older, advanced students preparing professional careers in music.

In 2006, the Toronto and Ontario competitions will be held at The George Ignatieff Theatre, U of T, from May 4 to May 17 and the national finals will be held in Rimouski, Quebec, from June 19 to July 5.

Lena Ouzounian, Chapter president
97 Larkfield Dr., Toronto ON M3B 2H6
416-441-1335 cmctoronto@sympatico.ca
www.cmcontario.ca/to www.cmcnational.com

CANADIAN SINFONIETTA



Now in its 7th season, the Canadian Sinfonietta is a professional chamber orchestra led by music director Tak-Ng Lai. Concerts:

Family Furr: Nov 27, Glenn Gould Studio, 2pm features two CMC winners, eight year old pianist Victoria Wong and Juilliard School student, Karen Ouzounian. Also featured is Saint-Saens' *Carnival of the Animals*.

Love in the New Year: Feb 11, Newtonbrook United Church, 8pm celebrates Chinese New Year with bamboo flautist, Zhou Wei and Teng Li, principal violist of the TSO.

A Schubertiad Wine and Cheese: March 25, Heliconian Hall, 8pm featuring Schubert songs and *Trout Quintet*, including a work by composer in residence, Michael Pepa.

CONTINUED ON PAGE B6

Romantic Works for String Orchestra: April 29, Newtonbrook United Church 8pm features concertmaster Joyce Lai and pianist Michael Esch performing Mendelssohn's Duo Concerto.

20th Century Classics: June 10, Glenn Gould Studio, 8pm features pianist Alexander Tselyakov performing Shostakovich Piano Concerto No. 1. Also on the program, Elgar's Introduction and Allegro and Copland's Appalachian Spring.

Call or visit our website for information about Early Bird Tickets!

Tak-Ng Lai, music director and conductor
Joyce Lai, concertmaster
55 Proctor Ave., Thornhill ON L3T 1M6
905 707-1200
canadiansinfonietta@bellnet.ca
www.canadiansinfonietta.com

CANADIAN SINGERS

The Canadian Singers is a group of eight experienced vocalists brought together by Harvey Patterson in 1994 to perform a repertoire of all-Canadian music, ranging from pop to folk to serious choral works. The group has performed in Roy Thomson Hall, the Skydome, Hart House, Toronto Centre for the Performing Arts and Markham Theatre with such artists as Mark DuBois, Peter Appleyard, Dave Broadfoot, Liona Boyd and Natalie McMaster.

Recently the singers appeared at the Markham Village Festival, Scarborough Civic Centre and Sharon Temple, performing world premieres of music by Canadian composers Horace Beard, Patricia Duffley-Spilker, Ralph Fraser and Vern Kennedy. In April they presented their revue *Will the Real Canada Please Stand Up?* as part of the Newtonbrook Nights Concert Series. They will join Lachan Chamber Choir and The Harmony Singers for a joint concert in the Leah Posluns Theatre on Wednesday, December 7 and will present their annual Christmas concert in Montgomery's Inn, Etobicoke, on Friday, December 9.

Check out our web site for future performances and activities of The Canadian Singers.

Harvey Patterson, music director
20 Sunnylea Avenue West, Etobicoke ON M8Y 2J7
416-239-5821
thecanadiansingers@ca.inter.net
www.thecanadiansingers.com

CANTORES CELESTES WOMEN'S CHOIR

Founded in 1989, Cantores Celestes is an auditioned



women's ensemble, presenting interesting thematic programs with a variety of good music. They sing to create musical excellence and joy, and to make a difference in the community, donating thousands of dollars to various Toronto charities.

The choir has produced three well-received CDs, *Bright Shining as the Sun*, *Wassail*, and *Love's Pure Light*. A 4th will be released next year. Cantores Celestes has performed live on CBC Radio, has been featured on a CBC video and three films for the History Channel, and participated in *Festival 500* in St. John's NFLD 2005.

Upcoming concerts: Dec. 3, 8:00pm: *Go Tell it on the Mountain - the Hills of Bethlehem meet the Blue Mountains of Kentucky*. Music by Purcell and special guests, Foggy Hogtown Boys. A donation will be made to the charity Urban Promise. Feb 17, 2006, 8:00pm: Concert with Women's Choir of Univ of Toronto, Robert Cooper conducting. April 29, 8pm: Spring Celebration, music by Michael Haydn with organ (Jurgen Petrenko),

strings, and french horns.

Kelly Galbraith, director
12 Gordon Park Dr., Toronto ON M9B 1J6
416-236-1522 sing@cantorescelestes.com
www.cantorescelestes.com

CATHEDRAL BLUFFS SYMPHONY ORCHESTRA

Cathedral Bluffs Symphony Orchestra and maestro Robert Raines present its 21st season. CBSO is a Scarborough-based, 70-member community orchestra. This season, in partnership with community groups, CBSO presents seven enticing concerts. CBSO, noted for facilitating performing opportunities for young musicians, is now welcoming new musicians.

The *Young Artists Concert*, a free admission concert featuring five gifted young soloists, including Zubaida Azezi, CBSO/RCM Competition Winner, will be presented on Sunday, October 2, 2005 at 2:00 p.m. at Scarborough Civic Centre. A five-concert subscription series will be presented at Stephen Leacock Collegiate at 8:00 p.m. on Saturday evenings November 5, December 10, 2005, February 4, March 4, and April 22, 2006. A stellar line-up of concertos and soloists include Rachmaninoff's Piano Concerto No. 3 with Peter Longworth, Rodrigo's Concerto de Aranjuez with Aaron Brock, Ewazen's Concerto for Tenor Trombone with James Lebens, and Ravel's Piano Concerto in G with Eugene Shon, CBSO/CMC Competition Winner.

An elegant season finale *Pops Fundraiser*, at the Metropolitan Centre, features Coenraad Bloemendal playing Popper's Cello Concerto No. 4, on Friday May 26, 2006.

Robert Raines, principal conductor
Peter van Gijn, assistant conductor
Ines Pagliari, concertmaster
Ian Clarke, president

Ananda Umar, orchestra manager
PO Box 51074, 18 Eglinton Square
Scarborough ON M1L 2K2
Box Office: 416-879-5566
info@cathedralbluffs.com
www.cathedralbluffs.com



CENTENARY UNITED CHURCH CHOIR

The 30-member auditioned choir of Centenary United Church in Hamilton sings weekly services and presents regular concerts from September to June. The choir has collaborated in the past with the Hamilton Philharmonic Youth Orchestra and the Hamilton Philharmonic Orchestra presenting a world premiere work for both chorus and orchestra. This past year the CCH performed an Ontario premiere of Karl Jenkins' *The Armed Man: A Mass For Peace* with chamber orchestra. Our choral scholarship program established by the late Mr. James Morrow annually gives up to five students the opportunity to sing while continuing their secondary or post-secondary education. For information on the 2005-2006 concert series please visit our website.

Shawn Grenke, minister of music
24 Main Street West, Hamilton ON L8P 1H2
905-522-6843
centenarychurch@bellnet.ca
www.centenaryunited.com

CHOIRS ONTARIO

This association of lovers of choral music, known since 1999 as Choirs Ontario, was founded in 1971 as the Ontario Choral Federation. Our mission: to strengthen choral music and celebrate its power. Our vision: for Choirs Ontario to be your ultimate choral

resource. Our organization aims to support the growth and raise the profile of Ontario choral music, strengthen the network among choirs and choral musicians, provide outstanding information to our members, and achieve a sustainable future. With huge support from donors, volunteers, and members, the thirteen-member Board of Directors and the office staff have weathered the acute financial crisis of 2004, restructured the organization, and developed a new three-year plan. For help with any choral inquiry, or for more information on becoming a member, get in touch! Connect chorally. Make life sing!

Melva Treffinger Graham, president
330 Walmer Rd, Toronto, ON M5R 2Y4
416-923-1144 info@choirsontario.org
www.choirsontario.org

CHRIST CHURCH DEER PARK

Music plays a very important part at this busy Anglican parish church. Christ Church is home to the only recent-vintage tracker organ in a Toronto Anglican church, a three-manual instrument built by Karl Wilhelm in 1982. Bruce Kirkpatrick Hill, organist and director of music, has been organist since 1997; Dermot Muir is assistant organist. The first-rate senior choir sings Sundays and other holy days, as well as concerts. There are two other beginner choirs, one for adults and one for children ages 7-14.

Christ Church runs a *Lunchtime Chamber Music Series* on Thursdays in October - November and April - May. This is the ninth season for these concerts, all of which begin at 12:30. Admission is by donation.

An *Organ Recital Series*, which has featured organists from across Canada, takes place Sunday nights in Lent.

With its Yonge Street location (at Heath, near the St Clair TTC station), fine acoustics, full modern facilities, flexible staging, and seating for 500, Christ Church is an increasingly popular venue for outside concert presenters during the year.

Bruce Kirkpatrick Hill, organist/director of music
1570 Yonge Street, Toronto ON M4T 1Z8
416-920-5211
www.christchurchdeerpark.org

CHURCH OF ST. MARY MAGDALENE CHOIRS

Dr. Healey Willan (1880-1968) started the Gallery and Ritual Choirs of the Church of St. Mary Magdalene in 1921 as part of the Anglo-Catholic liturgical revival. At the weekly 11am solemn mass, the Gallery Choir sings a polyphonic *Missa Brevis* and motet (all a cappella), while the Ritual Choir sings the minor propers in Gregorian chant. The choirs also sing at special weekday services, monthly Evensong and Benediction, and at concerts. The repertoire of the Gallery Choir consists of liturgical choral music primarily of the Renaissance and 20th century, with a significant focus on the music of Healey Willan. One of Canada's greatest composers, Willan was organist and choir director at SMM for over 46 years. Willan's music and performance style have made this venue a significant influence throughout the Anglican Communion. Visitors are regularly welcomed from around the world.

New members are always welcome to join the choirs by audition. Please contact the director. Practices are on Thursday evenings and before the services.

Dr. Willis Noble, organist & director of music
477 Manning Avenue, Toronto ON M6G 2V8
416-978-3611 wnoble@trinity.utoronto.ca
www.stmarymagdalene.ca

CHURCH OF THE HOLY TRINITY

The Church of the Holy Trinity is one of the oldest churches in Toronto (1847) and boasts a magnificent acoustical space and two fine concert instruments (piano and organ). Music for the active and activist congregation is led on Sunday mornings by Becca Whitla. Each December the church produces *The Christmas Story*, a magical family event (free, but tickets must be reserved in November at 416-598-8979.) From May to September, the church presents *Music Mondays*, a culturally diverse noon-time series of weekly concerts that reflect the variety of traditions alive in Toronto's many communities. Holy Trinity also hosts the *Toronto Early Music Centre* (416-966-1409) which will be holding concerts one Sunday each month from 2:30-3:30 (Jan-June). Holy Trinity welcomes other musical and artistic events and also meetings or events that focus on social justice issues.

10 Trinity Square, Toronto ON M5G 1B1
416-598-4521
www.holytrinitytoronto.org

CITY OF TORONTO HISTORIC MUSEUMS

All year long enjoy a wide variety of musical experiences at the City of Toronto Historic Museums, located throughout the city.

There's always great entertainment at Montgomery's Inn's *Fall Corn Roast* and don't miss the *Early Music Fair* there in September. It's a wonderful opportunity to listen to the music and view the instruments of years past.

The holiday season abounds with musical pleasures. Don't miss the Christmas concerts at Montgomery's Inn. Take part in *Scottish New Year* traditions at both Mackenzie House, where traditional group, Gin Lane, will perform and visit Gibson House, whose Hogmanay celebrations will be enlivened by popular musician, Ian Bell.

Try English country dancing at Historic Fort York at both *Dance & Dance-ability* (Sept.) and *Queen Charlotte's Birthday Ball* (Jan.).

In the spring, Spadina Museum's *Music in the Orchard*, Sunday afternoons in June, offers a different traditional group each week.

Contact us at: 416-338-0628
Events Hotline: 416-338-3888
www.toronto.ca/culture/museums.htm

CIVIC LIGHT OPERA COMPANY

Founded in 1979, our much-heralded musical theatre company makes its home at the Fairview Library Theatre in Toronto, offering unique, professional-quality entertainment at the most affordable prices. Each season we offer four productions. Our 100+ shows have ranged from the well-loved Broadway classics to revues and concert stagings to the more obscure shows – lost and forgotten musicals also deserving of presentation. Our most prestigious recognition came in February 2004 with the first-ever Canadian production of Rodgers & Hammerstein's long-lost masterpiece, *Allegro*, which played to sold-out houses and phenomenal reviews and audience response. A world-premiere original musical adaptation of *The Wonderful Wizard of Oz*, with score by James P. Doyle and book by Joe Cascone, was staged in both 2000 and 2002, to audience and critical acclaim.

This season, we offer *Flower Drum Song* on Sept. 1-17, *I Do, I Do* on Oct. 27-Nov.12, *Titanic The Musical* on Feb. 2-18 and *A Funny Thing Happened on the Way to the Forum* on May 25-June 11.

Please join us on our theatrical journey!!
Joe Cascone, artistic director
Subscription information/box office: 416-755-1717
www.CivillightOperaCompany.com

CONTINUUM CONTEMPORARY MUSIC

Now in its 20th season, Continuum presents the work of emerging Canadian and international composers as well as works by established artists. Anne Thompson (flute), Max Christie (clarinet), Benjamin Bowman (violin), Paul Widner (cello), Laurent Philippe (piano) and Ryan Scott and Graham Hargrove (percussion) form the core ensemble, often augmented by voice, other instruments or electronics. The group has toured Canada and Europe, is heard on radio and television and this season will release a CD of recent discoveries and commissions.

Concerts in the 2005-06 season are curated by Juliet Palmer and James Rolfe while Jennifer Waring is on a residency in Amsterdam. The dates are November 6 and February 5 at the Music Gallery, and June 8 as part of the *soundaxis Festival of Music and Architecture* at a venue to be announced. New commissions are by Allison Cameron, Michael Oesterle, Peter Hatch, Patrick Saint-Denis and Paul Steenhuisen. Continuum keeps touch with the latest wave of composers through its *Biennial Call for Scores* – next deadline October 15.

Jennifer Waring, artistic director
Juliet Palmer and James Rolfe, 2005-06 guest curators
300 Bloor Street West, Toronto ON M5S 1W3
416-924-4945
administrator@continuummusic.org
jwarling@interlog.com
www.continuummusic.org

COUNTERPOINT CHORALE

Welcome to Counterpoint Chorale. We are growing and invite new singers to join our group!

Counterpoint Chorale is comprised of 30 singers. We typically perform two major concerts a year. Our *Winterlude* performance is scheduled in December and our *Main Stage* performance is held in early June. December performances feature our very own Ian Gallimore String Players. Our music is selected from a wide variety of styles and languages. We pride our performances in incorporating the mosaic sounds of Toronto's diverse heritage. From its inception in 2001, Counterpoint Chorale has performed with special acclaim under its founder and current conductor, William Woloschuk. Rehearsals are held on Tuesdays from 7:00-9:00pm; we are located in the downtown corridor at St. Vlad's Institute, 620 Spadina at Harbord. (Parking available).

William Woloschuk, conductor: 416-253-4674
info@counterpointchorale.com
www.counterpointchorale.com

COUNTERPOINT COMMUNITY ORCHESTRA

Counterpoint Community Orchestra was formed in 1984 by gay and lesbian, and gay and lesbian positive musicians. They came together to provide fine music and create a deeper sense of community and diversity in downtown Toronto. People from all walks of life play with us and we now number over 40 players. We welcome anyone with a positive outlook towards gay, lesbian, bi-sexual, transgendered and two spirit people of our community.

Come hear our highly spirited orchestra in concert three times each year. We also welcome you to join us as a player, to volunteer to participate on one of our committees, or as a member of our newly incorporated board of directors. Our player levels range from beginner to professional and we will help you grow musically. Please email us for more information.

Conductor/artistic director: Terry Kowalczyk
600 Church St., Toronto ON M4Y 2E7
416-926-9806

Program Info: 416-925-9872 ext. 2066
paul.willis@on.aibn.com
www.ccorchestra.org

COUNTY TOWN SINGERS

CTS is a 60-70 voice auditioned SATB community choir based in Whitby but drawing talented singers of all ages from the Durham Region.

Under the direction of Barbara Ouellette with Natalia Kolacz/accompanist we practise Wednesdays from 7:30-10:00pm at the Seniors' Centre on Brock St., Whitby. Auditions are twice a year; the first two Wednesdays after Labour day and New Year's day.

We are now busily preparing our 38th Christmas Concert Season with *Carols 'Yule' Know*, being held at The Salvation Army Temple on Thornton Road in Oshawa, Dec. 9 and 10 at 8pm. Make this a wonderful way to kick start your holiday season.

Also watch for our *Spring Shows* in early May when we will pay tribute to the music of the movies.

With each new season we strive for musical excellence while presenting audiences with a wide variety of challenging choral music. We "Sing for the love of it".

The County Town Singers gratefully acknowledge the support of the Ontario Trillium Foundation, an agency of the Ministry of Citizenship and Recreation.

P.O. Box 213, Whitby ON L1N 5S1
Publicity Director: Janice Aucoin
janau2000@rogers.com
www.countytownsingers.com

D

DCAT CHORUS

The DCAT Chorus is a show chorus consisting of more than fifty women and men performing a broad repertoire of songs ranging from Broadway favourites to folk, from pop to traditional, from memory in a cappella style, and all in six to eight part harmony. Some pieces are accompanied by percussion and brass while others involve choreographed elements. Under the direction of Mr. Ted Key, and blessed with his outstanding original arrangements, the Chorus has an annual schedule of twelve to fifteen performances, including an annual trip to a US eastern seaboard location (for 2006, Boston, MA). The Chorus welcomes new singers in all voice ranges but is particularly looking for first tenor, alto and bass. Auditions are not required, but reading skills and some prior choral experience would be helpful. Rehearsals are 7:30 – 10:00pm Wednesday evenings at Estonian House, 958 Broadview Avenue (two blocks north of Danforth Avenue), Toronto.

107 83 Mondeo Drive, Toronto ON M1P 5B6
Membership information: Linda Norton,
416-234-8138 or mailto:djmoloney@rogers.com
nortonl@sympatico.ca

John Dickinson, business manager
905-780-6427 or j.r.d@sympatico.ca
www.dcatchorus.ca

DEER PARK CONCERTS

Deer Park Concerts was begun to feature the famous Casavant tracker organ donated by Charles Rathgeb, Sr. It was his wish that this instrument be featured in a series of concerts which have been carried out annually since 1970.

Organists of international reputation have been featured in this series with artists from Canada, United States, England, France, Germany, Denmark, Sweden, Spain and Australia. All have expressed delight in the beauty of this instrument and Dame Gillian Weir recently selected the organ to record the *Clavierübung III* by J. S. Bach.

This year concerts will feature organist Carole Terry (United States) on October 1, Thomas Trotter (England) on November 5, Erik Reinart on February 25, and



William Wright (resident organist) on April 1.

All concerts are on Saturday evenings and begin at 7:30pm. Tickets are \$20 each with a complete series available for \$60.

William Wright, artistic director
Howard Aitken, administrator
129 St. Clair Ave West,
Toronto ON M4V 1N5
416-481-2979

E

EARSHOT CONCERTS

Now entering our sixth season, Earshot is making a bold stride into its future. Join us in November for our fundraiser, *Music for Music's Sake II*, and continue to follow us through our regular season, a tantalizing creation from our artistic director Scott Good.

Our season this year starts in February 2006 with a new score by David Ogden, for the seminal and increasingly important film *Metropolis*, presented at the Bloor Cinema, followed by an unusual and exciting duo *Bass Reeding*, comprising Wallace Halladay (bari sax) and Michele Verheul (bass clarinet), our production of *Kafka Fragmente* by Kurtág, and finally, the introduction of the newly established Earshot Ensemble at the *soundaXis symposium* in June 2006, where we will explore the music and ideas of Iannis Xenakis in ways you've neither heard nor seen before. Join us on our quest to create and present the most exciting and fascinating music of today by emailing us at join@earshotconcerts.ca.

23 Herman Avenue, Toronto ON M6R 1Y1
416-655-6556
info@earshotconcerts.ca

EAST YORK CHOIR

The East York Choir, founded in 1988 is a mixed-voice, auditioned ensemble which performs an eclectic mix of choral works, featuring selections from a wide range of musical genres. The Mozart *Requiem*, Orff's *Carmina Burana* and Handel's *Messiah* are examples of larger works that have been performed with orchestra or instrumental ensemble. Our season consists of two concerts, as well as several performances at a variety of community events.

Last spring, led by artistic director Jenny Crober, the EYC performed *The Legend of the Musical Friends*, featuring a guest children's chorus, African drumming and narration. This December, we will be performing Vivaldi's *Gloria* with the Talisker Players, as well as other seasonal music and a carol sing. Our spring '06 concert will feature Celtic music accompanied by traditional instruments.

Come and join us in song and camaraderie (and the occasional after-rehearsal refreshment) on Monday evenings, 7:30 - 9:30 pm, at Leaside Presbyterian Church, 670 Eglinton Ave. (at Hanna), just east of Bayview Ave.

Jenny Crober, artistic director
416-752-3860; 416-463-8225
eastyorkchoir@sympatico.ca

ELMER ISLER SINGERS

The Elmer Isler Singers, under the baton of Lydia Adams, is a twenty-voice professional chamber choir based in Toronto. It has built an enviable international reputation since its debut in 1979. In 2004, the choir celebrated its 25th anniversary and, as the successor of the Festival Singers of Canada, it marked the 50th anniversary of professional choral singing in Canada.

With repertoire spanning 500 years, the Elmer Isler Singers are acclaimed for their beauty of tone and wide

interpretive range. The choir has had invitational appearances at national and international festivals and is best known for fostering and premiering the works of contemporary Canadian composers in live performances. It extends this work through frequent radio and television broadcasts and a variety of recording projects. The choir represented Canada at the *International Symposium for Choral Music* in Minneapolis USA in 2002, ranking it among the twelve most prestigious choral ensembles in the world.

We invite you to become a subscriber for our 2005-2006 season. Please join us as we celebrate the fine art of choral singing!

Lydia Adams, conductor/artistic director
Jessie Iseler, general manager
Janet Johnson, administration manager
2180 Bayview Ave, Toronto ON M4N 3K7
416-217-0537 info@elmerisellersingers.com
www.elmerisellersingers.com



ELORA FESTIVAL SINGERS

The Elora Festival Singers are

considered one of the world's finest professional chamber choirs, according to British reviewer David Vernier. The Singers, founded by Noel Edison in 1980, form the principal vocal ensemble for the Elora Festival. The choir's activities have expanded to include the popular *Winter Series* in Toronto and Elora, as well as touring and recording. Rich, warm sound and clarity of texture are their hallmarks. The Singers' second CD, *The Mystery of Christmas* was nominated for a Juno Award and has sold more than 135,000 copies. An outstanding new recording featuring the music of Ralph Vaughan Williams is now available. In addition, their recording of Arvo Pärt's *Berliner Messe* reached number six on the UK Classical Charts. The Singers make up the professional core of the Toronto Mendelssohn Choir and the newly established Mendelssohn Singers.

Noel Edison, conductor
519-846-0331 info@elorafestival.com
www.elorafestival.com



ESPRIT ORCHESTRA

Esprit is the only Canadian orchestra devoted exclusively to contemporary classical music, featuring new and established composers from Canada and around the world. Formed in 1983 by music director/conductor Alex Pauk, Esprit Orchestra plays an important role in shaping the future of Canadian musical culture.

Esprit's diverse and adventurous programming is over 80 percent Canadian and includes many newly commissioned works. *Impulse* outreach concerts, the *Toward A Living* Art education programme and national as well as international touring are important aspects of Esprit's activity. Esprit has been the recipient of three Lieutenant Governor's Arts Awards, the Jean A. Chalmers National Music Award, and the SOCAN Award for Imaginative Orchestral Programming.

Esprit will be recording a new CD of works for voice and orchestra by Murray Schafer (one of which you'll hear in our opening concert) and we'll have broadcast premieres for two films with soundtracks featuring Esprit—*Burnt Toast* (short operas for television produced by Rhombus Media and marbledmedia) and *The Face of*

Victory (History Channel - October 24, 2005).

Alex Pauk, music director and conductor
Emily Wilkinson, executive director
603-174 Spadina Ave Toronto ON M5T 2C2
416-815-7887 info@espritorchestra.com
www.espritorchestra.com

ETOBICOKE CENTENNIAL CHOIR

The sixty-voice Etobicoke Centennial Choir is entering its 38th season of bringing the joy and beauty of choral music to our community. Under the skilled direction of Dr. Harris Loewen, the choir is challenged to pursue choral excellence. The choir is a welcoming group in which choristers share a great camaraderie. Rehearsals are held on Tuesdays (7:15-10:00pm) from September through May.

Our 2005-2006 season begins on December 2 and 3 with a performance of Christmas carols from Europe and North America. On March 25 we will perform Dubois' oratorio *Seven Last Words of Christ* and works by Mozart including *Ave Verum*, *Te Deum* and excerpts from the *Requiem* and *Vespers*. The season concludes on May 27 with a concert of Canadian musical classics including arrangements of folksongs and popular music. All concerts will be performed at 8pm at the Royal York Road United Church, 851 Royal York Road, Etobicoke.

New members are always welcome! Interested singers are invited to contact the choir through our website or the numbers below, and/or attend a rehearsal.

Dr. Harris Loewen, music director
Anne Marie Leonard, accompanist
Mary Thornton, president
416-620-1855 methornton@sympatico.ca
c/o Islington United Church, 25 Burnhamthorpe Rd.
Toronto ON M9A 1G9
416-239-1131 ext 49
www.etobicokesings.com

ETOBICOKE COMMUNITY CONCERT BAND

Spirited performances and magnificent sound characterize this vibrant ensemble, now celebrating 10 years of extraordinary music-making. Through its 4-part Concert Hall series, the ECCB showcases outstanding Canadian talent, explores a range of genres and offers innovative concert themes. Along with its acclaimed spin-off ensemble, the Etobicoke Swing Orchestra, the band also produces an informal summer series of "al fresco" programs and is a major performing partner in charitable events and community causes.

The Etobicoke Community Concert Band's season opens with grand fanfare and musical wit in a *Gala 10th Anniversary Concert* featuring the celebrated True North Brass - fabulously entertaining! Then a light and jazzy Christmas show, *Christmas Pops*, will combine the exceptional artistry of guest trombonist Russ Little with the warm resonance of this remarkable 40-piece band. Scheduled for 2006 is a *British Invasion* program exploring the Beatles' incredible range of musical works, plus a fascinating, environmentally themed program, *Smoke Gets in Your Eyes*. And back by popular demand, the Etobicoke Swing Orchestra's candlelit *Big Band Dance* returns to Toronto's beautifully restored Assembly Hall.

John Edward Liddle, artistic director
Bob Dobson, president
17 Arbora Cr., Etobicoke ON M9C 2T2
416-410-1570 board@eccb.ca
www.eccb.ca

ETOBICOKE PHILHARMONIC ORCHESTRA

The Etobicoke Philharmonic Orchestra has been a vibrant part of the Etobicoke cultural community for over 40 years. Under maestro Tak-Ng Lai, the orchestra will perform four subscription concerts in October, Decem-

ber, February and April, featuring symphonic favourites and exciting soloists. The first concert, featuring beloved works from the world of ballet, will include suites from Katchaturian's *Masquerade*, Canadian John Weinzwieg's *Red Ear of Corn*, Tchaikovsky's *Swan Lake* and Prokofiev's *Romeo and Juliet*. Other concerts will feature works from opera, with two rising young opera stars, a new work by Toronto composer Christopher Graham, and the 2006 EPO scholarship winner playing a Mozart violin concerto. The season will conclude with a Beethoven evening. Icing on the cake will be the EPO Chamber Players concert in May.

Etoibcoke Youth Strings - The EYS provides an opportunity for young musicians age 10-17 to rehearse in a string ensemble with other highly motivated players and to perform concerts in the community. Rehearsals are Monday evening 7:30-9:00 at Islington United Church.

Director: Shari Lundy;
the.lundys@sympatico.ca 416-239-0523.

Tak-Ng Lai, artistic director
Peggy Pinkerton, president
19 Hilldowntree Road, Etoibcoke ON M9A 2Z4
416-239-5665
www.eporchestra.ca

EXULTATE CHAMBER SINGERS

Over a 24-year history, the Exultate Chamber Singers have garnered praise from all quarters for sensitive, precise and seamless performances. The choir was established in 1981 by conductor John Tuttle, and is enriched not only by the excellent musicianship of its members but also by their varied academic and professional backgrounds. Together, they form a passionate, committed ensemble with a wide-ranging repertoire, which was awarded the Healey Willan Grand Prize for a third time at the 2004 CBC Competition for Amateur Choirs. Exultate's third CD, *The Present Time*, was released in 2001. A fourth CD, *All Around the Circle*, features folk songs from across Canada and will be launched at the first performance of Exultate's 25th anniversary season in October 2005.

Exultate presents a four-concert subscription series in Toronto and makes guest appearances in various Ontario communities. Auditions are held as required to fill vacancies in the fixed-membership group. For concert information please call or visit the website.

John Tuttle, conductor
416-971-9229 exultate@on.aibn.com
www.exultate.on.ca

FANSHAWE CHORUS LONDON/ GERALD FAGAN SINGERS

Founded in 1979 by Gerald Fagan, artistic director, and Marlene Fagan, accompanist and general manager, FCL is a world-class, community-based ensemble of 110 with a sister organization, the Gerald Fagan Singers, a chamber choir of 28. Both are accompanied by the Concert Player Orchestra in a variety of concerts every year. Four CDs have been released recently, and the Chorus has twice earned a Lieutenant Governor's Award for the Arts. Repertoire includes all the major choral works and more contemporary works with a particular focus on Canadian composers. Singers who audition to join must read music and assist in some aspect of the organization's operation.

Marlene Fagan: 519-433-9650
info@choruslondon.com
www.choruslondon.com

FESTIVAL WIND ORCHESTRA

Founded in 1996, the Festival Wind Orchestra rehearses weekly and performs concerts to further its musicianship and educate the public. It's 10th season selections include classical and contemporary pieces of varying difficulty, to challenge and inspire musicians from intermediate to advanced levels including *The Hounds of Spring*, *Rhapsody in Blue*, *Britannia*, *Suite of Old American Dances*, *Huapango* and *Faure's Pavan*. The ensemble seeks to maintain its high-quality performance level and to help musicians hone their skills.

The ensemble will play at local hospitals and perform three public concerts at Christ Church Deer Park: December 13, April 4, and June 20. An open clarinet competition (Weber's Concertino in B-flat) will be held in January.

Musical director, Gennady Gefter, is an accomplished flautist and conductor. He currently teaches music at Earl Haig Secondary and leads the adult flute choir, Flautandia. His talent and dedication have created this high-calibre community wind orchestra. There's a feeling of family in this ensemble. New members are always welcome.

Rehearsals are Tuesdays, 7:30 - 9:30 at Earl Haig Secondary School (Yonge & Sheppard area).

Gennady Gefter, musical director
Contact: Shelley Goodman, 19 Rondeau Drive,
North York ON M2H 1R5
416-491-1683 shelly.goodman@sympatico.ca
www.festivalwindorchestra.com

FORTE - THE TORONTO MEN'S CHORUS

Forte, now in its 9th season, is a non-profit, auditioned group of individuals dedicated to highlighting the talents of the gay community and building bridges to other communities through performance of a diverse repertoire of music and theatrical presentation. Under the musical direction of Edward Connell, the 30-member TTBB chorus mounts annual holiday and spring productions as well as performing at many community events. The choral season runs from the first week of September until after the annual Toronto Pride Week activities. Auditions are held in September and January. Rehearsals are held every Monday from 6:30 - 9:30 pm at St. Andrew's United Church, 117 Bloor Street East (beside Atlantis Alliance Films).

Terry Thompson, president
416-961-5708 forte-chorus@rogers.com
www.forte-chorus.com

FRED GAVILLER MEMORIAL FUND

Frederick McLaren Gaviller (1937-1989) was a person whose scholastic brilliance and wide range of interests resulted in several vocations, including those of teacher, lawyer, and linguist. He was intellectually astute, and his sense of humour and personality had a simplicity and charm which endeared him to many and left a marked impression on those with whom he came in contact. It is for his abiding love of music that Fred is especially remembered. Himself an amateur pianist and organist, Fred was always eager to encourage and pro-



mote musicians of talent.

In 1991, a small group of people who had been close to Fred launched a music award in memory of their dear departed friend. This award provides the funds needed to cover the expenses incurred in renting an established concert venue and advertising for a debut recital by a gifted young Canadian musician, who also receives an honorarium.

Recipients to date have been pianist Vadim Serebryani in 1998, soprano Dana Campbell in 2000, pianist Li Wang in 2003, and the Tokai String Quartet in 2005.

Fred Gaviller Memorial Fund (FGMF),
302 Pacific Avenue, Toronto ON M6P 2M9
416-769-6278

FRIDAYS AT EIGHT

Celebrating its tenth season, Fridays at Eight presents three evening concerts. An outstanding Casavant organ (1998) is featured in the series. As a concert venue, Lawrence Park Community Church has excellent acoustics for music and has the advantage of ample free parking.

Dates for the 2005-06 season are: Friday, November 25 at 8pm with the acclaimed Toronto Children's Chorus conducted by Jean Ashworth Bartle, founder/music director, in a concert celebrating the 60th anniversary of Lawrence Park Community Church. Music of Bach, Mozart, Halley and the premiere of a hymn by Bob Chilcott. Friday, February 10, 8pm: an organ recital by Ryan Jackson, winner of the 2005 RCCO National Organ Playing Competition - co-presented by the Toronto Centre of the Royal Canadian College of Organists. Friday, May 12, 8pm: the choir & soloists of Lawrence Park Community Church, Mark Toews, director of music, organist Ronald Jordan and harpist, Erica Goodman will present *Mass for a New Millennium* by American composer Richard Nance. Soloists are Glyn Evans, tenor; Kimberley Briggs, soprano; Peter Fisher, baritone; and Jo-Anne Bentley, mezzo soprano.

Mark Toews, artistic/music director
2180 Bayview Avenue, Toronto ON M4N 3K7
416-489-1551 ext.21
mark@lawrenceparkchurch.ca
www.lawrenceparkchurch.ca

G

GEORGETOWN BACH CHORALE

Now entering its 6th season, the Georgetown Bach Chorale offers audiences a unique programme of choral, orchestral, chamber and solo performances.

The choir, comprised of 18 auditioned members, focuses on music of the baroque and classical periods. In addition to the choral concerts this vibrant organization hosts others during the season, ranging from vocal recitals to chamber and orchestral repertoire.

In keeping with the baroque style, the ensemble is led from the harpsichord by its music director, Ronald Greidanus. Although the choir concentrates on the major works of J. S. Bach, the music of Handel, Allegri, Purcell, Byrd, Buxtehude and Mozart are often featured on the programme.

Highlights for the coming year include *Cantata No. 79*, *The Coffee Cantata* and the *Brandenburg Concerto No. 2* by Bach, Handel's *Water Music*, Mozart's *Piano Concerto No. 14* and *Missa Assumpta est Maria* by Charpentier. Guest artists this year are Baroque trumpeter Norman Engel, cellist Mary-Katherine Finch and violinist Parmala Attariwala.

Ronald Greidanus, music director
47 Main Street South, P.O. Box 91556
Georgetown ON L7G 5M9
info@georgetownbachchorale.com
www.georgetownbachchorale.com

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GLENN GOULD STUDIO

With its intimate atmosphere and superb acoustics, Glenn Gould Studio is home to many of



Toronto's favourite concert series and performance groups, including Amici, The Latvian Concert Association, New Music Concerts, Off Centre Music, Soundstreams and Via Salzburg. As well, many more jazz, world music and classical concerts make up our concert season. Be sure to check our monthly listings, brochure calendar or website.

OnStage at Glenn Gould Studio, CBC Radio's flagship live performance concert series, presents its 12th season with 16 exciting concerts in 5 different series: Celebrations, Studio Jazz, World, the already sold out Vocal series and the new Russian series featuring chamber music that was created under both Imperial and Soviet rule. This season we also branch out to embrace the craft of the contemporary singer/songwriter, in a special OnStage/CBC Radio 3 presentation of Sarah Harmer and The Weakerthans. Join us, OnStage, for some of Toronto's most innovative concert experiences.

250 Front St. West, Toronto ON M5V 3G5
416-205-5555 ggstix@toronto.cbc.ca
www.cbc.ca/gould

GMP PRODUCTIONS

GMP Productions is an independent live music promoter situated in Toronto. We produce a broad range of performances crossing over many different genres of music. We pride ourselves on creating a magical atmosphere for the concert-goers and the performers. Having produced a countless number of concerts in the Toronto region including the *Toronto Progressive Jazz Concert Series*, GMP strives to bring the brightest and best performances to the city. This fall GMP Productions is proud to present: *John Scofield*, playing the *Music of Ray Charles* Oct. 14 at the Phoenix Concert Theatre; bass virtuoso *Victor Wooten* (bela Fleck and the Flecktones) Oct. 16 at The Opera House; vocal jazz phenom *Sara Gazarek* Oct. 18 at The Speakeasy; and a special performance by legendary Blood Sweat and Tears vocalist *David Clayton-Thomas* Oct. 26 & 27 at The Opera House. This intimate performance will be recorded for a new live double disc album set to be released in the spring. Hope to see you at the shows!

Mark Finkelstein, executive director
79 Millersgrove Dr., Toronto ON M2R 3S1
416-736-6122 info@gmpconcerts.com
www.gmpconcerts.com

GRACE CHURCH ON-THE-HILL

Grace Church on-the-Hill has welcomed singers for over 125 years. This year, under the leadership of Melva Treffinger Graham, director, and Ron Jordan, organist, we will perform some of the best of Anglican liturgical music and have the opportunity to participate in concerts and other events.

Our Choir of Gentlemen & Boys, a professional-calibre choir, sings at the 11:00am services. The St. Cecilia Girls' Choir sings at the 9:15am services, and the Women's Choir has a flexible schedule. Boys and girls receive an exceptional music education; adults with musical training are welcomed to both adult choirs. Scholarships are available for both boy and girl choristers.

A performance of Johannes Brahms' *Requiem* in May 2006 will celebrate Melva Graham's 20th anniversary

as music director. Plans are underway for a tour to the United Kingdom in August 2007 in which choristers from all choirs will participate.

The choir's latest CD featuring the world premiere of *There Was Setting, There Was Dawning*, jazz composer/arranger Brian Barlow's interpretation of the Creation story is now available.

Melva Treffinger Graham, M.Mus., music director
300 Lonsdale Road, Toronto ON M4V 1X4
416-488-7884 X17
gracemusic2@rogers.com
www.gracechurchonthehill.ca

GRYPHON TRIO

Touring internationally since 1993, the Gryphon Trio is recognized as one of North America's premier chamber ensembles. This season, they will tour central Canada, Europe and the States. This Juno award-winning ensemble has released five celebrated recordings for the Analekta label and they recently recorded the six major piano trios by Mozart, which Analekta plans to release in early 2006. The Trio-produced *Constantinople*, which fuses numerous vocal and chamber music traditions with staging and state-of-the-art projection and surround-sound technology had its U.S. premiere in June at the International Festival of Arts and Ideas in New Haven, Connecticut. Further U.S. and European touring plans for *Constantinople* are now being confirmed. Ensemble-in-residence at Music Toronto, the Trio performs at the Jane Mallett Theatre Oct 25, Nov 15, Mar 7 and Mar 28. Jamie Parker, AnnaLee Patipatanakoon and Roman Borys all teach at the University of Toronto Faculty of Music.



50 Wellington St. East, Top Floor
Toronto ON M5E 1C8
gryphontrio@st-c.com
www.gryphontrio.com

H

HAMILTON PHILHARMONIC ORCHESTRA

Celebrating 120 years in the Hamilton community, the Hamilton Philharmonic Orchestra present their 05/06 concert series offering some of the finest classical and pops music for all to enjoy. Enjoy five great shows in two distinct performance series: Masterworks and Pops. Performances take place at Hamilton Place with the exception of Pops 4 *Broadway Beauties*, a concert co-production with Theatre Aquarius.

In Michael Reason's final season with the HPO as artistic director, three guest conductors are welcomed: Alain Trudel, Stéphane Laforest, and Jamie Sommerville to conduct Masterworks Concerts 2, 3 and 4, performing the works of *Brahms, Strauss, Mozart and Beethoven*. Each conductor is auditioning for the future artistic director role.

Masterworks performances start in October. The series will see significant works by *Sibelius, Grieg, Dvorak, Rachmaninoff* as well as those previously mentioned.

Starting in November, the Pops series offers themes including the best of *Broadway, Latin* music, another outstanding co-production with *Theatre Aquarius*, a salute to *Tin Pan Alley* and artistic director Michael Reason's farewell concert *A Personal Collection*, with surprise guest performers.

Alex Baran, general manager
Michael Reason, artistic director
905-526-1677 Box Office: 905-526-7756
info@hpo.org www.hpo.org

HANNAFORD STREET SILVER BAND

Since 1983, the award-winning Hannaford Street Silver Band, formed by professional musicians who love the brass band repertoire and ensemble-playing,



has been stirring up critical and popular acclaim. It has increased in size and is far more active now in its 22nd season than in its early days. The HSSB's name is associated with high-quality musicians, excellent performances, and has a reputation for commissioning works for brass band by prominent Canadian composers. While the self-produced annual series at the Jane Mallett Theatre forms the nucleus of its activities, the HSSB is equally at home in a variety of community venues in Ontario, and is invited back for return engagements at numerous festivals across Canada, with distinguished guest conductors. In 2003, the HSSB was awarded its second Lieutenant Governor's Award for the Arts in recognition of its accomplishments.

It has made ten recordings of which the most recent CD is *Connections in Brass*.

The HSSB's 2005/06 season opens October 16 with *Sound the Trumpet*, featuring the Canadian trumpet virtuoso Jens Lindemann as guest soloist.

Curtis Metcalf, artistic director

Raymond Tizzard, executive director

David Archer, company manager

Anne Kear, public relations

42 Frater Avenue, Toronto ON M4C 2H6

416-425-2874 hssb@interlog.com

Box office: 416-366-7723 (St. Lawrence Centre) or 1-800-708-6754

www.hssb.ca www.stlc.com

HARBOURFRONT CENTRE

For more than 30 years, Harbourfront Centre has been on the cutting edge of all that's current and creative. We continue to bring together the best in both Canadian culture and the rich mosaic of cultures from around the world. A non-profit charitable organization, we attract more than 12 million visits annually to our 10 acres of revitalized waterfront land in the heart of Toronto. Harbourfront Centre presents over 4,000 events each year and works with more than 450 community groups.

A leader in world music presentation, Harbourfront Centre has offered audiences their first taste of various kinds of music. The *Music with Bite* series introduces our family and younger audiences to music, from classical to world roots, in an interactive fun environment. Our summer festival season, in particular, features music from different cultures within weekend festivals. We also programme the City of Toronto's nearby Toronto Music Garden with classical music concerts outdoors all summer long, in a setting inspired by Bach. Harbourfront Centre's many venues also act as popular rental facilities for musical acts.

235 Queens Quay West, Toronto ON M5J 2G8
4169734000 info@harbourfrontcentre.com
harbourfrontcentre.com

HUMBERCREST UNITED CHURCH

Humbercrest United Church in west Toronto has had a long tradition of fine choral music. The superb acoustics in the sanctuary are legendary. The CBC has recorded there extensively over the years and



both Tafelmusik and the Amadeus Choir/Elmer Iseler Singers recorded there during this past season. The church has a rich liturgy and the choir has been directed by prominent Toronto musicians: Mary Gardiner, Peter Tiefenbach, Brainerd Blyden-Taylor, Fred Kimball Graham, and currently the director of music and organist is Melvin James Hurst. The church has just finished a major restoration of the 1952 Casavant organ. The dedicatory recital will be held Sunday, October 23, 2005 at 3p.m., with William O'Meara as the recitalist.

16 Baby Point Rd. Toronto, ON M6S 2E9
416-767-6122

HUMMINGBIRD CENTRE FOR THE PERFORMING ARTS

Hummingbird Centre for the Performing Arts is Canada's premier performance venue and an historical and cultural landmark in Toronto.



As Toronto's only mainstream civic theatre in the heart of the downtown entertainment district, it is the largest performing arts venue in Canada with a capacity of 3,200 seats. The Hummingbird Centre is the proud home to the National Ballet of Canada and the Canadian Opera Company, who present over 80 performances each year on our stage. The Centre also continues its dedication to programming for families and young audiences by bringing quality children's shows to the theatre each season. With Broadway musicals, comedy, fundraisers, speakers and concerts, the Hummingbird Centre's objective is to be relevant to Toronto's increasingly diverse population as well as appeal to visitors from around the world.

Susanna Kwan - Nov. 1, 2005; Marie Chouinard - Nov. 3, 2005; Warren Miller - Nov. 4&5, 2005; Petula Clark - Nov. 6, 2005; Rain - Nov. 7-13, 2005; Harlem Gospel Choir - March 6, 2006; Celtic Woman - March 8, 2006; David Copperfield - March 9-12, 2006.

Jennifer Lee, marketing coordinator
1 Front Street East, Toronto ON M5E 1B2
416-393-7482
www.hummingbirdcentre.com

I - K

I FURIOSI BAROQUE ENSEMBLE

Stylish in both sound and appearance, I Furiosi Baroque Ensemble performs instrumental and vocal music from Mediaeval chant to the apex of the High Baroque. In-depth research coupled with striking invention culminate in the powerful interpretation of the languages and music. The ensemble unearths music that is rarely heard on stage, and performs with a relevance to today's society which is unmatched by early music groups worldwide.

Consisting of regular members Julia Wedman and Aisslinn Nosky, violins; Felix Deak, violoncello; and Gabrielle McLaughlin, soprano, the ensemble holds a concert series in Toronto featuring world-renowned guests. This season showcases Susie Napper, viola da gambist; Olivier Fortin, harpsichordist; Sean Watson, baritone and more. Titles include *Introduction to the Body*, *Addicted to Love* and *Up In Smoke*. All concerts take place at Calvin Presbyterian Church, 26 Delisle Avenue, just north of St Clair and Yonge.

94 Westminster Ave., Toronto ON M6R 1N4
416-536-2943 ifuriosi@ifuriosi.com
www.ifuriosi.com

INTERNATIONAL RESOURCE CENTRE FOR PERFORMING ARTISTS

A charitable organization formed by artists' manager Ann Summers Dossena, the IRCPA was incorporated in 1985. Its mandate is twofold.

Turning Potential into Accomplishment, the IRCPA provides expertise on auditioning, wardrobe, business and other appropriate mentoring to help artists focus and fulfill their career goals. Its *Encounters With Employers* offer qualified assessment and direction; and business-oriented *Career Moves* workshops address challenges identified by the performers, managers, producers and presenters, publicists and arts executives on the Board.

Creating public awareness about the unique needs of our performing artists, the IRCPA is seeking space to establish the Gallery of Canadian Classical Music. It will honour Canada's greatest singers, instrumentalists, conductors and composers, and in so doing will prove the importance - and rewards - of supporting the talent they will later enjoy. The Gallery will be the first retail outlet of its kind in Toronto. Donations and the sale of memorabilia and such souvenirs as *Verdi's Favourite Mint Chocolates* will support the space for encounters, workshops and auditions.

Ann Summers Dossena, founder/director
Jeff Muzzerall, chairman
43 Bright Street, Toronto ON M5A 3H5.
416-362-1422 sumintl@sympatico.ca
www.sumarts.com/ircpa

JSL MUSICAL PRODUCTIONS*

"...bringing performers and performance opportunities together!"

Devoted to the promotion, support and development of fine community and professional musical and artistic talent, JSL Musical Productions* connects talented artists with local, regional and national talent and entertainment seekers. In addition, JSL Musical Productions* creates performance opportunities for artists to showcase their talents, develop networking opportunities and enhance their careers.

Events and venues are as varied as there are artists. Whether it be a *Big Band Review* at venues such as The Mississauga Living Arts Centre, or an intimate *Celestial Flute and Harp Duo* in an acoustically superior church sanctuary, elegant dinner club entertainment or 'jammin' street parties, JSL Musical Productions* excels in bringing performers and performance opportunities together!

Roselyn Brown, principal artist and administrative officer, continues to seek and provide musical opportunities, create musical productions and be a voice in the development, support and promotion of musical and artistic talent within the community.

*A Division of JSL Enterprises
Roselyn Brown: 905-276-3373
4040 Creditview Rd Unit 16 #12075
Mississauga ON L5C 3Y8
info@jslmusic.com
www.jslmusic.com

JUBILATE SINGERS

The Jubilate Singers is an auditioned, mixed-voice chamber choir of some 35 members. The choir performs concerts at Eastminster United Church (all 8pm) and at community events across Toronto. *Northern Reflections*, November 26, premieres Benjamin Bolden's *Aspects of*



Snow with children's chorus and string quartet, and presents Pärt's *Berliner Messe* and Hatfield's *Lady of the Snows*, with The Talisker Players. On March 4, hear *Latin Rhythms*, with Cassava Latin Rhythms, offering music from Cuba, Argentina and Catalan composer Xavier Montsalvatge. *Les chansons des roses*, on June 3, includes songs from Poulenc, Ravel, Fauré, Duruflé, the American composer Lauridsen, and folksongs from Québec.

The Jubilate Singers rehearse Tuesdays at 7:30 pm at St. Leonard's Anglican Church, 25 Wanless Avenue, a block north of the Yonge/Lawrence subway. Occasional sectional rehearsals are held. We are a hard-working but congenial group, striving for excellence under the energetic direction of Isabel Bernaus, with Sherry Squires, accompanist. Choristers may be sighted at a pub across the street after rehearsal, though this is not a requirement. New members are welcome.

EcoWerks Technologies Corporation
100 Arbors Lane, Unit A, Woodbridge ON L4L 7G4
905-856-5225 x33
www.ecowerks.ca

KITCHENER WATERLOO PHILHARMONIC CHOIR

The Kitchener Waterloo Philharmonic Choir was founded in 1883. The choir has always maintained a commitment to music education; hence the establishment of the Children's Choir in 1987 and the Youth Choir in 1998. Over the past 31 years, under the dynamic leadership of artistic director, Dr. Howard Dyck, the Philharmonic Choir has grown into a major choral institution. The Centre In The Square in Kitchener became the choir's home for its annual series of concerts in 1980.

Each year the choir presents four major choral works from master composers and commissions new ones by Canadian composers. We endeavour to engage the services of internationally-renowned Canadian soloists such as Russell Braun, Ben Heppner, Michael Schade, James Westman, Measha Brueggengosman, and Suzie LeBlanc, to name just a few.

If your passion is serious choral music we encourage you to attend one of our concerts and be inspired.

Howard Dyck, artistic director
Gabriella Currie, general manager
101 Queen Street North, Kitchener ON N2H 6P7
519-578-6885 kwpc@kwphilharmonic.com
www.kwphilharmonic.com

KOMITAS CHOIR OF KOMITAS MUSICAL ASSOCIATION

Founded in 1977 by David Varjabed, a renowned baritone, Komitas Choir has brought the music of Armenia to a Canadian audience. The repertoire includes Armenian folk and classical music, as well as western song and opera choruses.

Mr. Varjabed, by reason of his varied background in the musical world, has earned the choir the fine reputation it now enjoys.

The choir has performed a variety of works to critical acclaim in Toronto, Montreal, Ottawa, Windsor, the USA, and in cities in Armenia.

Komitas Choir's 2005-2006 season will include participation in Annual Multi-Heritage Choral Festival *Voices of Canada*, *Operatic Showcase* and *Spring Prelude 2006* concerts, also the staging of operetta *comique Garineh* by Tchoukhadjian.

Please join us.

David Varjabed, music director
638 Confederation Parkway
Vaughan ON L4K 5K6
905-417-2802

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LACHAN JEWISH CHAMBER CHOIR

The Lachan Jewish Chamber Choir is a group of 25-30 singers dedicated to the performance of music that comes out of the Jewish culture. Under the direction of Cantor Benjamin Maissner, the choir, now in its 11th season, showcases the best of Jewish music, sung by the best of Toronto's voices. The choir is known internationally for its musical virtuosity and comprehensive repertoire spanning several centuries and a variety of popular and classical styles.

Lachan has performed in Canada, Europe and Israel, has appeared on TV and has recently produced a new CD. Last season included our annual spring concert *From Shitl to Broadway*, which explored how the lost world of Eastern European Jewish culture reappeared in the American musical to become intertwined in the fabric of American song. Lachan also performed with the National Symphony Orchestra and conductor Boris Brott, one of Canada's most internationally recognized conductors.

The choir rehearses Monday evenings, 8-10:30pm, September through June, at Holy Blossom Temple, 1950 Bathurst Street, Toronto. Auditions are held in September/October for 2005/2006 season.

Benjamin Z. Maissner, music director
Laurence Jacobs, contact:
larryjacobs@rogers.com
416-630-1259 www.lachan.org

LAKESHORE ARTS

Lakeshore Arts has served the south Etobicoke community, using arts as a catalyst, for over a decade. Our programming is multi-disciplinary, varied and inclusive and every season brings something new, stimulating and diverse, for families, adults, youth and artists.

This year marked the launch of *BRASS IN THE GRASS*, a music festival with a focus on instruments rather than genre, allowing for the presentation of music from around the world and across time: blues, Dixieland, jazz, classical concertos, ska, swing and world beats. *Brass* will grow into a destination music festival to rival any in the city - one that will attract local, national and international musical talent and attract visitors from across the city, and beyond.

BRASS IN THE GRASS 2006: Saturday June 10 & Sunday June 11, Kipling Avenue & Lake Shore Blvd. W. www.brassinthegrass.ca

Mark your calendar for this annual event with something for everyone. Free & fun for the whole family. Main stage and children's stage, children's discovery area, buskers, midway, licensed tent, food, art vendors.

Susan Nagy, executive director
Kathleen Burke, development & communication
2733 Lakeshore Blvd. West, Ste 214, Toronto ON
M8W 1G9
416-201-7093 lakeshorearts@bellnet.ca
www.lakeshorearts.ca

M

MAESTRO ENTERPRISES

Maestro Enterprises is the parent company of two musical organizations: the educational wing, the *New School of Classical Vocal Studies*, and the performance wing, the *Magical Journey from Mozart to Musicals*, an ongoing production of an engaging *Operatic Cabaret Review*. This review which began as dinner theater at Gatsby's restaurant on Church St. from 1994-1998, and which was featured on the cover of *Pulse* magazine approximately ten years ago, continues throughout the year.

An upcoming five performance run will take place at the Stone Church, 45 Davenport Ave. from November 10-12, 2005.

The cast of *The Magical Journey* is a combination of advanced students at the *New School* and more experienced professional singers at varying stages of their careers. Many talented singers have performed in the *Magical Journey* cast and gone on to meaningful professional careers.

The *New School of Classical Vocal Studies* conducts two student recitals every year, in December and June. New students are always welcome and apprentice auditions are held regularly. Further information may be obtained from both of our web sites.

Daniel Eby, artistic director
1A Selby St. Toronto ON M4Y 1W3
416-927-9800 maestro_eby@yahoo.com
mozarttomusicals@yahoo.ca
www.nscvs.com
www.mozart-to-musicals.com

MARKHAM CONCERT BAND

The Markham Concert Band was formed in 1978, and with over 65 members, is one of the largest community bands in Canada. In 2005, the band was awarded gold standard at *Artslink Music Alive*, the York Region music festival.

The band performs its 4-concert series in the beautiful Markham Theatre. This season's performances are October 23, 2005: *High Adventure*; December 11, 2005: *A Seasonal Celebration*; March 5, 2006: *The Tunes Keep Popping*; May 7, 2006: *East Meets West*. All concerts are on Sundays and begin at 3:00 pm.

The band can also be seen at many Markham and York Region festivals and events, including the Unionville Festival and Markham Village Music Festival. You can expect extra special variety, contemporary pieces, marches, show tunes, light classics and, occasionally, a little jazz - the kind of music that appeals to any audience. Special guests are featured at many of the concerts.

The band performs under the leadership of Doug Manning, who holds the degrees of Bachelor of Music and Bachelor of Education from the University of Toronto.

Derek van Dassen, contact:
booktime@sympatico.ca
www.mcband.on.ca

MARKHAM THEATRE FOR PERFORMING ARTS

Welcome to Markham Theatre for Performing Arts' brand new Professional Entertainment Season - October 2005 to April 2006, featuring over 30 exciting shows highlighting a vast array of talent both local and international. For a copy of our season brochure call 905-305-7469.

Markham Theatre is committed to the presentation of award-winning professional entertainment, community and educational performing arts programs, in addition to the celebration of Canadian talent.

With 21 years of success behind us, we are proud of our achievements and look forward to many more as one of Canada's premiere arts facilities. Our box office hours are Mon-Sat 11 a.m. - 6 p.m. Online ticket sales: <http://theatre.markham.ca>

Wendy Woof-Severn, marketing & development coordinator
171 Town Centre Blvd., Markham ON L3R 8G5
905-415-7537 (administration)
1-866-768-8801 (toll free)
Box Office: 905-305-SHOW (7469)
305_show@markham.ca
www.markham.ca

MARYEM

TOLLAR ENSEMBLE

Maryem Tollar is a Toronto based Egyptian-Canadian singer and songwriter. Over the last decade Maryem has built a reputation as a singer who can live and thrive in a variety of musical milieus. In any given month she might be found touring with guitarist Jesse Cook or enthralling a classical music audience in Christos Hatzis' *Sepulcher of Life* or *Constantinople*. More and more often she is found fronting her own ensemble, composed of some of Toronto's finest musicians, offering up a repertoire that combines all her favourite things - old songs and new; a lament made famous by Oum Kalsoum a century ago or a powerful denunciation of contemporary barbarism written by her uncle, poet Ehab Lotayef; a jazzy tune she has written about her young daughter or something Ethiopian, perhaps. The term world music is very much in vogue and often overused. In Maryem's case it accurately describes a musical omnivore who uses her voice, to address, interpret and embrace an enormous and varied collection of themes, songs and traditions.

Latest release: *Book of Life* (Dec. 2004)
www.maryemtollar.com



MELODIC VOICES

Melodic Voices is a group of multi-cultural artists bonded together through their love of music. The goal is to bring together people of different cultures and backgrounds to enjoy music. The group is comprised of the following artists:

Vaguif Kerimov, tenor, was honoured as a *People's Artist* in the former Soviet Union and in 1984, received the Ministry of Culture's *National Artist of the Soviet Union* award. Mr. Kerimov has enjoyed a celebrated career throughout Europe and Russia.

Barbara Goldman, soprano, began as a dancer/choreographer performing on stage and television. She discovered her voice much later and has performed in choirs, community opera companies and concerts.

Christina Chan, soprano, is a graduate of the Royal Conservatory of Music. She was the silver medal winner at the conservatory. She has sung in festivals, church and community concerts.

Tatiana Kapelush, soprano, Ms. Kapelush plays classical guitar and piano. She became a Pacific Rim International Music Contest prize winner. Her love of classical singing brought her to Maestro Kerimov for vocal lessons.

Barbara Goldman: 416-225-4091
barbaragoldman@rogers.com

MILTON CHORISTERS

The Milton Choristers, directed by Sonja van de Hoef, are currently celebrating their 37th year of continuous song with a series of concerts entitled "Evenings of Enchantment". This group is a vital component of the Milton community, providing the Halton region with excellence in choral music with a minimum three-concert series annually. We also participate regularly in various community events. The repertoire presented varies from the classical to the contemporary and from the sacred to the secular. We welcome new members throughout the year.

Rehearsals are held on Tuesday evenings 7:30–10 pm at Knox Presbyterian Church, 170 Main Street, Milton.
 inquiries@miltonchoristers.com
 For further information: 905-876-3203
 www.miltonchoristers.com

MISSISSAUGA CHILDREN'S CHOIR

Celebrating its 25th season, the Mississauga Children's Choir is a treble voiced choir of 115 children aged 6–17 yrs. The choir includes four graded ensembles – Training, Intermediate, Concert and Chamber. Under the leadership of music director Thomas Bell, the Mississauga Children's Choir is dedicated to providing young singers with exceptional musical experiences through excellence in performance, music education, recording, touring and service to the community.

Auditions are held March – June by appointment. Details are on our website.

Principal performances take place at Mississauga's Living Arts Centre: *Silver the Song* on Saturday November 26, 2005 and our *Twenty-Fifth Anniversary Gala* on Saturday June 3, 2006. The MCC presents its second Mississauga Choral Festival introducing six outstanding youth choirs to the community under the direction of guest conductor Dr. James Litton on February 25 2006.

Thomas Bell, music director
 Kathy Brisley, choir manager
 P.O. Box 41047, 4141 Dixie Rd.
 Mississauga ON L4W 5C9
 905-624-9704
 info@mississaugachildrenchoir.com
 www.mississaugachildrenchoir.com

MISSISSAUGA CHORAL SOCIETY

The Mississauga Choral Society is an 80+ voice, semi-professional choir that brings to the stage the major choral repertoire of the 16th to 21st centuries by presenting choral masterpieces and new Canadian choral works and by hosting some of Canada's outstanding guest soloists, instrumentalists and choral groups.

Our 2005–2006 season begins with our Christmas tradition of Handel's *Messiah* on Sunday, December 11, 2005. A *Mozart Celebration*, performed on Sunday, February 26, 2006, features Mozart's *Coronation Mass* and arias and choruses from six of his most well known operas. These two programmes will be performed in the magnificence of Hammerson Hall. Back by popular demand, a programme of favourite church anthems and solos entitled *O Clap Your Hands, Too!* will be presented in the grandeur of St. Patrick's Church, Mississauga and Glenview Presbyterian Church, Toronto. MCS also performs twice during the season with the Toronto Symphony Orchestra at Roy Thomson Hall.

Over the next two years, the Mississauga Choral Society plans to build the choir to 130 voices. Auditions are ongoing and we welcome new choristers.

Chrys A. Bentley, artistic director
 Box 59505, Credit Landing Postal Outlet
 228 Lakeshore Road West, Mississauga ON L5H 4L1
 Tickets: Living Arts Centre Box Office 905-306-6000
 Auditions: 905-278-7059 or visit our website to apply
 mcs@misschorsoc.com
 www.misschorsoc.com

MOOREDALE CONCERTS

High-quality, imaginative yet affordable: Mooredale Concerts' 17th season offers chamber music gems from the baroque, classical, romantic and modern eras. International celebrities and outstanding new vocal and instrumental talent share the stage between September and April. *Music & Truffles*' third season gives children an interactive and enlightening taste of classical music (and chocolate). The Mooredale Youth Orchestras highlight young artists. Founder/artistic director, cellist Kristine Bogoy, won the 2005 Governor General's Meritorious Service Award for her impressive achievements.

Mooredale Concerts' series launched September 24/25 with the second season of the Mooredale Concerto Players in baroque concerti. Upcoming concerts feature such virtuosi as violinists Etsuko Kimura, Denise Lupien and Erika Raum, and violists Scott St. John and Sharon Wei in music by Bach, Brahms (*Piano Quintet*, October 15/16), Bruckner (*Quintet in F*, February 25/26) and Bartok. American pianist Gwendolyn Mok gives her acclaimed stage presentation, *Mendelssohn in London: Letters Home*, March 19. Kristine Bogoy and pianist Anton Kuerti conclude the series with an all-Beethoven recital, April 1 and 2. Subscriptions for remaining five concerts: \$80 (\$65 S/S).

Kristine Bogoy, artistic director
 148 Crescent Rd., Toronto ON M4W 1V2
 416-922-3714
 mooredaleconcerts@sympatico.ca
 www.mooredaleconcerts.com

MOZART SOCIETY OF TORONTO

Members of the Mozart Society, now in its 21st year, find special pleasure in the works of Wolfgang Amadé Mozart. Each year features six live concerts, lectures, panel discussions and record reviews, in a pleasant social environment.

We ask for \$50 per year from an individual member, or \$75 for family membership. Guests are always welcome; a contribution of \$10 is suggested.

This season's opening concert, October 5, features violinist Ivan Zenaty. On October 26, mezzo Diana Loeb will speak of her experiences in Mozart roles. In November, the Penguin Quartet from Prague will perform, and the new year will start with a lecture of everybody's favourite, Iain Scott.

In 2006 the world celebrates the 250th anniversary of Mozart's birth. We will participate in the celebrations by having the UofT Faculty of Music, Opera Division, perform excerpts from that miracle of an opera, *The Marriage of Figaro*. And there is more to come.

Membership in the Mozart Society is the best bargain in Toronto. Why not join the fun? Call us or drop a note!

P.O. Box 1125, 31 Adelaide St. East, Toronto ON M5C 2K5
 416-201-3338

MUSIC AT METROPOLITAN

Music at Metropolitan presents a variety of concerts at Metropolitan United Church, featuring Metropolitan's choir, soloists, and guest artists.

The 2005–2006 series includes carillon and organ demonstrations during Toronto Arts Week on Sunday, September 25; a Hallowe'en *Phantoms of the Organ* concert on October 28; a 75th birthday celebration recital of Metropolitan's Casavant organ with saxophone on November 18; Christmas with the *Poculi Ludique Societas* on December 9; the choir *Variety Show* on February 11; *Fast Falls the Night: A Good Friday Vigil in Song* with music by Watson Henderson and Durullé and poetry by Patricia Lackey Orr on Good Friday, April 14.

An organ/violin recital with Jacques Israelievitch is on May 6, and the choir and Metropolitan Silver Band celebrate Toronto *Doors Open* with a concert on Sunday, May 28. *Carols United* with organ and the Metropolitan Silver Band is Sunday, December 4, and the annual *Candlelight Service of Lessons and Carols* is on Sunday, December 18 at 7 p.m.

Metropolitan also has a variety of children's, youth, and handbell choirs, open to all.

Patricia Wright, artistic director
 56 Queen St. East, Toronto ON M5C 2Z3
 416-363-0331, ext. 26 patricia.w@metunited.org
 www.metunited.org

MUSIC GALLERY

The Music Gallery is a publicly assisted centre for new music and music-related arts. Our partnership with St. George-the-Martyr Anglican Church continues into its fifth year. This groundbreaking relationship, developing the church's facilities as an important arts centre, while respecting its ecclesiastical function, was forged by former artistic director Jim Montgomery and Reverend Max Woolaver, incumbent at St. George.

Our season consists of some of Toronto's most exciting and innovative concerts. Tickets are inexpensive, and membership includes discounted ticket prices. Programming for this season includes the expansion of the *Pop Avant* series showcasing avant-garde artists from the independent pop and rock communities; *The Composer Now* series, dedicated to the finest in contemporary new music; and our participation in the first annual *soundXis Festival*. Fundraisers are planned to celebrate 30th anniversary of The Music Gallery, which first opened its doors in January, 1976, as well as an open house for community outreach. The Music Gallery also serves a vital function in the new music community as a rental venue for performance and rehearsals.

Jonathan Bunce, interim director
 197 John Street (at Stephanie), Toronto ON M5T 1X6
 416-204-1080 staff@musicgallery.org
 www.musicgallery.org

MUSIC ON THE DONWAY

Music on the Donway is an exciting concert series which presents performers who entertain and educate their audiences. Concerts feature classical, jazz, popular and world music, to celebrate the diversity of our society, and contribute to the cultural scene of North Toronto. The music is performed in the fine acoustic of Donway Covenant United Church. Concert proceeds will support the church's growing music programme.

Our fifth season begins on Saturday, November 19 with *Celebrate The Memories* - a celebration of Donway Covenant United Church's 50th Anniversary, featuring the vocal artistry of crooner George Evans, accompanied by the Mark Eisenman Trio. On Feb. 11, 2006, there will be a special Valentine's Jazz Concert, *For the Love of Latin Jazz*. This exciting concert features a hot Latin jazz band composed of saxophones, piano, bass and Latin percussion. On April 1, 2006, hear *Soulful Sounds*, a moving concert of gospel music featuring the University of Toronto Gospel Choir. All concerts begin at 7:30pm and include a reception for the artists and audience. Subscriptions and single tickets are available.

Daniel Rubino, Artistic Director
 Sigrid Angell, concert committee chair person
 Jaren McLeod, office
 230 The Donway West, Don Mills ON M3B 2V8
 416-444-8444
 donwaycovenant@msn.com



MUSIC TORONTO

Music TORONTO presents its 34th season: established, reliable – and always exciting. Join our knowledgeable, attentive audience for great chamber music and piano recitals in a good small concert hall, downtown.

Our renowned string quartet series includes quartets from Canada (the St. Lawrence & Penderecki), the US (the Miró) and Europe (the Takács), and introduces the New Zealand. Our perennial favourite Tokyo Quartet presents 3 evenings of Mozart's chamber music.

Toronto's foremost piano recital series opens with Canada's Lucille Chung. Markus Groh and Nikolai Lugansky return. Piotr Anderszewski makes his Toronto debut and the truly unusual Cyprien Katsaris returns for his 4th recital.

The Gryphon Trio and the Music Toronto Chamber Society, our Ensembles-in-Residence, explore repertoire familiar and new for piano and strings.

The *Discovery* series – tickets just \$12 – features soprano Shannon Mercer, the piano duo of Maneli Pirzadeh and Daniel Moran, and Quebec's Trio Fibonaccini.

We have innovative (& cheap) prices for younger people: students any age \$5; accompanying adult ½ price; between 18 & 35 – pay your age (that's 20-42% off).

Jennifer Taylor, general manager
Suite 1110, 8 King Street East, Toronto ON M5C 1B5
416-214-1660

Box Office: 416-366-7723 or 1-800-708-6754
www.stlc.com

MUSICAIR (formerly ENSEMBLE NOIR)

Founded in 1999, *Musicair* (formerly *Ensemble Noir*) strives to promote cultural and artistic diversity in contemporary classical music. Our artistic vision encompasses new music from a broad range of cultures with an emphasis on composers from Africa and its Diaspora. Through concerts, educational activities, residencies and recording projects, *Musicair* explores the landscape where the cultures of the world merge with contemporary music.

The 2005/06 season sees the organization take on a new name – *Musicair* – and embark on several multimedia projects that blend live music with film and multidisciplinary work. The highlight of this is a new work, *Orange Clouds* in collaboration with filmmaker John Greyson. *Musicair* also makes its New York City debut in January 2006.

Bongani Ndodana-Breen, artistic director
John O'Keefe, board president
185 Carlton Street, Toronto ON M5A 2K7
416-923-9400 pr@ensemblenoir.org
www.ensemblenoir.org

NATHANIEL DETT CHORALE

The Gemini-nominated Nathaniel Dett Chorale, specializing in Afrocentric choral music, is comprised of classically trained, multi-faceted vocalists whose work stretches beyond the traditional expectations of a classical chamber choir, and challenges us to broaden our vision of Afrocentric choral music to include all styles and genres of music, from classical to jazz, folk, blues and popular music as appropriate to the traditions of the African Diaspora.

International appearances: Polyfolia, France, 2004; National Association of Negro Musicians Conference, USA, 2004. The Chorale will tour Massachusetts in February 2006.

CD recordings include: *Listen to the Lambs*, an historic first recording of the choral works of renowned African-Canadian composer R. Nathaniel Dett, and *An Indigo Christmas*.

Films: *Carry Me Home: The Story & Music of The Nathaniel Dett Chorale* – winner of the 2003 Canada Award (Gemini Awards); *An Indigo Christmas*, a live concert film to be broadcast on Vision TV.

Brainerd Blyden-Taylor, founder/artistic director
Alexa White-Hawley, general manager
40 Baycrest Avenue, Toronto ON M6M 1A1
416-340-7000 info@nathanieldettchorale.org
www.nathanieldettchorale.org

NEW ADVENTURES IN SOUND ART

New Adventures in Sound Art produces performances and installations spanning the entire spectrum of electroacoustic and experimental sound art. Included in its Toronto annual productions are the *SOUNDplay* festival, the *Deep Wireless* festival, and *Sound Travels*. As well as performances and installations, each event includes workshops, SOUNDwalks, lectures and/or artist talks that teach a new perception of sound and offer the opportunity to educate artists and audiences locally and abroad.

SOUNDplay, in the fall of each year, showcases larger scale works or themes that include more than one media. *SOUNDplay 2005* has a particular focus on video and sound art (September 16 – October 16, 2005).

Deep Wireless is a month-long celebration of radio art in May every year that includes performances, a radio art compilation CD, the *Radio Without Boundaries* conference and getting radio art on the air!

Sound Travels is a Toronto Island summer event that takes the concert out of the hall and places it within the natural beauty of Toronto Island and St. Andrew by-the-Lake church with outdoor and indoor performances.

Darren Copeland, artistic director
Nadene Theriault-Copeland, managing director
401 Richmond Street W. #358
Toronto ON M5V 3A8
416-910-7231; 905-454-5714
naisa@soundtravels.ca
www.soundtravels.ca, www.deepwireless.ca, www.soundplay.ca

NEW MUSIC CONCERTS

NMC's mandate is to bring the world's best contemporary musical art forms to Toronto. Internationally renowned composers come to work with local musicians, and spread the word of our excellence abroad.

NMC's 35th anniversary season opens with Vancouver's Turning Point Ensemble on Sept. 18 with a tribute to composer Barbara Pentland. Clarinetist and composer Jörg Widmann presents a recital of his dynamic compositions on Oct. 16. Pianist Louise Bessette honours the centenary of composer Giacinto Scelsi on Nov. 12. The cast of the Bayreuth Youth Festival presents a dramatisation of the Icelandic *Saga of Grettir* in two performances on Jan. 8. Newly commissioned ensemble works by Canadian composers will be premiered on Feb. 26, followed by an evening of new Baltic music curated by Lithuanian composer Raminta Serksnyte on Apr. 30. A May 27-28 weekend honouring the eminent 97-year old Elliott Carter explores his recent chamber music in the composer's presence. The season concludes on June 9 with the powerful instrumental music of Iannis Xenakis, NMC's contribution to the *soundXis* festival of music and architecture.

Robert Aitken, artistic director
David Olds, general manager
157 Carlton Street, Suite 203,
Toronto ON M5A 2K3
416-961-9594 nmc@interlog.com
www.newmusicconcerts.com

NORTH 44° ENSEMBLE

North 44° Ensemble is a 22 member auditioned vocal group dedicated to excellence and eclecticism in choral music. Under the artistic directorship of Geoffrey Butler and accompanist/assistant conductor, Jenny Crober, North 44° aims to offer a diverse and distinctive musical repertoire that will enrich and educate both the members of the ensemble and the community in which they perform.

cal repertoire that will enrich and educate both the members of the ensemble and the community in which they perform.



The 2005-6 season includes a *Remembrance Day Concert*, Thursday, November 10. On Friday, December 2, North 44° will be joining a massed choir to perform the Fauré Requiem in conjunction with The AIDS Network in Hamilton, Ontario. In addition to performing at a number of benefits and fundraising engagements throughout the year, North 44° also performs regularly with its affiliate, the Toronto Choral Society. On Wednesday, December 7, the Ensemble will perform Ariel Ramírez' *Missa Criolla* and *Navidad Nuestra* with the Toronto Choral Society.

Auditions are held twice a year – in June and September. North 44° rehearses once a week on Tuesday evenings, 6:30 pm – 8:30 pm in the Toronto core.

Geoffrey Butler, artistic director
Deborah Micucci, general manager
200 Royal Orchard Blvd, Thornhill ON L3T 3E7
905 764-5140 info@north44ensemble.org
www.north44ensemble.org

NORTH TORONTO INSTITUTE OF MUSIC

The North Toronto Institute of Music offers instruction in most instruments, voice, theory, and theory classes by highly qualified teachers. New programs this year include Clowning (offered by a former Cirque de Soleil performer), Acting, Music Theatre and Chamber Choir.

The philosophy of the school is to provide musical literacy to students in a caring, but challenging environment. Students may work towards the goal of a musical career, or towards self-expression and more knowledgeable attendance at the wonderful concert opportunities in the city.

The Institute runs the *Leaside Concert Series*, in the recital hall of the Briton House Retirement Centre, 720 Mt. Pleasant Ave. Rd. just south of Eglinton. Several concerts of chamber music, jazz and solo piano will be listed in this magazine, the first taking place on Sunday November 20. Tickets are \$15 and \$10 at the door.

Mary Kenedi, director
550 Eglinton Ave. East, Toronto ON M4P 1N9
416-488-2588 info@ntimusic.com
www.ntimusic.com

OAKVILLE CHILDREN'S CHOIR



Established in 1994 by Glenda Crawford, the Oakville Children's Choir has achieved tremendous success. Holding fast to its mission of providing world class choral, musical and performance training to young people in Halton, it has become a comprehensive music education programme for 140 auditioned choristers aged from 7-17 years.

The choir presents four annual community concerts, performs at workshops and community functions, and collaborates with other fine Ontario choirs and arts groups. Competitions and touring also add to the choristers' experience.

The 2005/2006 concert season includes: *A Canadian Christmas*, with Mary Lou Fallis, December 9 & 10,

2005; *Tales of a Canadian Christmas*, our annual Christmas carol sing, with Dinah Christie, December 18, 2005; *Music from the Venetian Ospedali*, with the Oakville Chamber Orchestra, Stephane Potvin, conductor and special guest conductor Ivars Taurins, April 8, 2006; *Let the Boys Sing!!*, with boys from outstanding Ontario community choirs and special guests the Cincinnati Boychoir, April 29, 2006; *Spring is Bursting Out in Song*, May 27, 2006; and the *RHAPSODY Bon Voyage Concert*, June 26, 2006.

Glenda Crawford, founder/music director
Liz Cloudt, executive director
Janice McVey, office manager
123 Maurice Drive, Suite 203
Oakville ON L6K 2W6
905-337-7104 Box office: 905-337-7104
info@oakvillechildrenschoir.org
www.oakvillechildrenschoir.org

OFF CENTRE MUSIC SALON

Eleven years ago, we founded Off Centre to create a holistic musical and artistic experience – a chance to play and hear vocal, chamber and solo musical repertoire in an atmosphere that evokes a 19th century European salon.

This makes each of our afternoon concerts unique, full of surprises, spontaneity and the intimate familiarity of the salons of Schubert's day. The Perkis-Zarankin husband and wife team complement each Salon concert with a four-hand piano performance, and Stuart Hamilton, renowned CBC quizmaster and founder of Opera in Concert, returns to host all six events.

This year we are extremely proud to be producing our Russian salon (March 5, 2006) in collaboration with Valery Gergiev, general and artistic director of the Mariinsky Theatre in St. Petersburg, Russia and honorary patron of Off Centre.

Join us for our 11th season! All concerts are Sunday afternoons at 2 p.m. The first concert will be held at 35 Lytton Blvd. Concerts will return to the Glenn Gould Studio after the lockdown ends. Subscriptions cost \$180 for adults and \$135 for seniors and students. Single tickets are on sale at the Glenn Gould Studio box office: 416-205-5555.

Inna Perkis and Boris Zarankin,
founders and artistic directors
968 Logan Avenue, Toronto ON M4K 3E5
416-466-1870 tickets@offcentremusic.com
www.offcentremusic.com

ONTARIO YOUTH CHOIR

The Ontario Youth Choir, founded by the Ontario Choral Federation in 1971, has been held every year but two since then. In 2005, Choirs Ontario selected 41 singers between the ages of 16 and 22 through live and taped auditions. These emerging young singers took part in an August week of intensive rehearsals, masterclasses and performances in Ottawa. The week culminated in performances at the National Gallery and Knox Presbyterian Church in Ottawa to capacity crowds and standing ovations.

OYC provides an unforgettable experience: friendship and fun for the young singers, valuable connections with teachers and colleagues, and extraordinary training with skilled professionals, such as conductor Lydia Adams and voice coaches Sandra Graham and Ingemar Korjus in 2005. Next year, the University of Ottawa will again sponsor the Ontario Youth Choir as it reconvenes there in August, 2006.

Sandra Graham, OYC committee chair
c/o Choirs Ontario, 330 Walmer Rd.
Toronto ON M5R 2Y4

416-923-1144 : admin@choirsontario.org
www.choirsontario.org

OPERA ATELIER

The 2005-2006 season marks Opera Atelier's 20th Anniversary Season and features the North American premiere of Lully's *Armide* (November 5 – 12, 2005) and a newly imagined production of the first show Opera Atelier ever performed: Monteverdi's *Orfeo*.

Lully's *Armide* has always been regarded as the supreme masterpiece in the history of French lyric theatre and has extraordinary resonance for us today as it deals with the conflict between the Christian world and its perceptions of the Muslim world. It will be sung in French with English and French surtitles.

The second offering of the season will be a new production of the first opera ever written. Monteverdi's opera recounts the Greek myth of the poet and musician, Orfeo, who creates such beautiful music that he is able to charm his way to Hades and win the release of Eurydice who has died on their wedding day.

All performances are at the Elgin Theatre (189 Yonge Street) with a pre-performance chat one hour prior to the show.

Marshall Pynkoski & Jeannette Zingg,
co-artistic directors
David Baile, general manager
St. Lawrence Hall, 157 King St. E.,
4th floor, Toronto ON M5C 1G9
416-703-3767 oa@operaatelier.com
www.operaatelier.com

OPERA IN CONCERT

Opera in Concert is a unique Canadian company dedicated to Canadian artists and innovative programming, defying traditional assumptions about operatic presentation, relying only on the power and beauty of the human voice accompanied by orchestra or piano.

Our season begins with Giuseppe Verdi's *I Masnadieri* on October 23, featuring Arlene Alvarado, Marcel van Neer, Michael Meraw with music director, pianist José Hernández. Camille Saint-Saëns' *Samson et Dalila*, on December 4 features Gabrielle Prata, Keith Klassen and Luc LaLonde, with music director, pianist Nathalie Doucet-Lalkens. Antonio Vivaldi's *La Griselda* on January 29 features Marion Newman, Carla Huhtanen, Lynne McMurtry, Colin Ainsworth and Sean Watson, with conductor Kevin Mallon and Aradia Ensemble. Our season concludes on March 26 with Pyotr Tchaikovsky's *Mazepa*, featuring Katerina Tchoubar, Emilia Boteva, Peter McGillivray and Nikolay Cherkasov, with music director, pianist Raisa Nakhmanovich. Concerts include OIC's renowned chorus, with Robert Cooper conducting and *The Backgrounders* with host Iain Scott. All performances are at the Jane Mallett Theatre, St. Lawrence Centre for the Arts, 27 Front Street East. 416-366-7723 or 1-800-708-6754.

Guillermo Silva-Marin, general director
947 Queen Street East, Second Floor
Toronto ON M4M 1J9
416-922-2147 oic@operainconcert.com
www.operainconcert.com

OPERA ONTARIO

Opera Ontario is pleased to continue its unique multi-city community mandate, offering a dynamic season which includes several Canadian operatic stars. Our performances run at Hamilton Place and Kitchener's Centre In The Square.

Our season opens with debut performances of Charles Gounod's *Roméo et Juliette*, with Laura Whalen and John Bellemer in the leading roles October 15, 20 and 22 in Hamilton and October 28 & 30 in KW.

The 20th anniversary of *Popera™ Grandet* takes place on November 24 and 26 in Hamilton and on November 25 in KW. Maestro Daniel Lipton will again conduct this evening with Tracy Dahl, Allyson McHardy, Gordon Gietz and James Westman as soloists.

The first *Great Singers Recital* in January brings Isabel Bayrakdarian and Russell Braun to the stage in Hamilton on January 22 and in KW on January 15. This is sure to be the highlight of the arts season.

Verdi's *La Traviata* closes the season with Jeanine Thames as Violetta and Marc Hervieux as Alfredo.

Follow your heart, come to the opera in Hamilton or Kitchener-Waterloo.

Opera Hamilton & Kitchener Waterloo Opera,
partners in Opera Ontario
David Speers, general director
105 Main Street East, Suite 905
Hamilton ON L8N 1G6
905-527-7627
Box office (Hamilton) 905-526-6556
or 1-800-575-1381
Box office (KW) 519-578-1570 or 1-800-265-8977
www.operaontario.com

OPERA YORK

Now entering our 9th season, Opera York will present the following productions in the 2005-2006 season:

October 2-8 & February 5-11: *Opera for Seniors Concerts*. Selections from the world's best loved operas. Markham, Vaughan & Aurora;

November 18, 20, 24: Mozart's *The Magic Flute*. Artistic director Geoffrey Butler; conductor: Alain Trudell, St. Elizabeth's Theatre for Performing Arts, Markham Theatre;

Opera for the Schools and L'opéra pour les écoles. An educational program offered in English and French to students across the GTA. Program includes a curriculum based Teacher/Student Learning Guide and a live operatic concert. Oct. 27, 28, Nov. 1, 2, Jan. 30, 31, Feb. 1, 2, March 28, 30. Artistic directors: Andrew Tees (English program) & Gisèle Fredette (French program). St. Elizabeth's Theatre for Performing Arts. Tickets \$9.00 (bussing included).

December 26 – 31: Humperdinck's *Hansel & Gretel*. Artistic director: Andrew Tees; stage director: Penelope Cookson. St. Elizabeth's Theatre for Performing Arts;

March 19, 21, 23, 25: Puccini's *Gianni Schicchi* & *Suor Angelica*. Artistic director: Sabatino Vacca. St. Elizabeth's Theatre for Performing Arts, Markham Theatre.

Philip Trow (co-founder & president):
ptrow@stmusic.ca

Joan Sax (co-founder & fundraising):
jsax@operayork.ca

Karen Dempster, marketing: karend@passport.ca
1 Promenade Circle, Thornhill ON L4J 8G7
905-763-7853; Box office: 905-305-7469
www.operayork.com

ORCHESTRA TORONTO

Orchestra Toronto, in its 51st season, is one of Canada's premier community volunteer orchestras, providing affordable family entertainment, music education and full repertoire in all its programs.

Solidifying its commitment to becoming a Sunday afternoon family destination, Orchestra Toronto presents a series of five *Afternoons at the Symphony* with an exciting and eclectic mix of soloists, classical and Canadian works, and with its renowned artist-in-residence, Catherine Manoukian, performing and giving pre-concert talks during the season.

Orchestra Toronto's *Afternoons at the Symphony*, conducted by maestro Errol Gay, begin on October 23 with

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Afternoon at the Fair, with guest pianist Sara Buechner and a children's *Instrument Petting Zoo*; and *Afternoon at the Opera* on December 11, featuring Peter De Sotto, tenor & violin, and Cynthia Steljes, oboe. Concerts in the New Year are entitled *Afternoon in Winter*, February 19; *Afternoon with Berg & Some Other Bs*, April 9; and *Afternoon at the Ballet*, May 28.

All concerts take place in the acoustically stunning George Weston Recital Hall of the Toronto Centre for the Arts, Sundays at 3pm.

131 Beecroft Road, #402, Toronto ON M2N 6G9
416-467-7142 otoronto@on.aibn.com
www.orchestratoronto.ca

ORCHESTRAS MISSISSAUGA

Orchestras Mississauga is the umbrella organization for: the Mississauga Symphony Orchestra, a large community orchestra led by a core of professional principal players; Sinfonia Mississauga, a professional chamber orchestra; and the Mississauga Philharmonic, performing the Pops series.

Oct. 15: *Passion, Power and a Pianist*: Li Wang, piano, Mississauga Symphony Orchestra; Nov. 12: *An Unlikely Affair*: Frank Leahy, fiddle, Robin Lynn Braun, violin, Mississauga Philharmonic; November 26: *U.K. Inspirations*: Denise Djokic, cello, Mississauga Symphony Orchestra; Dec. 17: *'Tis the Season - Christmas in the City*: sopranos Mary Lou Fallis, Anna Madget, Mississauga Symphony Orchestra.

Jan. 21: *For John and George*: Jeans 'n Classics Band, Mississauga Philharmonic; Feb. 11: *Raum Plays Raum*: Erika Raum, violin, Mississauga Symphony Orchestra; Mar. 4: *A Mozart Celebration*: Stephen Pierre, clarinet, Sinfonia Mississauga; Mar. 25: *Winston Hoi - Honens Laureate*: Winston Hoi, piano, Mississauga Symphony Orchestra; Apr. 8: *Sarah Pacheco - Broadway and Beyond*: Sarah Pacheco, vocals, Mississauga Philharmonic; May 6: *With Trumpet Blast*: Mike Herriot, trumpet, Mississauga Symphony Orchestra.

All performances are Saturday evenings in Hammerson Hall, in Mississauga's Living Arts Centre.

John Barnum, music director & conductor
Mike Plaus, general manager
905-615-4401 Box office: 905-306-6000
mail@mississaugasymphony.com
www.mississaugasymphony.com

ORIANA WOMEN'S CHOIR

ORIANA Women's Choir, formerly The Oriana Singers, one of the first and finest female choirs in Canada, was formed in 1972 and has earned much recognition. In 2004 alone, Oriana was awarded *Best Performance of a Canadian Work - Adult Choir Category* in the national live finals; and *Rose Trilogy*, by Eleanor Daley, a 30th anniversary commission, was awarded *Outstanding Choral Work* of 2004 by the Association of Canadian Choral Conductors. Oriana also participated at Festival 500: *Sharing the Voices* - an international festival of choral music in St. John's, NL from July 2-11, 2005.

The choir has two commercial CDs - *When Music Sounds* (2000), and *Child with the Starry Crayon* (2004), and will release its third disc *Comfort and Joy*, a Christmas CD in the fall of 2005.

34th season concerts take place November 26, 2005 (*The Joys of Christmas*), March 4, 2006 (*Song of Survival*) and May 13, 2006 (*The Journey*), all at Grace Church on the Hill. Tickets: \$20 regular, \$15 senior, \$10 student.

William Brown, artistic director/manager
2106-1055 Bay Street, Toronto ON M5S 3A3
416 923-3123 info@oriana choir.com
www.oriana choir.com

ORPHEUS CHOIR OF TORONTO

Founded in 1964, this 65-voice SATB choir is now in its 41st year of bringing fine choral music and innovative programming to Toronto audiences. Our aim is to present music in a range of styles from strictly classical to jazz and beyond. Expect something different!

The exciting 2005-2006 season from artistic director Robert Cooper contains 4 Toronto premieres: the first full orchestral performance of Jenkins' *The Armed Man: A Mass for Peace*; Christos Hatzis' *Sepulcher of Life*; Mass by Steve Dobrogosz, and a new work by Mary Lou Fallis: *Primadonna Choralis*. The Christmas concert will feature works from some of Toronto's diverse ethnic communities.

We will also be performing with the Amadeus Choir, Elmer Iseler Singers and Vesnivka, in a performance commemorating the 20th anniversary of the Chernobyl disaster.

The choir rehearses Tuesday evenings at Yorkminster Park Church. Rehearsals are open, and we are always pleased to audition new singers. The choir continues to provide, through its Sidgwick Scholarship Programme, opportunities for young singers to gain experience as soloists and section leaders.

Robert Cooper, artistic director
Edward Moroney, accompanist
Helen Coxon, administrator
P.O. Box 662, Stn. F, Toronto ON M4Y 2N6
416-530-4428 orpheuschoir@sympatico.ca
www.orpheus.on.ca

OSHAWA-DURHAM SYMPHONY

Based in Oshawa and now in its 49th season, the Oshawa-Durham Symphony Orchestra has flourished in the past four years. Under music director Marco Parisotto, the orchestra performs six subscription series concerts each year. The orchestra also offers special matinee children's concerts.

The subscription series for 2005-6 encompasses light classics and pops (*Last Night at the Proms* in November and *All That Jazz* in April) to more serious programs featuring Mussorsky (*Pictures at an Exhibition*) and Bruckner (*Mystical Sounds*). Ticket prices are still a great deal at \$30 (parking free!). With strong community support the ODSO is projecting to have a modern concert hall built in the near future. Under maestro Parisotto, ODSO continues to attract international guest artists as well as major Canadian soloists.

For more information on the concerts, dates and ticket sales and subscriptions, visit ODSO's website.

Marco Parisotto, music director
Sherry Bassin, chair
Box 444, Oshawa ON. L1H 7L5
905-579-6711 odso@durham.net
www.odso.ca

P

PALESTRINA CHAMBER CHORUS

The Palestrina Chamber Chorus was founded in September 1997 at the initiative of Alberto Di Giovanni, director of Centro Scuola e Cultura Italiana Columbus Centre. Since then it has quickly become a leading choir for young professionals in Toronto. This vocal ensemble is comprised of over thirty-five gifted singers, many of whom are beginning their professional music careers. The choir has traveled to Italy several times and choristers have had the remarkable opportunity to perform for audiences in cities including Assisi, Padova, Loreto, L'Aquila and Roma. The Palestrina Chamber Chorus has an annual *Christmas Concert* at the George Weston Recital Hall and also performs twice a year at churches in North York and the GTA.

The choir specializes in Italian repertoire including

sacred and operatic works and new arrangements of Italian pieces. Choristers are accepted by audition only. New members may join the group at the beginning of each season in September or January. Please contact Franca or Michelle at music@centroscuola.ca

Sabatino Vacca, musical director
Adolfo DeSantis, assistant director
Centro Scuola e Cultura Italiana, Canadian Centre for Italian Culture and Education
901 Lawrence Ave. West, Suite 212,
Toronto ON M6A 1C3
416 789 4970 music@centroscuola.ca

PATRIA MUSIC THEATRE PROJECTS (PMP)

Patria Music Theatre Projects has entered a five year partnership with the Haliburton Forest and Wildlife Reserve to present the Patria cycle works of Canadian composer, R. Murray Schafer. Ecologically sensitive, Bone Lake provides a natural setting for those theatrical productions that require the peace, tranquility and acoustical envelope of a lake and a forest. The first joint production was Patria 9: The Enchanted Forest where a children's choir (La Jeunesse of Cobourg) leads an audience throughout the forest in search of Ariane. The response was overwhelming with a sell-out for eight performances. Subsequent works include The Palace of the Cinnabar Phoenix (2006), and Princess of the Stars (2007). Producer Joseph Macerollo acknowledges the onerous risks of undertaking such outdoor challenges, but results are immensely satisfying when the weather co-operates.

Patria is supported largely by The Canada Council, Ontario Arts Council, Ontario Cultural Attractions Fund, foundations, individuals and corporations. With a skeletal staff administratively, the greatest part of the funds is directed to the artistic production costs. Why not make the pilgrimage to next year's work?

www.patria.org

PAX CHRISTI CHORALE

Pax Christi Chorale has maintained a tradition of fine choral singing since its founding in 1987, exploring masterpieces by such composers as Bach, Handel, Mendelssohn, Brahms, Vaughan Williams and Britten, and showcasing talented Canadian guest artists. Many of the choristers are local Mennonites, but the choir has grown to include singers from several faith traditions and cultures. Conductor Stephanie Martin, who has led Pax Christi Chorale since 1996, is dedicated to performing the great works of choral literature, with a view to honouring the composers' intentions, achieving musical excellence, as well as sustaining a healthy and supportive choir community. Ms. Martin is an assistant professor at York University, where she teaches conducting and leads the early music ensembles. Plans for the 2005-06 season: a Christmas concert of works by Vaughan Williams, Finzi, Britten and Holman; and Mendelssohn's *St. Paul* in May. Membership is open to anyone interested in serious choral singing. Rehearsals are Monday nights.

Toronto's Mennonite Choir
Stephanie Martin, conductor
416-494-7889 paxchristichorale@hotmail.com
www.paxchristichorale.org

PENTHELIA SINGERS

Pentelia Singers is a dynamic ensemble of 20 young women committed to excellence in performing a diverse and musically sophisticated repertoire in many languages, spanning the Renaissance to the present. *Songs of Mary*, a varied perspective of music accompanied by Andrew Tees, bass-baritone as narrator, cantor and soloist will be presented in a uniquely theatrical setting

at St. Paul's Basilica, on Sunday, December 4 at 3:00 p.m. Our spring concert, *The Four Elements* on June 4, will feature an environmental perspective in many contemporary works of Earth Air, Fire and Water. A commissioned work by David Stone will highlight this spectacular extravaganza. A spring tour to Montreal and appearances at community events will complete our performance year. Rehearsals are on Wednesday evenings 7:30 to 9:30 p.m. at Rosedale Presbyterian Church.

Mary Legge, artistic director
m.legge@rogers.com
www.penthelia.com

PERIMETER INSTITUTE FOR THEORETICAL PHYSICS

The Perimeter Institute for Theoretical Physics is a research centre of the highest international standing based in Waterloo, Ontario. Complementing its twin mandates of research and educational outreach, Perimeter Institute presents *Event Horizons*, an ambitious agenda of top quality musical and cultural events. Performances, talks and exhibitions capitalize on the intimacy of the Mike Lazaridis Theatre of Ideas, the innovative possibilities of the four-storey atrium and the casual atmosphere of the roof-top Black Hole Bistro. Past and upcoming guest artists include the Kronos Quartet, pianist Emanuel Ax, photographer Edward Burtynsky, Bang on a Can All-Stars, the Emerson String Quartet, violinist James Ehnes, musician Brian Eno, the Juilliard String Quartet, Jeff Healey's Jazz Wizards, and the Beaux Arts Trio, among others. Audience members are invited to engage in the experience fully by mingling with artists and scientists at post-performance events. Visit www.perimeterinstitute.ca for complete *Event Horizons* listings.

Sunny Tsang, event marketing manager
31 Caroline St. North, Waterloo ON N2L 2Y5
519-569-7600, ext. 5041
www.perimeterinstitute.ca

PETER MCCUTCHEON IN CONCERT

Peter McCutcheon began his musical career as the protégé of internationally acclaimed tenor Ben Heppner and studied with renowned Canadian tenor Mark Dubois. Cast as Jinx by Stuart Ross in the original Toronto production of *Forever Plaid*, McCutcheon won critical acclaim onstage and played the role a total of 976 times. He went on to play Raoul in the *Phantom of the Opera*, Toronto; John Raid Jr. in the world premiere production *Jane Eyre*, Toronto; and Charlie Dalrymple in *Brigadoon*, New York.

In 2005-2006, Peter will join Toronto Operetta Theatre for two performances: *A Savoyard Madness* (November, 2005) and *Kismet* (April, 2006).

Peter is currently producing the third season of his own concert series, as artistic director of 215 Perth Productions. The Peter McCutcheon 2005/2006 Concert Series offers a wide diversity of music, with four concerts at the CBC's renowned Glenn Gould Studio in



Toronto, and an exclusive Robert Burns event at the Toronto Cricket, Skating and Curling Club. Peter has produced and recorded two CD's: *Grace* (2003) and *Land of My Heart* (2005).

Peter McCutcheon, tenor
215 Perth Productions
(416) 260-9500

perthproductions@petermccutcheon.com
www.petermccutcheon.com

RENAISSANCE SINGERS

The Renaissance Singers are a chamber choir dedicated to the performance of great choral works of all periods and styles, from the Renaissance to the 21st century. The music of England is one of the choir's specialties, and the choir has completed four concert tours of England, including performances in the prestigious *Three Choirs Festival* in Gloucester. True to their Canadian roots, the Singers' repertoire includes commissioned music of Canadian composers, including the renowned Imant Raminsh. Conducted by Richard Cunningham, The Renaissance Singers have performed with the Kitchener/Waterloo Symphony Orchestra and have been guest artists with the Guelph Concert Band, the Brantford Symphony Orchestra and the Brantford Music Club. They have twice performed at the Guelph Spring Festival and twice at the George Weston Recital Hall in the Toronto Centre for the Performing Arts. They give annual complimentary Christmas concerts for Cambridge Memorial Hospital and several local retirement homes.

The Renaissance Singers have four CDs to their credit, the latest an acclaimed recording of carols from fourteen different countries, entitled *Christmas Around The World*.

Richard Cunningham, conductor
Katherine Lees, contact person:
kathybob@golden.net
www.therenaissancesingers.ca

RIVERDALE YOUTH SINGERS

Founded in 1999, the Riverdale Youth Singers (RYS) consists of two choir divisions: the Riverdale Young Singers (choristers ages 7-9 years) and the Riverdale Youth Singers (choristers ages 10 and up). The RYS seeks to develop the unique talents of each choir member and is committed to making the experience of learning and performing a fine choral repertoire accessible to interested children/youth from all racial, cultural, economic and musical backgrounds.

Our *Annual Winter Concert* will be held Monday December 12, 2005 at 7:30 pm at St. John's Presbyterian Church, 415 Broadview Avenue. The RYS invites you to an evening of fables, fairytales, and winter sounds, all in collaboration with actors from our community. The venue is wheel-chair accessible. All our concerts are free.

Membership in the RYS is open to any student age 9 and up. A simple audition is required. Rehearsals are held Mondays from 4:30 - 5:15 pm for the Young Singers and from 6:30 - 8:15 pm for the Youth Singers in the auditorium of St. John's Presbyterian Church, 415 Broadview Avenue.

Teodora Georgieva and
Alkiviadis Leontarakis, conductors
Edward Moroney, accompanist
Laurie Smith, manager

415 Broadview Avenue, Toronto ON M4K 2M9
416-875-1587
conductor@riverdaleyouthsingers.org
www.riverdaleyouthsingers.org



ROY THOMSON HALL AND MASSEY HALL

Roy Thomson Hall and Massey Hall present the 2005-2006 season, a diverse showcase of the best in classical, jazz, pop, world music & dance and comedy.

The 2005-2006 *International Vocal Recital Series* features mezzo soprano Cecilia Bartoli, tenor Ian Bostridge, soprano Measha Brueggergosman and baritone Dmitri Hvorostovsky. The *Virtuoso Performances Series* returns with pianist Yundi Li, Budapest Festival Orchestra and Les Violons du Roy. Also performing is the Vienna Philharmonic Orchestra with Riccardo Muti conducting.

Highlights in world music & dance include Yamato - The Drummers of Japan, Ballet Flamenco José Porcel, Portuguese *fado* singer Mariza, and godfather of Indian music, Ravi Shankar's, *Festival of India II*.

Jazz highlights include The Blind Boys of Alabama, Buddy Guy, Ornette Coleman, and The Toronto Blues Society's 19th *Annual Women's Blues Revue*.

Annual traditions continue with the *RBC Seniors' Jubilee*, the *Massed Military Band Spectacular*, and New Year's staples *Salute To Vienna* and Massey Hall's *New Year's Eve Comedy Extravaganza*.

The holidays are celebrated with John McDermott, Canadian Brass, Dianne Reeves, Tafelmusik's *Sing-Along Messiah* and the Toronto Children's Chorus.

60 Simcoe Street, Toronto ON M5J 2H5
416-593-4822, ext. 207

Tara Joyce, marketing & new media associate
tara.joyce@rth-mh.com
www.roythomson.com
www.masseyhall.com

ROYAL CANADIAN COLLEGE OF ORGANISTS, TORONTO CENTRE

Founded in 1909 as the Canadian Guild of Organists, The RCCO is Canada's oldest musicians' association. Today, the RCCO is a nationwide interdenominational community of professional and amateur organists, church musicians, choral conductors, and others sharing an interest in the organ and church music.

Examinations are held annually and RCCO festivals offer opportunities to hear and meet world-class recitalists and clinicians. The RCCO works across Canada in support of fine church music and organ playing. For all who care about these arts, regardless of background, skill level or religious affiliation, the college has a place.

The Toronto Centre maintains an active program. The October event is a Halloween recital Friday, October 28 at 10pm, at Metropolitan United Church, Queen and Church Streets. University of Toronto Faculty of Music organ students will play a variety of scary music! The Centre has published *Organs in Toronto* - a wonderful book of pictures and descriptions of many of the pipe organs in Toronto. Check the up-to-date website for details on the 2005-06 program and for membership information.

Norma Brubacher,
Toronto Centre president: 905-832-1600
David Rosevear, membership secretary:
905-773-4024
www.globalserve.net/~chubb/rcco

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ROYAL CONSERVATORY OF MUSIC COMMUNITY SCHOOL

The RCM Community School is the largest community-based music school in North America. Designed for people of all ages and levels of ability, it is recognized for its outstanding private lesson teaching, group classes and commitment to lifelong learning. The high quality instruction offered by The RCM Community School represents a constantly evolving selection of musical traditions, including early music, classical, popular, folk, jazz, and world music.

With a faculty of over 270 professional music educators, The RCM Community School offers something for everyone: classes for pregnant moms, classes, choirs and ensembles for children, classes in music theory, history and appreciation, music technology, DJ techniques, rock band jam class, electric and acoustic guitar, world music and internationally recognized certification courses in teacher training. In addition to offering classes and lessons, The Royal Conservatory of Music Community School presents the *Community Concert Series* featuring award-winning and internationally celebrated musicians. Artists featured in the 2005/2006 season include: Loretto Reid, Genticorum, Shalom Bard, Jonathan Tortolano, Laila Biali, Rick Scott & Harry Wong, Seamus Blake.

Jeff Melanson, dean

Jessica Lovett, marketing manager

273 Bloor St. West, Toronto ON M5S 1W2

90 Croatia St. Toronto ON M6H 1K9 (interim location)

416-408-2824 communityschool@rcmusic.ca

www.rcmusic.ca

ROYAL CONSERVATORY OF MUSIC GLENN GOULD SCHOOL

The Glenn Gould School is an internationally recognized centre for professional training in music performance. Courses are offered at the post-secondary and post-bachelor levels for piano, voice, and all orchestral instruments.

Each year, Glenn Gould School students, faculty, and special guests perform in a variety of settings and venues, including orchestra, chamber groups, opera ensemble, and solo recitals. In addition, the school offers over 100 master classes every year, always free and open to the public, with such artists as Leon Fleisher, Kim Kashkashian, William Preucil, Regina Resnik, James Markey, and more.

The 2005-2006 *Royal Conservatory Orchestra* concert season features performances of Brahms 4, Mahler 5, Strauss' *Till Eulenspiegel*, Adams' *Short Ride in a Fast Machine* and more with conductors Bernhard Gueller, Richard Bradshaw, Simon Streatfeild, and Alain Trudel; the *Great Artist Series* features Judy Loman and Joaquín Valdepeñas. The *Opera Ensemble* presents Britten's *A Midsummer Night's Dream*.

For more information on our professional training program or our upcoming concerts – including a complete listing of free concerts and events – please visit www.rcmusic.ca.

Rennie Regehr, dean, artistic director

Cathy Blewett, managing director

Sarah Cowan, student services manager

Josh Grossman, performance manager

416-408-2824 glenn Gould School@rcmusic.ca

www.rcmusic.ca

S

SACRED MUSIC SOCIETY

Celebrating traditional sacred music, the Sacred Music Society (SMS) comprises two large choirs, one chamber

choir and a professional symphony. What makes the organization particularly special is its unique commitment to performing great sacred repertoire in the context of unity, friendship and charity. Now beginning its 10th season, the 100-voice SATB, Sacred Music Society Adult Choir performs at many liturgical and concert events in the GTA.

The World Youth Day Choir was established to satisfy the need for choral accompaniment during events taking place at World Youth Day 2002. This newly-formed 500-voice SATB youth and young adult choir received international acclaim.

The Society's Chamber Choir of about twenty semi-professional voices performs regularly in the GTA and Southern Ontario, and is especially known for its cutting edge interpretations of Palestrina's masses.

This season is the second in our unique after-school program for children. The "Sacred Music Society Sparrows" children's choirs have been established in the communities of Scarborough, Whitby and Oshawa and are open to all school aged children. For more information call the SMS office.

582 Sherbourne St. Toronto ON M4X 1L4

416-515-0767 Toll free: 1-877-692-4647

info@sacredmusicsociety.com

www.sacredmusicsociety.com

SCARAMELLA

Intrigued by the unique and subtle timbres inherent to period instrument performance, as well as the excitement and anticipation of performing new or unknown music, Scaramella's fresh and innovative programming combines old and new elements. Music of times past takes centre stage, serving as inspiration for new works. Under the leadership of violist da gamba Joëlle Morton, Scaramella brings together a roster of eclectic, accomplished and artful musicians from Canada and abroad.

Scaramella's 2005-2006 inaugural season presents three Thursday evening concerts at Victoria College Chapel on the University of Toronto campus. For the December 8 performance, several of the Hart House violas will be showcased in performance and a selection of works by printmakers from Toronto's Open Studio will be on display. Tickets are available at the door, or a 3-concert season subscription is available through the website.

Scaramella's 2005-2006 season includes: Thursday, October 20, 8:00 pm: *To Serve the Great King*
Thursday, December 8, 8:00 pm: *Viol n' Femmes*
Thursday, March 9, 2006, 8:00 pm: *Face from the Past*

Joëlle Morton, artistic director

478 Glenlake Avenue, Toronto ON M6P 1G8

416-760-8610 info@scaramella.ca

www.scaramella.ca

SCARBOROUGH BEL CANTO CHOIR

The Scarborough Bel Canto Choir is a 35 voice community-based SATB choir, founded in 1993. Our mandate is to serve the community, raise money for charity, and promote the performance of Bel Canto style singing, while providing fun and fellowship for the members. An audition, to determine voice range, is required for new members.

We perform 2 concerts per year, in the fall and in the

spring. These are scheduled to not interfere with Christmas or Easter celebrations. We also sing for senior citizen residences and perform fund-raising concerts for other organizations.

Our repertoire is varied, including folk, movies, swing, spirituals, Broadway, and selections from the masters. We are past Kiwanis Silver Medal winners on two occasions, and have recorded two CD's.

Rehearsals are held from 7:30 to 10:00 pm. on Tuesday evenings at St. Dunstan of Canterbury Anglican Church, 56 Lawson Rd., West Hill. This is also our concert venue.

John Watkins, music director

Margaret Hawkins, president: 905-831-8887

905-831-8887

http://ca.geocities.com/sbcc@rogers.com

SHERATON CADWELL GROUP OF MUSIC PROFESSIONALS / SHERATON CADWELL ORCHESTRAS

Some of the finest ProAm big bands managed under the Sheraton Cadwell Group of Music Professionals (also known as "Sheraton Cadwell Orchestras") include the Toronto Starlight Orchestra (www.starlightorchestra.ca), the Wyndham Regency Orchestra (www.wyndhamregency.com) and the Philips Westin Orchestra (www.philipswestin.com).

The primary mandate of all affiliated ensembles is to alleviate poverty in less developed communities outside Canada. Net proceeds from performances and CD sales are donated to international agencies such as UNICEF, World Vision, Oxfam, CARE, Doctors Without Borders and the Red Cross through the Global Poverty Relief Foundation (www.gprf.net) to support disaster and poverty relief programs.

All member artists are volunteers with an average of at least 10 years performing experience, having been auditioned and selected for their high level of artistic flair, technical proficiency and professionalism.

Whether it is as a soloist, duet, classical string trio or quartet, jazz quintet, latin combo, big band or ballroom dance orchestra, patrons who have commissioned ensembles under the Sheraton Cadwell Group include high-profile organizations such as the United Way, Bank of America and the City of Toronto.

Music directors:

Antonio Lopez (Philips Westin Orchestra)

Paul Weston (Wyndham Regency Orchestra)

Don Beaupre (Toronto Starlight Orchestra)

Andrew Chong, facilitator

Florence Lee, administrator

131 Bloor Street West, Suite 200-286, Toronto ON

M5S 1R8

416-712-2555 info@sheratoncadwell.com

www.sheratoncadwell.com

SHOW ONE PRODUCTIONS INC.

Show One Productions Inc., founded by Svetlana Dvoretzkaia is a production and promotion company based in Toronto. Reaching out to a wide audience, we bring the best of classical and popular entertainment available in today's international touring scene. We collaborate with organizations such as Columbia Artists Management International and other production companies in Europe and North America. In past seasons, Show One has presented highly acclaimed performances, including Vladimir Spivakov and the Moscow Virtuosi



Orchestra, world-renowned Jewish cantors, and numerous singers and choirs. Our new annual series, *Young Stars of the Young Century*, boasts a gifted group of child classical musicians from all over the world.

For the upcoming season, we are proud to announce the 50th anniversary tour of the acclaimed Moscow Chamber Orchestra led by Constantine Orbelian and celebrated soprano Galina Gorchakova, as well as the legendary Borodin Quartet in their 60th anniversary world tour (please see the ad). We welcome you to visit our website, and to entertain the thought of becoming a member, receiving regular show updates and discounts on concerts.

Svetlana Dvoretkaia
745 New Westminster Drive, Suite 1006, Thornhill
ON L4J 8J9
416-737-6785 info@showoneproductions.com
www.showoneproductions.com

SINE NOMINE ENSEMBLE FOR MEDIEVAL MUSIC

SINE NOMINE is an ensemble of talented, versatile singers and instrumentalists, passionate about the music of the Middle Ages and about bringing it to life for modern audiences. Since 1991, the group has performed in Toronto and other Ontario centres, and has toured in Alberta, Quebec, the Maritimes, the eastern U.S.A., and England.

Concerts take place Fridays at Saint Thomas's Church, 383 Huron Street, at 8 p.m. The first concert of the 2005-2006 season, on December 16, juxtaposes the coming of winter with the joyful expectancy of the Advent season. The second, on February 17, explores the seven deadly sins in music and readings from the later Middle Ages. The final concert of the season, on April 21, celebrates resurrection and new life in music both sacred and secular.

SINE NOMINE has produced three recordings: an independent cassette, the CD-ROM *The Art of the Chant* (PBS/Jasmine), and the CD *A Golden Treasury of Medieval Music* (Saydisc/AmonRa).

SINE NOMINE is the ensemble-in-residence at the Pontifical Institute of Mediaeval Studies.

Andrea Budgey contact
59 Queen's Park Crescent East
Toronto ON M5S 2C4
416-638-9445 sine.nomine@3web.net;
rosenfel@chass.utoronto.ca
www.pims.ca/sinenomine.html

SINFONIA TORONTO

Sinfonia Toronto performs its seven *Masterpiece Series* concerts in Glenn Gould Studio. A four-concert *Mozart in Jeans Series* is presented at the Walmer Road Baptist Church (188 Lowther). The *Strauss & Swing Viennese Ball* is on March 27, 2006. The orchestra travels to other Ontario centres, broadcasts on CBC and holds a biennial Concerto Competition.

Sinfonia Toronto's strings perform standing, in the tradition of great chamber orchestras, blending each musician's soloistic energy into a brilliant ensemble under music director Nurhan Arman. A roster of winds and percussion joins the strings for programs drawn from the chamber orchestra repertoire.

Soloists for 2005-2006 include pianists Robert Silverman and Michael Esch, violinists Scott St. John, Etsuko Kimura, Leonid Peisahov, Konstantin Popovic, cellist Rafael Hoekman, percussionist Beverley Johnston, and guest conductors Carlo Palleschi and Giuseppe



Lanzetta.

Sinfonia Toronto has been acclaimed by critics. The Toronto Star writes of "a remarkable range of colour," "ample eloquence" and "gripping authority," while La Scena Musicale declared, "Nurhan Arman and his orchestra literally conquered us."

Nurhan Arman, music director and conductor
Margaret Chasins, administrator
264 Bloor Street West, Box 52545, Toronto ON M5S 3C5
416-499-0403 sinfoniatoronto@sympatico.ca
www.sinfoniatoronto.com

SMALL WORLD MUSIC SOCIETY

Small World Music is a not for profit organization dedicated to the presentation of world music, community outreach and developing the careers of Canada's diverse music community. Since 1997 Small World has grown into a year round presenter employing a wide variety of facilities ranging from Massey Hall to Lula Lounge.

Our presenting cycle has evolved to include not only stand alone concerts but as many as three festivals in the 2004 and 2005 calendar years. The season has included our May participation in *South Asian Heritage Month* with Jyafest, the July staging of *Global Café* and our premier event, the *Small World Music Festival* held for ten days in late September.

Presentations of major touring artists such as Master of Persian Music, Zakir Hussain, Abdeli, and many more have been mixed with concerts featuring Canadian artists such as Maza Meze, Aditya Verma, autorickshaw, Eccodek and dozens of others.

Alan Davis, artistic director
Derek Andrews, board president
Miriam Schacter, publicity
Dougla Bichan, sponsorship
29 Gwynne Avenue, Toronto ON M6K 2C2
416-536-4769 alan@smallworldmusic.com
www.smallworldmusic.com

SOUNDSTREAMS CANADA

Soundstreams Canada, established in 1982 by artistic director Lawrence Cherney, commissions and presents Canadian and international new music, generating opportunities for dynamic encounters among composers, performers and audiences. Our goal is to promote new music by creating unique and compelling experiences, and fostering awareness of a growing Canadian musical legacy.

Soundstreams' primary activity is presenting chamber and choral music concerts, which are often recorded for broadcast on CBC Radio Two by *Two New Hours* and *Choral Concert*. Soundstreams concerts frequently pair Canadian composers with their international counterparts, helping Soundstreams share the excitement of Canadian new music with composers and artists from around the world.

The 2005-2006 concert season includes music by: Steve Reich (USA), James Rolfe (Canada), Abigail Richardson (Canada) with Victoria Borisova-Ollas (Sweden/Russia), Brian Current (Canada) with H.K. Gruber (Austria), Chan Ka Nin (Canada) with Tan Dun (USA). Notable musicians on the season include members of Nexus, the Gryphon Trio, Patricia O'Callaghan, Accordes String Quartet.

Soundstreams offers extensive outreach programs in schools throughout the GTA, including student performances before selected concerts.

Lawrence Cherney, artistic director
219 Dufferin Street, Suite 307B
Toronto ON M6K 1Y9
416-504-1282 soundstreams@soundstreams.ca
www.soundstreams.ca

ST. CLEMENT'S (EGLINTON) ANGLICAN CHURCH CHOIRS

Since 1897 at the early mission, St. Clement's Choirs has been presenting special services to mark Christmas, Easter and other festival days, and giving concerts throughout the year. Highlights of the 2005-06 season include: Sept. 25, 4:30pm *Choral Evensong*; Nov. 6, 4:30pm *Commemoration of All Souls*; Nov. 27, 4:30pm *Advent Carol Service*; Jan 8/06, 4:30pm *Epiphany Carol Service*; Jan. 29, 3:00pm *Organ Recital-Jonathan Oldengarm*; March 26, 4:30pm concert: *The Blessed Virgin Mary*. Details can be found on the church's website under *What's New*.

The Psallam Spiritu Choir is a treble voice choir for boys and girls aged 8-17 who lead the music at the 9:15am Sunday liturgy. Vocal training with emphasis on sight-reading is given. Rehearsals take place every Thursday afternoon 4:30 - 5:30pm from September to the end of May.

The Senior Choir is an auditioned mixed-voice choir of about 25 singers that sing a wide range of sacred repertoire from plainsong and 16th c. to music of the 21st c. The choir sings at the 11:00am Sunday liturgy and the occasional *Choral Evensongs*.

Thomas Fitches, organist & director of music
416-483-6664 tfitches@stclements-church.org
www.stclements-church.org

ST. JAMES' CATHEDRAL

For over 200 years a landmark at King and Church Streets, St. James' is the Cathedral to the Diocese of Toronto. It is a vibrant musical and spiritual place.

Its musical life includes North America's largest peal of change-ringing bells and a fine pipe organ in beautiful acoustics, heard weekly in a Tuesday *Music at Mid-day* and Sunday *Twilight Recital* series in addition to liturgical settings. Currently, choral groups include the Cathedral Choir of Men and Boys, a community based ensemble known as The Choral Society, a volunteer Parish Choir, and a semi-professional mixed voice ensemble known as the St. James Singers. Other ensembles such as the Cathedral Girl Choristers will begin shortly. Choristers of varying ages, abilities and locations in the city come together in a wide variety of liturgies. We invite you to become involved in these opportunities and to attend the many concerts and special events.

Cathedral organist and director of music Michael Bloss and assistant organist/composer-in-residence Andrew Ager, among Canada's foremost church musicians, lead the musical voice within the Cathedral.

65 Church Street, Toronto ON M5C 2E9
416-364-7865 music@stjamescathedral.on.ca
www.stjamescathedral.on.ca

ST. MICHAEL'S CHOIR SCHOOL



Since 1937, this Catholic all-boys school has become the most renowned choir school in Canada. St. Michael's Choir School consists of auditioned students from grades 3 through 12, providing the choirs for the Saturday evening and Sunday morning masses at St. Michael's Cathedral. Distinguished alumni include Michael

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Burgess, Matt Dusk, John McDermott and Michael Schade.

Recent four performances include the 1997 *International Choral Festival of Sacred Music* (Italy), the *Pontifical Institute of Sacred Music* (Rome), and other prestigious venues across Europe and North America. At home, the choirs sang for Queen Elizabeth, and at the 2002 *World Youth Day Papal Mass*. SMCS has eight CD's currently available, including the most recent *Christmas Garland*.

On October 14, the choristers will perform *Eucaristica* (St. Michael's Cathedral, 7:30pm) in honour of the year of the Eucharist, including a newly commissioned polychoral work by alumnus Kola Owolabi. The 66th SMCS Christmas concert – *Hodie! The Glory of Christmas* – will take place December 9 and 10 at Massey Hall, featuring alumnus Robert Pomakov, plus the music of Handel, Rutter and Rachmaninov.

Brian Rae, contact
66 Bond St. Toronto ON M5B 1X2
416-393-5518 brianrae@on.aibn.com
www.smcs.on.ca

SYRINX SUNDAY SALONS

Syrinx Concerts Toronto was established in 1986. This year Syrinx will begin the *Syrinx Sunday Salons*, continuing the format established by the Chrylark Arts & Music Series, which ceased operations earlier this spring.

Our focus is to encourage and promote Canadian artists and to introduce the works of one Canadian composer each year. The past three seasons have featured the works of Srul Irving Glick, Walter Buczynski, and Oskar Morawetz. This year we will feature music by Steven Gellman, integrating within each concert a substantial chamber piece of his, along with the more familiar repertoire.

Steven Gellman was the first Canadian winner of the BMI award (1964); he won the UNESCO prize (1970) and was named *Canadian Composer of the Year* (1987). His works have been performed throughout Europe and North America.

Our five concert series will include performers Coenraad Bloemendal, Valerie Tryon, Peter Longworth, Musica Camerata, Susan Hoepfner, Daniel Bolshoy and the Cerberus Ensemble.

The 5-concert subscription is \$80. Single tickets are \$20.

Dorothy Sandler-Glick, contact
135 Arlington Avenue, Toronto ON M6C 2Y9
416-654-0877 dorothyglick@hotmail.com

TAFELMUSIK BAROQUE ORCHESTRA AND CHAMBER CHOIR



Highlights of 2005/2006 include Bach's colossal *Mass in B Minor* and *Mozartfest*, a celebration of Wolfgang's 250th birthday. Join young Mozart and his father on their travels in *Amadeo: Mozart in Italy*, featuring male soprano Michael Maniaci performing *Exsultate, jubilate*. Experience Mozart the improvisatory pianist through

fortepianist Robert Levin and rejoice in Mozart's very best – the *Coronation Mass* and *Jupiter Symphony* with soprano Karina Gauvin and guest conductor Bruno Weil.

Also joining Tafelmusik is vibrant soprano Suzie LeBlanc; charming British keyboardist and guest director Richard Egarr; luminous soprano Gillian Keith; and many more.

Tafelmusik's annual family matinee, on February 11, is not to be missed! This fun-filled concert features early music by Mozart and takes the audience to Italy with a young Wolfgang and his father.

Join us at Trinity-St. Paul's for Tafelmusik's 25th annual performance of Handel's *Messiah* and top off the holiday season with *Sing-Along Messiah* at Massey Hall.

Tafelmusik continues its 3-concert series at the George Weston Recital Hall as well as its regular concert series at Trinity-St. Paul's. Call for information.

Jeanne Lamon, music director
Tricia Baldwin, managing director
427 Bloor Street West, Toronto ON M5S 1X7
Administration: 416-964-9562
Box office: 416-964-6337
info@tafelmusik.org
www.tafelmusik.org

TALISKER PLAYERS

Talisker Players, the choral music orchestra, is well known to choirs and their audiences throughout southern Ontario. Since its founding in 1995 the ensemble has gained an enviable reputation for excellence in the art of choral accompanying. A flexible-size group, it performs with choirs large and small, in repertoire ranging from baroque (on original or modern instruments) to 21st century.

The ensemble also presents its own series of vocal chamber music concerts, which take its skills in vocal/instrumental collaboration into a more intimate realm. This season again offers three fascinating programmes, each built around a theme, in which core members of the group are joined by some of Canada's leading vocal soloists.

Rumours of Peace (November 9) offers reflections on the costs of human conflict, and the hope for lasting peace; *Vox Humana* (February 15), an unusual collection of "songs without words", explores the human voice as a pure instrument, an equal with other instruments; *An die Musik* (May 31) presents treasures from the art of song in its purest form, the German Lied.

Mary McGeer, artistic director
Stephanie Moore, operations coordinator
105-678 Broadview Ave.
Toronto ON M4K 2P2
416-466-1800 words.music@taliskerplayers.ca
www.taliskerplayers.ca

TALLIS CHOIR

Over the past 27 years, the 36-voice Tallis Choir has earned a reputation for its innovative programming and polished performances. Best known for its interpretation of Renaissance music, it has presented the first Canadian performances of many rarely-heard masterpieces of the period.

This season features four different programmes, including two commemorative concerts marking the 500th anniversary of our namesake, Thomas Tallis (December), and the 250th anniversary of the birth of Mozart (May). Featured works include Tallis' masterpiece, *Spem In Alium*, and Mozart's *Coronation Mass* with the splendid young soprano, Laura Albino. The Mozart concert also marks the renewal of the choir's collaboration with the Talisker Players.

The season opens with a survey of Renaissance and Tudor music from the choir's recently re-released double CD, *Splendours of The High Renaissance* and in

March they present a programme of music for Holy Week including Palestrina's *Stabat Mater* and the Allegri *Miserere*. The first three concerts take place at St. Patrick's Church, 141 McCaul St., and the final concert is at St. Basil's Church, 50 St. Joseph St.

Peter Mahon, director
416-533-6179 info@tallischoir.com
www.tallischoir.com

TAPESTRY NEW OPERA WORKS

Tapestry New Opera Works is the leading company in Canada dedicated to the development and production of original Canadian opera and music theatre.

Since 1995, Tapestry's annual *Composer-Librettist Laboratory (Lib-Lab)* has introduced composers and writers, through a core programme of activities, to the essential ingredient for creating successful music theatre: meaningful collaboration.

On September 27 and 28, 2005, Tapestry opens the new season with *Opera Briefs 5* – staged readings from this year's highly successful *Lib-Lab*. In February 2006, Tapestry premieres 5 new short operas by 5 new teams in the popular *Opera to Go* format at the Distillery District. Also in February, Christos Hatzis's *Constantinople* has its UK premiere at Covent Garden, London. On April 9, 2006, Tapestry proudly presents the world premiere of a new Canadian opera for children in New York City: *Elijah's Kite*, by James Rolfe and Camyar Chai, will be staged at the Manhattan School of Music (MSM), under the direction of Gordon Ostrowski, head of MSM's opera division. Soon to be announced: the fall 2006 Toronto premiere of *Elijah's Kite*.

Wayne Strongman, managing artistic director
55 Mill Street, Toronto ON M5A 3C4
The Cannery (Building 58), Studio 316
416-537-6066

information@tapestrynewopera.com
www.tapestrynewopera.com

TORONTO ALL-STAR BIG BAND

One of the most exciting bands around, the Toronto All-Star Big Band "cooks" with its powerful tributes to the hits of the 1930s and 40s. Riveting performances and swing savvy have earned this ensemble widespread acclaim and an impressive roster of engagements throughout Ontario and in the US. Drawing the "cream-of-the-crop" of young musicians aged 16 to 22 from across the GTA, the Toronto All-Star Big Band is a spectacular incubator for Canada's emerging young professionals.



This season, a thrilling series of Toronto-based productions offers a fresh, youthful spin on nostalgia. In October, *They're Playing Our Song* turns back time to the chart-toppers of the swing era in a "favourites" program built exclusively on requests. A very cool Yule production, *A Christmas Special*, features jazzy big band arrangements by Louis Armstrong, Les Brown, and Harry Connick Jr. In 2006, artists of international renown share the band's stage, including a rare Toronto performance by dazzling clarinetist Eddie Daniels. And a five-part series of *Big Band Tea Dances* at Harbourfront revives the Toronto tradition of lakeside dancing.

Zygmunt Jedrzejek, artistic director
Carolyn McGee, promotion/development
3820 Bloor Street West, Toronto ON M9B 1K8
416-231-5695 info@torontoallstarbigband.com
www.torontoallstarbigband.com

TORONTO CHAMBER CHOIR

David Fallis, a well-known expert in early music, is music director of the Toronto Chamber Choir. Established in 1968, the choir's season includes four concerts featuring authentic performances of baroque and renaissance music, often paired with thematically related works from later periods. The 40-voice choir rehearses Monday nights from 7:30-10pm in the church hall of St. Patrick's Church, at the corner of Dundas and McCaul Streets, with additional rehearsals prior to concerts. Singers with good sight reading ability may request an audition at any time during the season. Openings currently exist for tenors and basses.

Heather Crisp: 416-699-8121
bretcrisp@rogers.com
www.geocities.com/torontochamberchoir

TORONTO CHILDREN'S CHORUS

Recognized as one of the world's leading choral ensembles for children, the Toronto Children's Chorus performs with an artistry that inspires audiences and critics alike. It tours internationally, and has most recently recorded Mahler's *8th Symphony* for EMI with conductor Sir Simon Rattle and the Birmingham Symphony Orchestra. Founded in 1978 by Jean Ashworth Bartle, the chorus has been enriching the lives of children for over two and a half decades. Highlights for the upcoming season include a concert in November with guest conductor, Stephen Hatfield and the Peterborough Children's Chorus, Maureen Harris-Lowe, conductor. A *Chorus Christmas* in December at Roy Thomson Hall, features the world premiere of *The Darkest Midnight in December* by Kelly Marie Murphy. In February the Training Choirs present *Rhymes and Rounds* at Timothy Eaton Memorial Church.

On May 6 all choirs present *Fugues, Fleas and Fantasies* and on July 6, the Chamber Choir will present its *Tour Send Off* concert. For further details on concerts, recordings and auditions for prospective choristers, please visit the TCC website.

Jean Ashworth Bartle, C.M., O.Ont.,
founder/music director

John Peltier, manager of business administration
Heather Wood, manager of artistic administration
2180 Bayview Avenue, Toronto ON M4N 3K7
416-932-8666 info@torontochildrenschorus.com
www.torontochildrenschorus.com

TORONTO CHORAL SOCIETY

Established in 1845, the Toronto Choral Society was formed to encourage and nurture musical ability at all levels. Under the artistic direction of conductor Geoffrey Butler, the TCS is comprised of three groups:

The TCS Community Choir is a non-auditioned chorus of 120 voices that offers enthusiastic amateurs the chance to sing, learn and have fun. The Community Choir performs at least two major concerts per year, with professional accompanists and soloists. Repertoire ranges from traditional favourites like Handel's *Messiah* to jazz musician Paul Winter's *Missa Gaia*.

We will perform a Latin American concert on Dec. 7

which includes two works of Ramirez: *Misa Criolla* and *Navida Nuestra*. Our spring concert features *Carmina Burana* with full concert band, in preparation for our Russian tour in July 2006.

The Community Choir is seeking tenors and basses, regardless of experience.

North 44° Ensemble (see separate listing) is a 22-member auditioned choir dedicated to excellence and eclecticism in choral music.

The Street Haven Women's Choir is drawn from clients of the Street Haven at the Crossroads women's shelter.

Geoffrey Butler, artistic director
Deborah Micucci, president

255-1543 Bayview Ave, Toronto ON M4G 3B5
416-410-3509

www.torontochoralsociety.org

TORONTO CLASSICAL SINGERS

The Toronto Classical Singers are 100 people who love the choral/orchestral classics. Each season we present three concerts featuring guest soloists and the Talisker Players. Our conductor is the CBC's Jurgen Petrenko, who brings an infectious enthusiasm to the proceedings. In the past twelve years, we have presented major works by, among others, Mendelssohn, Handel, Puccini, Schubert, Saint-Saëns and Vaughan Williams.

This season's concerts are:

Bach: *Magnificat* and Haydn: *St. Nicolas Mass* (Dec 11)
Gounod: *St. Cecilia Mass* and Fauré: *Requiem* (March 5)
Mozart: *Solemn Vespers* and *Coronation Mass* (May 7)
We rehearse Monday evenings (7:30-9:30), September through April at Christ Church Deer Park (Yonge Street, two blocks north of St. Clair). We welcome new members - please contact us for information.

Jurgen Petrenko, conductor and artistic director
Jane Petrenko, general manager

100 Three Valleys Drive, Toronto ON M3A 3B9
416-443-1490

torontoclassicalsingers@sympatico.ca
www.torontoclassicalsingers.org

THE TORONTO CONSORT

The Toronto Consort specializes in Medieval, Renaissance and early Baroque music. Now in its 33rd season of music-making, the Consort presents an annual subscription series at Trinity-St. Paul's Centre in downtown Toronto. The Consort has toured to Europe, the U.S. and across Canada, has eight CDs to its credit, and has recorded music for feature and TV films. In spring 2005 the Consort partnered with Tafel-musik to present the *Metamorphosis Festival*, a city-wide festival of the arts.

The 2005/2006 Toronto series includes: October 21 & 22: *The Da Vinci Codex*, an exploration of the music in the life of the most famous figure of the Renaissance - November 11 & 12: *Ensemble Clément Janequin*, France's world-famous vocal group in their Toronto debut - December 9 & 10: *The Monteverdi Christmas Vespers* - a vespers service for Yuletide from the master of St. Mark's, Venice - March 3 & 4: *Jephthah* - Carissimi's masterpiece, with guest soprano Suzie LeBlanc - April 28 & 29: *The Journey to Santiago* - a musical pilgrimage to northern Spain in the 13th century

David Fallis, artistic director
427 Bloor Street West, Toronto ON M5H 1X7

416-966-1045 info@torontoconsort.org

Box office: 416-964-6337

www.torontoconsort.org



TORONTO EARLY MUSIC CENTRE

This non-profit organization promotes the appreciation of historically informed performances of early music in the community through sponsorship of concerts and activities such as lectures, workshops, exhibitions and masterclasses with visiting and local artists.



Benefits of membership include: discounts to certain early music events in the city; a subscription to the quarterly *Toronto Early Music News* which contains a calendar of upcoming events, reviews, profiles, essays, etc.; borrowing privileges from the TEMC library of books and recordings; participation in music circles (e.g. viola da gamba, or vocal music circles); admission to the *Musically Speaking* presentations of early music performed on original or replica instruments, and the *Early Music Fair*; join the e-mail information list of historical performance in Toronto!

The 22nd annual *Early Music Fair*, an all-day event celebrating the delights of historical musical performance, will take place in September 2006 at Montgomery's Inn, 4709 Dundas Street West, at Islington Avenue. Annual membership: \$25 individual; \$35 family; \$15 student/senior

Frank T. Nakashima, artistic director
427 Bloor Street West, Box 17, Toronto ON M5S 1X7
416-966-1409 temc@interlog.com
www.interlog.com/~temc

TORONTO HELICONIAN HALL

A visual and acoustic gem dating from 1875, with a vaulted ceiling providing excellent concert hall acoustics, seating for 120 guests and a Steinway grand piano.

Heliconian Hall is an ideal setting to present intimate concerts. Warm wooden walls, Victorian carved rose window, fireplace, lounge, bar, patio, P.A. system, and air conditioning.

John Greco, manager
35 Hazelton Ave., Toronto ON M5R 2E3
416-922-3618 Fax 416-922-2431

TORONTO JEWISH FOLK CHOIR

The Toronto Jewish Folk Choir was founded in 1925 by immigrant needle-trade workers.

Today, in our 80th season, our SATB choir keeps its founding spirit alive, performing beloved Yiddish folk songs, excerpts from the classics on Jewish themes, contemporary music by Jewish composers in Yiddish, Hebrew, Judeo-Spanish (Ladino) and English, and music of other lands and cultures.

The Choir will perform Max Helfman's *Die Naye Hagode (The New Saga)* with the Toronto Mandolin Orchestra, Sunday, October 30, 3pm at the Al Green Theatre, Miles Nadal JCC, as part of *Holocaust Remembrance Week*.

The Choir will perform its 80th Anniversary Annual Spring Concert on Sunday June 4, 2006 at 7:30pm at the Leah Posluns Theatre, 4588 Bathurst Street, Toronto. To celebrate the event, the choir has commissioned Canadian composer Sid Robinovitch to write a new work for choir and the Beyond the Pale klezmer band. That work will be premiered on the concert, along with a new medley maestro Veprinsky is creating for choir and narrator, of highlights from the choir's past 80th season.

Alexander Veprinsky, conductor
Lina Zemelman, accompanist
Barbara Blaser, contact

585 Cranbrooke Ave., Toronto ON M6A 2X9
416-398-3405 tjfolkchoir@sympatico.ca

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TORONTO MASQUE THEATRE

Toronto Masque Theatre performs works that combine elements of music, theatre and dance, created from the Renaissance to the present. Founded in 2003, TMT has had successes with 17th century stage works (*The Fairy Queen*, *La Descente D'Orphée aux Enfers*), 20th century classics (*Masques for a Reaney Day*), pastiches (*Tears of a Clown*) and commissions from Abigail Richardson and James Rolfe.

TMT's 2005-06 season includes a fundraising performance of Handel's *Acis and Galatea* (with Benjamin Butterfield, Teri Dunn, Colin Ainsworth, Alexander Dobson) on November 16, 2005.

Masque of Love (February 2, 3 and 5, 2006) features Renaissance madrigals and lute-songs, modern torch and blues songs, exquisite love poetry and a premiere from composer Omar Daniel. It features Patricia O'Callaghan, Colin Linden, Terry McKenna, Derek Boyes and others.

Our Purcell Cycle continues with a production of *Dioclesian* in May, 2006 featuring dancing, singing and a magnificent play telling the story of the Emperor who abdicated his position of power for love.

"Toronto Masque Theatre deserves a permanent place in our musical life." - Toronto Star

Larry Beckwith, artistic director
383 Huron Street, Toronto ON M5S 2G5
416-410-4561
torontomasquetheatre@sympatico.ca

TORONTO MENDELSSOHN CHOIR

The Toronto Mendelssohn Choir organization has three outstanding choirs - The Toronto Mendelssohn Choir, The Mendelssohn Singers and The Toronto Mendelssohn Youth Choir. The TMC is world-renowned, maintaining a tradition of performing and commissioning the finest choral repertoire. The Choir is comprised of over 160 volunteer singers and 20 members of the Elora Festival Singers, who form the professional core.

Under Noel Edison, the TMC presents a subscription series and appears frequently with the TSO and in broadcasts on CBC. Its repertoire stretches from early Baroque to world premieres of commissioned works.

The TMC's 2005/2006 season begins in November with Orff's *Carmine Burana* and continues in December with *Festival of Carols* featuring Canadian jazz vocalist Matt Dusk, and its annual *Messiah* performances with the TSO. In spring 2006, the Mendelssohn Singers present Bach's *St. John Passion* and the TMC presents the Fauré and Duruflé *Requiems*. All members of the TMC family join together on May 12 in a gala performance of Beethoven's *Ninth Symphony*, and the world premiere of David Stone's *The Prophet: "On Love"*.

Noel Edison, artistic director/conductor
Cynthia Hawkins, executive director
60 Simcoe Street, Toronto ON M5J 2H5
416-598-0422 manager@tmchoir.org
www.tmchoir.org

TORONTO MENDELSSOHN YOUTH CHOIR

Founded in 1977, the TMYC's mandate is to provide a unique opportunity to its members for formal choral training and participation in performances at the highest professional level. The choir is comprised of approximately 25 singers between the ages of 15 and 25, drawn from all over the GTA.

Recent TMYC engagements include its own subscription concert series, performances in the City of Toronto's *Celebrate Toronto Street Festival*, and appearances on the *Mike Bullard* and *Canadian Living* shows. The choir is also in demand for charity fundraising events.

The TMYC's 2005-2006 subscription series begins in November with a performance of Vivaldi's *Gloria*. In March the choir will present a concert of sacred songs and spirituals, including John Rutter's *Psalmfest*, and

will close its season in April with a concert of folk music from around the world. In addition, the choir will appear with the Toronto Philharmonia in December and will participate in two concerts with the Toronto Mendelssohn Choir - *Festival of Carols* in December with jazz vocalist Matt Dusk, and Beethoven's *Ninth Symphony* in May.

Lynn James, conductor
Christy DiFelice, personnel coordinator
60 Simcoe Street, Toronto ON M5J 2H5
416-598-0422 tmyc@tmchoir.org
www.tmchoir.org

TORONTO OPERA REPERTOIRE

Now in its 39th year, Toronto Opera Repertoire has delighted the community with affordable productions of opera classics, and given students, choristers and aspiring singers the opportunity to learn new roles, sing in the chorus, and understand the complexities and challenges of opera stagecraft.

Run in conjunction with the Toronto District School Board's *Continuing Education Program*, this community opera company presents two fully-staged and professionally costumed operas each year at the Bickford Centre Theatre, 777 Bloor St. West.

For its February, 2006 season, TOR will present Donizetti's *L'Elisir d'Amore*, and a double bill of Puccini's *Suor Angelica* and Pergolesi's *La Serva Padrona*. TOR invites aspiring soloists to audition, and enthusiastic choristers to join the non-auditioned chorus.

Gerald Hannan, chair
416-698-9572 chair@toronto-opera.com
www.toronto-opera.com

TORONTO OPERETTA THEATRE

Founded in 1985 by general director Guillermo Silva-Marin, TOT is a vibrant company with a mandate to produce classical operettas featuring professional Canadian artists of exceptional talent.

Our 21st season features Elizabeth Beeler, Elizabeth DeGrazia, Carla Huhtanen, Gabrielle Prata, Jackalyn Short, Katerina Tchoubar, Mark DuBois, Robert Longo, Fred Love, Peter McCutcheon, Keith Savage, Sean Watson and a host of others. There are 8 performances of Johann Strauss' *Wiener Blut*, December 27 to January 8, with conductor Kevin Mallon, followed by Kurt Weill's *Lady in the Dark*, February 17, 18, 19, with conductor Jeffrey Huard, and 6 performances of Wright and Forrest's *Kismet* from April 21 to 30, with conductor Derek Bate. All productions are directed by Guillermo Silva-Marin and feature TOT's chorus and orchestra.

Other special events include *A Savoyard Madness Benefit Concert* (November 6), TOT's annual *New Year's Eve Gala Party* at the HotHouse Café and *A Musical Journey to the Caribbean* dinner, concert and dance at the Marriott Hotel (April 2006). All performances are at the Jane Mallett Theatre: 416-366-7723 or 1-800-708-6754.

Guillermo Silva-Marin, general director
Tickets: 416-922-2912 tot@torontooperetta.com
www.torontooperetta.com

TORONTO ORGAN CLUB

In the summer of 1998, Fred Oysturuk, a World War II veteran and a Hammond organ buff purchased and restored two Hammond model X-66's. This was the largest and most advanced entertainer organ that Hammond produced and was a popular instrument in major league baseball parks. The enjoyment he experienced led him to approach organist Frank Iacino and a few other enthusiasts about reviving the popular organ clubs of the 1960's and 70's. These clubs had been started and supported by the Heintzman Piano Stores.

A committee was formed "to promote the king of in-

struments" and the first concert was at Alderwood Presbyterian Church on November of 1998.

A need for ample parking was evident by the large turnout and a move to St. James United at 400 Burnhamthorpe Road East was invited and accepted in April 2004.

Festival of Music Night featuring the X-66 with Strings Etc. proved very popular in March of the year and will be repeated in March 2006 as will the *Organ Grinder* night in April.

Frank Iacino: 905-824-4667
www.toorganclub.com

TORONTO PHILHARMONIA



The Toronto Philharmonia celebrates its 34th season with a 7-concert series of quality, affordable classical music. As orchestra-in-residence in the acoustically perfect George Weston Recital Hall, Toronto Centre for the Arts, the fully-professional orchestra is led by charismatic maestro Kerry Stratton.

Highlights of the 2005-2006 programme: romantic Russian classics with pianist David Jalbert; a celebration of the 35th anniversary of diplomatic relations between Canada and China with the exotic sound of erhu; great choruses for Remembrance Day with the Toronto Mendelssohn Choir; a Mozart Year concert with violinist Jasper Wood; opera excerpts sung by outstanding young Canadian artists; Mendelssohn's *Piano Concerto in G Minor* with brilliant young Korean pianist Hong Chun Yun, back by popular demand.

Concerts are Thursdays at 8:00pm, with the October concert on a Saturday and the Christmas concert on Sunday afternoon at 2:00.

The Toronto Philharmonia has an active youth outreach program, as well as a busy touring schedule in Ontario communities.

Kerry Stratton, artistic director
109-1210 Sheppard Ave. E., Toronto ON M2K 1E3
416-499-2204 office@torontophil.on.ca
www.torontophil.on.ca or
www.kerrystratton.com

TORONTO SYMPHONY ORCHESTRA

Prepare to be amazed during the Toronto Symphony Orchestra's 2005/2006 season! Canada's premiere symphonic ensemble, the Toronto Symphony Orchestra, presents its season in the visually stunning and acoustically superb Roy Thomson Hall. Under the artistic leadership of music director Peter Oundjian, the TSO is delighted to perform over 100 concerts featuring an impressive lineup of guest artists and repertoire.

This season is highlighted by pianist Lang Lang September 29, 30 & October 1; pianist Evgeny Kissin October 5 & 7; violinist Nadja Salerno-Sonnenberg October 14 & 15; soprano Isabel Bayrakdarian January 18 & 19; violinist Itzhak Perlman June 10; and tenor Ben Heppner June 15 & 17. Join us as we celebrate Mozart's 250th birthday, Shostakovich's 100th birthday, and Canadian world premieres during the *New Creations Festival*.

Great deals for the younger generation, ages 15-29: sign up for FREE at www.tsoundcheck.com and get TSO tickets for \$12! (Some restrictions apply.)

For tickets call 416-593-4828; or visit www.ts.co; or buy in person at the Roy Thomson Hall box office at King Street West and Simcoe Street.

Peter Oundjian, music director

Sir Andrew Davis, conductor laureate
Loie Fallis, director of artistic administration
Andrew R. Shaw, president and CEO
#550-212 King Street West, Toronto ON M5H 1K5
Roy Thomson Hall, 60 Simcoe Street at King Street W.
416-593-7769
Box office: 416-593-4828
www.tso.ca

TORONTO THEATRE ORGAN SOCIETY

The Toronto Theatre Organ Society (TTOS) was formed in the late sixties to rescue from Maple Leaf Gardens the Mighty Wurlitzer theatre pipe organ originally built in 1922 for Shea's Hippodrome on Bay Street. A home was found in Casa Loma, and the massive instrument was installed over several years by a team of dedicated society members. Ongoing maintenance and tonal improvements, particularly in the last dozen years, have made this one of the finest sounding organs of its kind. Canada's largest Wurlitzer is one of the last remaining examples in the country of what was probably the most versatile single musical instrument ever devised, the analog ancestor of today's digital synthesizers.

A non-profit volunteer organization, the TTOS has been fulfilling its mandate by presenting public concerts since 1974, most recently under the banner *Wurlitzer Pops at Casa Loma* because these are no ordinary pipe organ recitals. Musically our presentations are more like symphony pops concerts performed by a single musician who is at once an orchestrator, arranger, improviser and recitalist - usually from memory!

Geoffrey Paterson, president
38 Clareville Cres., Toronto ON M2J 2C1
416-499-6262
www.theatreorgans.com/toronto/

TORONTO WELSH MALE VOICE CHOIR

The Toronto Welsh Male Voice Choir was founded in 1995 to kindle the tradition of four-part Welsh male voice singing in Toronto. Practices are held Wed. 7:30-10:00pm (September - June) at Dewi Sant Welsh United Church, Toronto (Yonge/Lawrence). Membership requires a love of, and ear for, choral music and an elementary voice test. Being Welsh is not mandatory! The choir's key personnel are: David Low - director; Lenard Whiting - associate director; and Kathryn Tremills - accompanist. The choir performs approximately 10 concerts a year featuring traditional Welsh music, spirituals, operatic choruses, North American folk songs and show tunes.

Gordon Brown: 416-482-0292
president@twmvc.com
www.twmvc.com

TRILLIUM BRASS QUINTET



The Trillium Brass Quintet - Philip Seguin and Scott Harrison, trumpets; Christine Passmore, horn; Cathy Stone, trombone; and Karen Bulmer, tuba - is a versatile professional chamber ensemble. Committed to commissioning new works as well as transcribing music from many styles and eras, TBQ actively seeks to expand the diversity of repertoire available to the modern brass quintet.

Formed in 1996, TBQ has performed throughout southern Ontario including recital appearances at the Kitchener-Waterloo Chamber Music Society, the inaugural *Brass in the Grass Festival*, and the *Toronto International Chamber Music Festival*. The quintet has collaborated with the Exultate Chamber Singers, the Toronto Mendelssohn Choir, the Pax Christi Chorale, and the Cantores Celestes Women's Chamber Choir, among others. During the summers of 2002 and 2003, TBQ attended the *Musicians at Large* programme at the prestigious Banff Centre.

TBQ's recordings include their debut CD, *Revecy*, and *Seasons of the Spirit* with the Pax Christi Chorale. Please visit our website for audio and video samples, and more information about this dynamic ensemble.

information@trilliumbrass.com
www.trilliumbrass.com

TRUE NORTH BRASS

True North Brass is: Jim Gardiner, Raymond Tizzard - trumpets, Joan Watson - horn, Alastair Kay - trombone, and J. Scott Irvine - tuba.

- Truly Musical: True North Brass is comprised of five of Canada's most virtuosic soloists, whose wealth and diversity of experience give the group its brilliant presentations.

- Truly Canadian: True North Brass takes pride in its Canadian roots. Composer/arrangers Alastair Kay and J. Scott Irvine have created wonderful music for the group together with friends/writers like Howard Cable, Jim McGrath, Gary Kulesha and Laryssa Kuzmenko.

- Truly Unique: In 8 years, True North Brass has developed standing ovation recitals, 3 brilliant CD's, a stunning orchestra show, an equally electric show with band, the marvellous *TNB Magic* - an educational tool for keeping the fun in learning to play a musical instrument, a library of sheet music and a website featuring (among other things) articles on Canada's brass legends!

The members of True North Brass are Yamaha artists, working passionately with Yamaha to keep the joy in music and music education.

39-37th St., Etobicoke ON M8W 3L5
866-509-0724
www.truenorthbrass.com

TRYP TYCH

TrypTych, Canada's passionate advocate of the vocal arts was formed in 1999 by the three co-directors. All are well-known performers, producers and directors (stage and music) who bring a wealth of experience to concert and operatic production. TrypTych's mission is to present concerts, theatre and opera featuring the best of Canadian vocal talent and to provide educational and developmental opportunities for young and upcoming singers. The repertoire ranges from Baroque to the new music of the 21st century. Since its inception TrypTych has presented many works including Handel's *Saul*, Frid's *The Diary of Anne Frank* (a Canadian premiere and an appearance in Prague, Czech Republic), Wolf's only opera *Der Corregidor* (a Canadian premiere) and Britten's *The Beggar's Opera* in Chichester, Great Britain. Entering its seventh exciting season, TrypTych will again produce concerts featuring our own Ensemble TrypTych Chamber Choir, including Bach's *St. John Passion* in March. As well, we will present the third annual *Toronto International Chamber Music Festival*

(in celebration of the 250th birthday of Mozart) in January 2006 at the Isabel Bader Theatre.

Edward Franko, William Shookhoff, Lenard Whiting, co-directors
Barbara Goodbody, administrator
583 Durie Street, Toronto ON M6S 3H2
416-763-5066 info@tryptych.org
www.tryptych.org

UNIVERSITY OF TORONTO FACULTY OF MUSIC

The University of Toronto Faculty of Music is widely regarded as a leading centre for the scholarly and professional study of music in North America. For almost a century, many of Canada's greatest musicians have studied and taught at the Faculty, including John Weinzweig, Lois Marshall, Elmer Iseler, Teresa Stratas, and the St. Lawrence String Quartet.

The Faculty presents over 100 events annually featuring its students, faculty and distinguished guests. The goal is to enrich the University and its surrounding community with music presentations of the highest professional calibre.

Highlighting the 2005-2006 season are appearances by baritone Russell Braun, composers Steve Reich and Brian Cherney; music educator Patricia Shehan Campbell; violinists Erika Raum, Lara St. John and Mayumi Seiler; conductor Raffi Armenian; pianists James Parker, Cameron Stowe, Midori Koga and Lydia Wong; cellist Shauna Rolston; jazz artist Renee Rosnes; chamber ensembles Borromeo Quartet, Berlin Philharmonic Wind Quintet, St. Lawrence String Quartet and Gryphon Trio.

For more information visit our website, or call the Faculty of Music box office.

Dr. Gage Averill, dean
Dr. Cameron Walter, associate dean
& performance coordinator
Edward Johnson Building, 80 Queen's Park,
Toronto ON M5S 2C5
Box office: 416-978-3744
www.music.utoronto.ca

UNIVERSITY OF TORONTO OPERA DIVISION, FACULTY OF MUSIC

The fall production features four performances of Otto Nicolai's *The Merry Wives of Windsor*, November 10 - 13, conducted by Sandra Horst, with stage direction by Michael Patrick Albano. The spring production will feature Mozart's *The Marriage of Figaro*, March 9 - 12, conducted by Raffi Armenian, with stage direction by Michael Patrick Albano. The Division's highly successful (and often sold-out) *Opera Tea Series* at 2:30 on the stage of MacMillan Theatre features Puccini's *La Bohème* on November 27, and *The Art of the Prima Donna*, on January 22. Concluding the opera season are two performances of operetta and musical theatre, titled *Kurt Weill in America: A Musical Theatre Entertainment* on April 22 & 23, 2006.

For performance times, venues, tickets or other info, please visit the website or call the box office.

Stephen Ralls, musical director and coordinator,
Opera Division
Edward Johnson Building, 80 Queen's Park,
Toronto ON M5S 2C5
Box office: 416-978-3744
www.music.utoronto.ca

UNIVERSITY SETTLEMENT MUSIC AND ARTS SCHOOL

The University Settlement Music and Arts School has been providing quality, affordable music lessons and group classes for over 80 years in downtown Toronto. We believe that the arts are a right, not a privilege and we offer music and arts programs to everyone, regardless of age, ethnicity, perceived talent, disability or ability to pay. Individual lessons are available on a wide variety of musical instruments, in voice and theory. Group activities include: Children's Choir, Teen Drama, Community Choir, Community Orchestra, Chamber Music, Ear Training for Kids and Adults, and Dance (jazz, tap and ballet). Our faculty consists of highly qualified professionals.

Lesson fees are modest, and we offer subsidies to low-income families who qualify. Scholarships, practice facilities and instrument rentals are also available to our students. Regular student recitals offer excellent performance opportunities to our students in a family environment. We also present faculty concerts, special events with special guests, and workshops.

For specific information, call the office. Office hours are: Monday 9:30 - 4:30, Tuesday to Friday 9:30 - 7:30, and Saturday 10:30 - 2:30pm.

Anne Yardley, music & arts director
Natasha Bartels, program assistant
23 Grange Road, Toronto ON M5T 1C3
416-598-3444 #243 /244

UPPER CANADA CHORISTERS

The Upper Canada Choristers is a mixed voice community choir in Toronto committed to musical excellence and community service within a joyful, co-operative learning culture. The choir numbers about 50 and is in its 12th year of operation. Founding artistic director, Laurie Evan Fraser and accompanist, Nicole Belamy provide the professional musical leadership for this vibrant, growing organization.

The choir performs regularly in a variety of community venues — hospitals, nursing homes, seniors' residences, schools, churches - as well as singing at special events and other public concerts. The members' diversity is reflected in a wide range of choral repertoire.

Highlights of our 2005-2006 season will be *Gloria*, a concert on December 2, 2005 at Eglinton-St. George's United Church featuring Vivaldi's *Gloria* and songs of the season including our traditional carol sing along; and *Opera, Anyone?* showcasing famous operatic choruses as well as Benjamin Britten's *Noyes Fludde* on May 12, 2006.

Laurie Evan Fraser, conductor/artistic director:
2 Romar Crescent, Toronto ON M6B 1R8
416-256-0510
www.chorister.org

URBAN ARTS BRASS ENSEMBLE

The Urban Arts Brass Ensemble is dedicated to the creation and development of new music. Comprised of Brian O'Kane and James Freeman - trumpets, David Haskins - horn, William Carn - trombone, Al Carter - tuba, and Roger Travassos - drums, the UABE represents a broad spectrum of musical talent.

In collaboration with composers such as Scott Godin, Michael Oesterle, Andrew Downing, and Richard Underhill the UABE has embarked on a journey of fearless musical exploration, cultivating new sounds drawn from many diverse stylistic influences.

James Freeman, artistic director
416-929-4704
info@urbanartsbrass.com

V VESNIVKA CHOIR



Founding director Halyna Kvitka Kondracki established Vesnivka Choir in 1965. This award-winning 40-member women's ensemble has delighted audiences around the world with its rich repertoire of Ukrainian liturgical, classical, contemporary and traditional folk music. Vesnivka opens its 40th anniversary concert season with *Women in Song*, featuring selected works from four contemporary women composers, one of which is Toronto's own Laryssa Kuzmenko. A special highlight of this concert will be the premiere performances of two recently commissioned works. The New Year commences with Vesnivka and The Toronto Ukrainian Male Chamber Choir presenting their ever-popular annual *A Ukrainian Christmas* on January 8, 2006. On April 9, 2006, Vesnivka and TUMCC will join forces with The Elmer Iseler Singers, Amadeus Choir, Orpheus Choir and the Gryphon Trio, with a special guest appearance by international opera singer Pavlo Hunka, in a concert commemorating the 20th anniversary of the Chernobyl disaster, being held at Roy Thomson Hall. Vesnivka also sings Christmas and Easter Liturgies on January 7, 2006 and April 23, 2006 at St. Nicholas Ukrainian Catholic Church in Toronto.

Halyna Kvitka Kondracki, artistic director
Nykola Parzei, administrator
78 Brule Gardens, Toronto ON M6S 4J2
416-763-2197: nykola@vesnivka.com
www.vesnivka.com

VICTORIA SCHOLARS MEN'S CHORAL ENSEMBLE

The namesake of the Victoria Scholars, Tomás Luis de Victoria, was an outstanding composer of the Renaissance period whose music is renowned for both its spirituality and emotional expressiveness. The essence of the Scholars' music is an emphasis on the clarity and balance of sound so characteristic of Renaissance music, which the ensemble presents through the unique sonority of male voices. Their repertoire encompasses medieval plainchant, works from the Baroque, Classical and Romantic eras, contemporary and newly commissioned works.

Past winners of the Canada Council Healey Willan Grand Prize in the CBC Radio National Competition for Amateur Choirs, the Victoria Scholars have performed with many of Canada's exceptional vocal soloists, including Michael Schade, Russell Braun, Richard Margison, Monica Whicher, and Norine Burgess, have recorded two widely acclaimed recordings and have been broadcast nationally on CBC Radio, most recently an all Canadian programme for *In Performance*. Auditions for the ensemble take place in the fall each season. 2005/2006 concert series: *Christmas Comes Anew* (Dec. 18); *Canadian Scholars* (Mar. 5); *Let Your Voice Be Heard* (Jun. 11).

Jerzy Cichocki, music director
146 Willowridge Rd., Toronto ON M9R 3Z7
416-761-7776 info@victoriascholars.ca
www.victoriascholars.ca

VISUAL AND PERFORMING ARTS NEWMARKET

Visual and Performing Arts Newmarket was organized in 1988 with the aim of bringing together arts lovers and campaigning for a performing arts facility. In 1997, VPAN was able to take advantage of a new state-of-the-art theatre in Newmarket and created *Three For The Show*, a three-concert series of classical music on Sunday afternoons. Many outstanding artists have appeared on stage, including John Arpin, Maureen Forrester, Mimi Blais, Antonin Kubalek, Alexander Tselyakov, True North Brass, Susan Hoepfner, Beverley Johnston, Trio Lyra and Toronto Children's Chorus. Five years ago, VPAN added a popular fourth concert, *Young Artists' Showcase*, featuring talented young musicians, many of whom plan to make their careers in music.

This ninth season VPAN proudly presents Vadim Serebryany (piano) November 6, 2005; Ensemble Vivant (piano trio with Catherine Wilson) February 12, 2006; and Quartango April 2, 2006. All concerts take place at 2:00 p.m. at the Newmarket Theatre. Subscription tickets are \$60 (adults), \$45 (seniors) and \$24 (students). Single tickets (after October 15) are \$24, \$19, \$10. For tickets, call 905-953-5122.

Judy Craig, president
PO Box 95524, 350 Davis Dr.,
Newmarket, ON L3Y 8J8

VIVA! YOUTH SINGERS OF TORONTO

VIVA! Youth Singers of Toronto was founded in 2000 at a time of widespread cuts to school arts programs. VIVA! is comprised of four choirs organized by age, experience, and ability. The Preparatory Chorus is composed of children ages 5-7. These young singers engage in fun, age-appropriate, musical activities. Singers in Main Chorus I, ages 7-10, and Main Chorus II, ages 10-16, receive regular structured instruction in vocal technique, theory, and sight-singing. The fourth level is a project-based SATB Youth Choir devoted to large choral works with orchestra, and is a choir from which vocal coaches, voice teachers, and teaching assistants are drawn. All choristers produce a beautiful singing tone as they work through a varied repertoire. VIVA! is committed to providing young singers with the opportunity to participate in artistically excellent endeavours with an integrated arts approach, to commission original works annually, and to support Canadian musicians and artists. Rehearsals are Monday nights at Trinity-St. Paul's United Church.

Carol Woodward Ratzlaff, artistic director
Susan Suchard, Prep. Chorus conductor
Brad Ratzlaff, co-conductor and accompanist
Sarah Morrison, assistant conductor
Laura Menard, general manager
427 Bloor St. West, P.O. Box 5, Toronto ON M5S 1X7
416-788-8482 vivayouth@vivayouthsingers.com
www.vivayouthsingers.com

VOCAL ART FORUM

The Vocal Art Forum was founded in 1999 to provide an opportunity for instructors of the highest competence to conduct workshops in their fields of expertise in the realm of classical vocal performance.

Conceived as an alternative or supplement to institutionalized training, The Vocal Art Forum provides an opportunity for singers to focus on those individual elements of training required at a particular phase of their professional development. Workshop sessions are offered according to the availability of the instructors and the needs of singers. All workshops conclude with public performances.

The vision of the Vocal Art Forum also includes pro-

viding performance venues for recitals and opera, where care is taken to create a context and atmosphere conducive to the art itself.

Peter Neff, artistic director
203 Howland Ave., Toronto ON M5R 3B7
vocalart@gto.net

VocalPoint

Founded in 1997 by musical director Ian Grundy, VocalPoint has quickly established itself as one of the country's finest chamber choirs. The choir has achieved the national semi-finals in the past four *CBC Radio Competitions*. In addition to an annual subscription series of concerts presented in Grace Church-on-the-Hill, VocalPoint has performed on Roy Thomson Hall's noon-hour series for organ and choir, at the Glenn Gould Studio for live broadcast on CBC Radio Two's *Music Around Us* and at the Sharon Temple.

This year, VocalPoint's season begins on Dec. 11 with a performance of *Messe de Minuit* and *In Nativitatem Domini Canticum* by Charpentier. The choir will be joined by members of the Talisker Players Chamber Orchestra and soloists. The spring concert will feature English 16th and 17th century verse anthems by Blow, Byrd, Croft, Gibbons, Morley, Purcell and Tompkins. The season concludes with the opening performance of the historic Sharon Temple's *Music Festival* on Saturday May 20, 2006.

Ian Grundy, artistic director
Hugh Tracy, administrative director
554 Davisville Ave., Toronto ON M4S 1J5
416-484-0185 htracy@idirect.com
www.vocalpoint_choir.tripod.com

W - Y

WOMEN'S MUSICAL CLUB OF TORONTO

Through its *Music in the Afternoon* concert series, the 108-year-old Women's Musical Club of Toronto presents chamber music concerts featuring musicians on the threshold of international recognition, as well as estab-

lished artists and ensembles. Concerts are held on Thursday afternoons at 1.30 p.m., Walter Hall, Edward Johnson Building, 80 Queen's Park. The series of five concerts is available for \$130 (single tickets \$29; group rates available).



Meredith Hall

Artists for the 2005-2006 season concerts are: Vienna Piano Trio in its Toronto debut (October 27); Alain Trudel, trombone, and members of the TSO (November 24); Jupiter String Quartet, Banff ISQC winner (January 19); Honens First Laureate Xiang Zou, piano (March 9); and , soprano, Bernard Farley, guitar, and Sylvain Bergeron, lute (April 20). Meredith Hall will premiere a new work by Canadian composer Alexander Rapoport, commissioned for her by the WMTC.

Member/subscribers benefits include *Tuning Your Mind*, a free pre-concert lecture series presented in partnership with the Faculty of Music, University of Toronto, on a topic related to the day's concert.

56 The Esplanade, Suite 203A, Toronto ON M5E 1A7
416-923-7052 wmct@look.ca www.wmct.on.ca

WYCHWOOD PARK PRODUCTIONS

Wychwood Park Productions develops outstanding emerging musicians with a focus on jazz, blues and soul. We oversee the development of this talent, working toward national and international recognition. The emphasis is on music that is hotly engaging, a post-modern sound that radically departs from the prevailing trend toward minimalist coolness, and disengagement. Whether the genre is jazz, blues, soul, rock, pop, folk or classical the intention is to move, uplift, involve, and excite with colourful complexity.

Wychwood Park Productions released its first recordings in 2004 – including the jazz radio airplay favourite *Seriously Happy* (distributed through Warner Music Canada) and is gearing up for the early 2006 release of the debut CD by jazz, soul and blues sensation Deekaye Ibomeka who is building a strong following and critical

laurels. Further information about the company and its artists is available on

www.wychwoodparkproductions.com
Elaine Waisglass, president
Glenn Smith, vice president
16 Wychwood Park, Toronto ON M6G 2V5
416-652-2026
info@wychwoodparkproductions.com
www.wychwoodparkproductions.com

YORK UNIVERSITY DEPARTMENT OF MUSIC

York University's Music Department showcases student and faculty talent in more than 150 public performances each year. Highlights of the 2005/2006 season include four festivals of classical voice and classical piano and a gala concert to inaugurate the department's new, state-of-the-art recital hall.

The *Music at Midday* series presents free lunchtime concerts featuring faculty, students, alumni and visiting artists, running daily Tuesday to Friday throughout the season. Other performances take place on weekday evenings and Sunday afternoons.

The world music program presents repertoire spanning many different global traditions, from South Indian, Caribbean, Celtic Canadian and Middle Eastern music to Chinese orchestra, West African drums, Indonesian gamelan and Latin jazz. Classical chamber and orchestra concerts, solo recitals and a vocal music series spotlighting the Concert Choir, Women's Chorus and Male Chorus are offered alongside cutting-edge electro-acoustic explorations and original works by student composers. Vocal and instrumental masterclasses with leading Canadian artists are open to observers. Each term concludes with a four-day *Jazz Festival* featuring engaging stylings for small combos, jazz choir and big band.

Michael Coghlan, chair
4700 Keele St. Toronto ON M3J 1P3
416-736-5186 musicprg@yorku.ca
www.yorku.ca/finearts/music

Wholenote's Eleventh Season

This in broad strokes is the year ahead. We have found from experience that certain topics tend to come into focus at different times of the year. What follows is a summary of WholeNote's editorial season at this stage of our evolution.

NOVEMBER

New Music and Jazz

DECEMBER & JANUARY combined issue

CDs, DVDs, books...: gifts for music lovers of all sorts.

FEBRUARY

Summer Music Education, Part I: Looking ahead to the summer at the summer music workshops, camps, classes and schools for which our March issue is too late.

MARCH

Summer and Beyond, Part II: summer music workshops, camps, classes and schools.

APRIL

Focus on Opera: celebrating the season on stage and behind the scenes.

MAY

Choral Celebration: WholeNote's annual overview of choirs as the final choral concerts of the season approach and directors look ahead to the 2006-07 season.

JUNE

The Second Season Overview: profiles of summer music festivals to help our readers plan their summer concert-going

JULY & AUGUST Combined issue

The Second Season. Detailed listings of summer music festivals.

SEPTEMBER

Community Bands are a cornerstone of amateur music-making: learn how to find them and where and when they rehearse

OCTOBER

WholeNote returns with the member profiles edition

Advertising queries should be addressed to
advertising@thewholenote.com or by calling 416-323-2232.
The deadline to book space is the 15th of the preceding month.

Editorial queries, suggestions and proposals should be addressed
to info@thewholenote.com or by calling the editorial desk at 416-603-3786. Be sure to get in touch at least a month or two ahead.