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Vol 13 #1

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**MEASHA BRUEGGERGOSMAN**  
WHEN MUSIC FOUND ME . . .

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25<sup>th</sup>

anniversary  
season

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**Friday, October 19, 2007**

This Gala Concert, sponsored by *The Koerner Foundation*, celebrates the launch of Esprit's 25th Anniversary Season and includes the awarding of the Canada Council Molson Prize in the Arts to Alex Pauk, Esprit's Music Director. The programme also celebrates the 50th Anniversary of *The Canada Council for the Arts*, which will host "A Champagne Reception" for the entire audience in the lobby following the concert.

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Alex Pauk (Canada)  
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Colin McPhee (Canada)

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*Portals of Intent*  
*Over Time (Toronto Premiere)*  
*Shattered Night, Shivering Stars*  
*Tabuh-tabuhan*

**Sunday, November 25, 2007**

Concert sponsored by the Esprit Board of Directors and Joe Macerollo

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**Marie-Danielle Parent** / soprano

Alfred Schnittke (Russia)	<i>Concerto for Piano and String Orchestra</i>
R. Murray Schafer (Canada)	<i>Scorpius</i>
Harry Freedman (Canada)	<i>Town</i>
Chris Paul Harman (Canada)	<i>14 Chorale Melodies (World Premiere)</i>
Denis Gougeon (Canada)	<i>Clere Vénus</i>

**note:**

location & time for all esprit orchestra concerts: 8 pm concert / 7:15 pm pre-concert talk  
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esprit programming is subject to change without notice



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*Fallen Angel \**

**Wolf Edwards (Canada)**

*New Work \**

**Maxime McKinley (Canada)**

*New Work \**

**Scott Good (Canada)**

*Babbitt*

\* World Premiere – Esprit commission

## Sunday, May 11, 2008 Gala Finale Concert

**Alex Pauk • CONDUCTOR**

**GUEST ARTIST • Ryan Scott / percussion**

**Petar Kresimir Klanac (Canada)**

*Canons \**

**David Adamcyk (Canada)**

*New Work \**

**Brian Current (Canada)**

*Kazabazua*

**Maki Ishii (Japan)**

*Percussion Concerto*

*south - fire - summer*

*(Canadian Premiere)*

## Sunday, March 2, 2008

**Alex Pauk • CONDUCTOR**

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*Zipangu*

**Harry Somers (Canada)**

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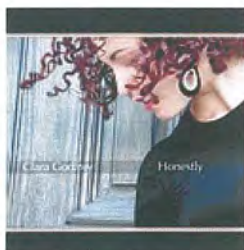
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## Wholenote™

The Toronto Concert-Goer's Guide

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### DATES AND DEADLINES

Next issue is Volume 13 #2 covering Oct. 1 - Nov. 7, 2007

**Display Ad Reservations Deadline:** 6pm Friday, Sept. 14, 2007

**Free Event Listings Deadline:** 6pm Saturday, Sept. 15, 2007

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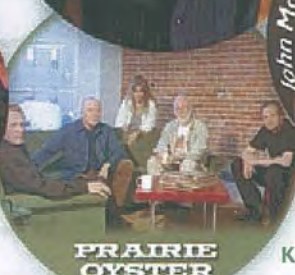
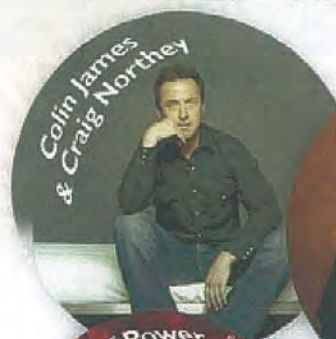
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### Battlefield Brass

Sunday, November 11, 2007, 3 p.m., Jane Mallett Theatre

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Monday, December 17, 2007, 8 p.m., The Cathedral Church of St. James

### Salvation's Blast!

Sunday, February 17, 2008, 3 p.m., Jane Mallett Theatre

### Principals on Display

Sunday, April 13, 2008, 3 p.m., Jane Mallett Theatre

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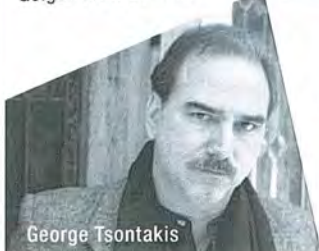
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Buxtehude Symposium  
Donizetti: L'elisir d'amore  
Geiger-Torel Concert



George Tsontakis

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Dame Evelyn Glennie

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Los Angeles Guitar Quartet



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## FOR OPENERS ...

"After a certain point I did have to be here until I'd done what I started to do. I don't think it could be anything I could live with otherwise. A lot has to do with building something which is bigger than last night's performance. Building a company that will go on after me - *that's* satisfying."

(Richard Bradshaw in conversation with Pam Margles, Feb 2005)

The morning of August 16th, the Canadian Opera Company was very much on my mind. I'd misplaced a whole swatch of listings that they'd sent me, for September and October, and was scrambling to meet a deadline. I called their pr department, got a live person on the phone, and within five minutes had what I needed. Or so I thought.

Half an hour later I was on the phone again, having realized that in my deadline-driven panicky haste I'd only requested one of the two batches of listings I needed. Again within five minutes I had what I lacked. Plain sailing, nothing amiss. Business as usual.

Except that, as we were all about to discover, less than an hour after that, there was nothing usual about that particular day.

That's why the little fragment of Pam Margles' interview with Richard Bradshaw seems particularly resonant right now. I think he'd have taken a particularly intense satisfaction from the fact that on that particular day "his people" kept on doing their ordinary work in their ordinarily thorough and meticulous way.

There's another fitting twist to this little story. As it happens, what I was calling for, that morning of August 16, was not the listings for the COC's mainstage productions, but for the concerts--the dozens of daytime concerts -- that will take place this season, as they did for the first time last year, in the, now alas all too fittingly named, Richard Bradshaw Amphitheatre, in the lobby of the opera house that is home to a company that has every hope of being able to carry on without him, in large part because he helped build it to do just that.

David Perlman

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Th. Mar. 13	Tokyo Quartet
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Th. May 1	St. Lawrence Quartet

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# DISCOVERIES

## EDITOR'S CORNER

When I posted my "gone fishin'" sign in the last issue, I promised to return in September with "a summer's worth of new releases"... Well, I had forgotten just how many CDs can accumulate in that period. In this issue, between the print magazine and the online version - be sure to check the website for additional reviews not printed here - we cover 50 discs and have hardly made a dent in the pile.

The musical highlight of my summer was hosting a party for the iconic Six String Nation guitar, constructed from more than sixty artifacts of Canadian history ([www.sixstringnation.com](http://www.sixstringnation.com)). It was an opportunity to renew old musical friendships and to make new ones. The guitar's caretaker (perhaps proud father would be more accurate) Jowi Taylor had extended an invitation to Derek Olive, a Montreal-based singer-songwriter and excellent guitarist who is currently gigging his way across the country on a bicycle! Having left Powell River B.C. on May 11 with a schedule that will see him arrive in Halifax September 8, Derek had pedaled more than 4,500 kilometres with his guitar in tow by the time he arrived at my house on August 2. With the stories he had to tell it looked like he might upstage the Six String Nation guitar, until Jowi got started telling the origins, trials and tribulations of the 10 year quest to bring his vision of this fabulous piece of Canadian history to life. But back to **Derek Olive**... He had to leave our party early because he was expected on stage at Mitzi's Sister that night, but did get to share one of his wonderful songs with us and on the way out the door gave me a copy of his CD "**Our Passing Nows**" ([www.derekolive.com](http://www.derekolive.com)). With its mixture of playful and good natured lyrics - "I won't should on you if you don't should on me" - combined with virtuosic acoustic guitar and sophisticated arrangements somewhat reminiscent of early Bruce Cockburn, although not in any derivative way, the disc has been a welcome addition to my folk collection.



Hosting that party led to a return invitation from one of my musical old friends to a garden party at her house at Musselman's Lake. Held on the last day before the grey "Exhibition weather" set in it was a fabulous day full of pickin' and grinnin' in the sunshine, with several generations of participants and more guitars, fiddles and mandolins than you could shake a stick at. While the next CD has no direct relation to this I think it must have been that day in the country that put me in the receptive mood I was in when I put "**Sweet Dreams - The Songs of Patsy Cline**" sung by **Leisa Way** ([www.leisaway.com](http://www.leisaway.com)) in my CD player a day or two later. Leisa has been working in musical theatre for the past 25 years including a six year stint as Anne of Green Gables at the Charlottetown Festival. Her current endeavour is a one-woman show she has written around the life of Patsy Cline. She says that in the show she recreates the voice and manner of the country legend as closely as possible, but on the CD has brought her own interpretation to these familiar staples of the country repertory. I can only say that she has done a fabulous job of it with *She's Got*



*You, Crazy and I Fall to Pieces* particular highlights for me. **Concert note:** Leisa Way performs "Sweet Dreams - The Songs of Patsy Cline" in Brampton at the Lester B. Pearson Theatre on September 22 and 23, at Markham Theatre on October 12 and at two shows at the Living Arts Centre in Mississauga on November 4. Coincidentally another show featuring songs made famous by Patsy Cline (and Hank Williams), "Memories of Hank and Patsy", will be performed by Marie Bottrell and Aaron Solomon at the Red Barn Theatre at Jackson's Point September 6, 7 & 8.

Browsing this month's concert listings I noted that there will be three opportunities to hear local pianist **Frank Horvat** here in Toronto, and one more "Beyond the GTA". Frank recently released his CD "**I'll Be Good**" ([www.frankhorvat.com](http://www.frankhorvat.com)) and I've been enjoying it over the summer. The compositions are diverse enough that it's hard to describe what exactly the disc is about. Sometimes bordering on the improvisations of Keith Jarrett (but with no audible humming), at moments reminiscent of boogie-woogie, at others dark ballad-like musings and occasional fugal passages, this is a truly eclectic mix showcasing Horvat's wealth of technique and energy. Most intriguing is *Great House of Riffs* which begins with a quirky motif that could have been borrowed from John Weinzwieg which gradually morphs into what might be variations on *Louie Louie*. I'm left shaking my head in wonder. You can hear Frank Horvat live at the Concord Café on September 10, at a benefit in support of Sketch on September 16 at the Trane Studio, in a free lunch hour performance at the Princess Margaret Hospital on September 26 and at the Freeway Coffee House in Hamilton on September 27.



The final track on Frank Horvat's disc, *The Resolve*, begins almost gently with a repeated pattern that gradually builds and builds in a relentless fashion over a seven minute period but then suddenly changes gears and dissolves into silence. In contrast, the music of Toronto-based composer **MC McGuire** on his disc "**Meta-Conspiracy**" ([www.harostreetmusic.com](http://www.harostreetmusic.com)) starts with full throttle and almost never lets up. There are brief moments of respite, but the overall impression is one of manic activity. After a cryptic warning in the computer voice of a Mac error message about an overload of MIDI information we are off and running full speed ahead. *A Short History of Lounge* is a 25 minute quasi-concerto in which local piano wizard David Swan is pitted against a computer which provides a virtual orchestra of synthetic sounds and samples, Rumba rhythms, pop and classical quotations layered upon layer, which ritard and accelerate until a final tempo of a quarter note = 900 (!) is achieved. *Got That Crazy Latin/Metal Feeling* provides electric guitarist John Gzowski with a similar backdrop, a "wall of sound" such as Phil Spector could only have imagined in his wildest dreams. With John Zorn as executive producer the disc was released as part of the Composer Series on the Tzadic label. The notes describe the music as "confrontational, extreme and packed with drama and excitement." I couldn't say it any better.



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

David Olds  
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[discoveries@thewholenote.com](mailto:discoveries@thewholenote.com)

More DISCOVERIES on page 57



# "When music found me" ... Measha Brueggergosman, Music's Child

BY MJBUELL

Measha Brueggergosman's voice is hard to describe, but everyone tries anyway: superlatives like *powerful*, *earthy*, *sensual*, *rapturous*, and *erotic* jostle with *mature*, *meticulous*, *superbly calculated*, and comments on her grasp of musical line and drama, her expressiveness and sense of humour.

Barely 30, she has astonished audiences in the world's greatest halls, sung for heads of state, contributed to numerous events of international significance. She lends her voice and energy as a good-will ambassador to AMREF (African Medical and Research Foundation), Learning Through the Arts, and WWF (World Wildlife Fund).

She sings comparatively little opera, but the results are memorable—both in terms of the roles she accepts, and what she brings to them (Vancouver, Stuttgart, Cincinnati). Her title role of the James Rolfe/George Eliot Clarke opera *Beatrice Chancey* (Queen of Puddings Music Theatre, 1999, later released for television by CBC) thrust her into the public eye when she was barely out of U. of T. Faculty of Music where she studied with Mary Morrison.

Measha sings barefoot because it makes her feel closer to the ground and to her body. Her appetite for fabulous gowns with big trains means nobody knows what's on her feet. "Staying grounded," she says "means I get as good as I give". What she gives is very, very good. Her concert repertoire ranges from the deceptive simplicity of gospel hymns, to the most complex art songs of the past two centuries, and pretty much anything in between.

"Any mixture of the faithful and the new is particularly exciting. It means that I've tapped into that hard-to-reach demographic that always wondered what classical music was all about and finally took the plunge, while maintaining the support of the loyal subscription holders."

What she gets back from audiences is an extraordinary kind of love: expert or not, people feel as if she is *theirs*. Embracing opportunities to say important emotional things, Measha's art is all about giving, or as she would say, about *giving back*—that she does not own her talent, it's something given to her.

"Our parents made it their mandate to find and develop their children's talents, but then required us to honour those gifts by strong acts of commitment. This goes very deep when it starts very young."

Measha began singing in church and school choirs in Fredericton, NB. *Who do you think you are?* (CBC TV, currently in production) traces her family back 5 generations in the Maritimes. Measha's father, a sound technician for CBC radio came from a family where music was important. Not musicians, but people for whom music was a natural thing to do.

"My grandfather played violin, my dad's mom played the pump organ. Everyone learned to 'play a little piano'. We all sing in the church."



**"When music found me I had such unimpeded access to it, it never felt like it wasn't meant to be. I was really lucky that it found me early."**

A primary school teacher saw Measha's ability and fearlessness early on, and told her parents this was a talent to nurture. With her first music teacher, at Brunswick Street United Baptist Church, she studied singing, piano and organ for eight years. "The fact that music found me was mostly nature not nurture, but the choice of classical music was probably as much about nurture. Once music found me, something

that 'got me good' really fast was our parents' rule that we could only watch tv half as much as we practised. This got the nuts and bolts of my work ethic cooking early on."

Measha's parents expected the three children to lead full busy lives that included sport, music, study, and religion. Today Measha laughs about them all being "overachievers". Her brother Neville, now a pastor, has a PHD and seven degrees. As a teen, her sister Teah had a career as an international gymnast. She now works in international development and public health education. "She is beyond fierce. I'm sure she'll contend for the Nobel Peace Prize someday."

And speaking of contending ... "anybody who's played a board game with me knows I'm competitive. Back when I was 12, I won 'Junior Star' of the Fredericton Music Festival and the \$200 that went with it. I remember thinking 'this is a ton of money! I could learn to like this a whole lot.' It wasn't really so much about the money, more a kind of a seed planted for love of competition. What I really liked was the big trophies. It'd be very cool if they brought me out a trophy at the symphony at the end of a concert, but that doesn't seem to be the custom."

This competitive spirit propelled her through local Kiwanis, provincial and national music competitions. She sang, played piano, french

CONTINUES NEXT PAGE

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horn and trombone. She remembers school band teachers as tireless, energetic, passionate.

"What kind of people does it take to be gladly sailing a sinking ship? They must have seen where music in schools was going, yet they persevered. Without them I would never have gone to band camp, never developed respect for the horn backline: the foundation of my favourite music."

With Dianne Wilkins and the District 18 Girls Choir young Measha won prizes, recorded, participated in exchanges, went to Europe, London. "Glimpsing the international community of musicians taught us to dream big. We learned about the collective pursuit of good music making. Touring with your friends teaches you to be NICE."

This was reinforced by playing four years of rugby "... a great way to be around progressive strong women who could think for themselves and work as a team. Your survival instinct is honed. Some of this is about knowing your worth: I began to know what I was good at. And I was not very good at blending. But it was a great way to get yourself out of yourself. Music can be such a solo sport."

A few years later in 2002, at the very first Jeunesses Musicales Montreal International Competition, Measha won First Prize, the People's Award, the Chalmers's Award (best Canadian artist) and the prize for the best performance of a compulsory unpublished work. It was a cumulative win of over \$42,000. As Artist-in-Residence at Acadia University Measha is blunt with young singers about competitions.

"It's all a game. The best singer doesn't always win. The winner doesn't always go on to a huge career. There are amazing musicians out there who've never won a thing. You can learn more from losing than winning: the reasons are not always vocal. You have to learn the system."

What if you could meet, unrecognized, I asked, the little person in the photo of you in Music's Children (page 35)? Are there things you'd want to say? Measha just laughed. "But she would recognize me. Seriously! I'm just not that much different! I think I'm just as driven, just as naïve, just as hungry, and I hope just as teachable. But I'd tell her "learn to be better with your money", to save more. But if we could meet up? I think we'd both be delighted!"

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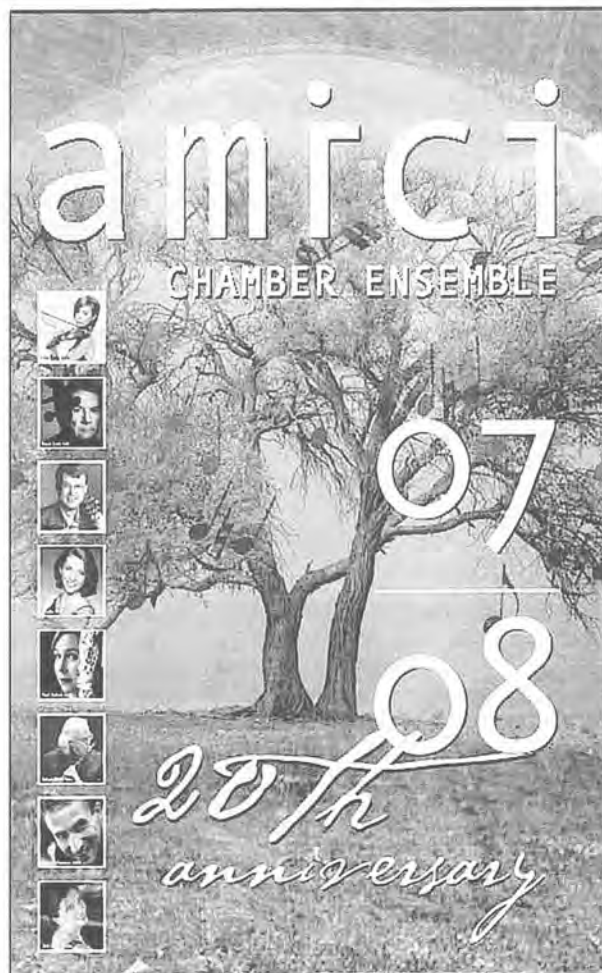
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# Richard Bradshaw revisited

a reprint of our interview from April 2005

by Pamela Margles

'I had an amusing experience with Rossini the other day,' Richard Bradshaw told me during an interview in early 2005. 'I was driving in my car and I switched on the radio to see whether I was going to be able to get on the Gardiner Expressway. The overture to *The Barber of Seville* was playing. I listened, and I thought, 'Hmmm, I wonder who's conducting, because it's an exciting performance.' When they got to the end, which I take twice as fast, I knew it was me. So, even though I hadn't recognized myself, I thought it was quite good - and I don't always think that when I hear myself.'

*Bradshaw, who died suddenly in August of a heart attack at just sixty-three years of age, was undoubtedly more than "quite good" as a conductor. In fact, over the course of his eighteen years in Toronto, conducting more than sixty operas, he became a great conductor. Because he accomplished so much else, and because he conducted so frequently here, it's easy enough to take his conducting for granted.*

*He knew every aspect of what it took to put an opera on the stage. He knew orchestras, he knew choirs, and he knew singers. He even knew staging. Even though the work he put into building the new opera house is done, it will require more than a single person to replace him at the Canadian Opera Company. But the most difficult role to fill, undoubtedly, will be that of Bradshaw the conductor.*

*As I talked to Bradshaw in the spring of 2005, it became clear just how much conducting dominated everything he did. We already knew from his performances, like *Oedipus Rex*, *Pelléas et Mélisande* and *Bluebeard's Castle* that he could do wonderful things. But during this past season, when Bradshaw conducted an unforgettable *Ring Cycle*, and riveting performances of *Lady Macbeth of Mtsensk*, *Luisa Miller* and, especially, *Elektra* in his new opera house, he gave us performances of true greatness.*

*To celebrate Bradshaw, we offer this interview, originally published in WholeNote in April 2005, again.*

RICHARD BRADSHAW, GENERAL DIRECTOR of the Canadian Opera Company, is in the midst of a 'mini-crisis', he calmly informs me at the beginning of our February 2005 interview in his office. The soprano for the upcoming production of *Il Trovatore*, starting rehearsals in three days, is ill. He and his staff are scouting around for a Leonora available on such short notice. But it's not an easy role to fill at best.

This is nothing compared to the series of crises, mainly dealing with government funding and building the new hall, that Bradshaw has dealt with since he arrived here sixteen years ago as Chief Conductor. While funding issues persist, problems with the unwieldy Hummingbird Centre have, after extraordinary complications and delays, been resolved, and The Four Seasons Centre is finally going up at the corner of Queen and University.

If it is impressive that Bradshaw has managed all the while to produce increasingly exciting seasons of opera productions, it's rather remarkable that he has stuck it out at all.

Bradshaw is a tall, robust-looking Englishman with a speaking voice so mellifluous that he does the voice-overs for COC advertisements. He said, 'Once I'd committed to the opera house, I had a lot of people behind me. Of course there's all this nonsense about being promised government funding and not getting it. But after a certain point I did have to be here until I'd done what I started to do. I don't think it could be anything I could live with otherwise.'

'A lot has to do with building something which is bigger than last night's performance. Building a company that will go on after me - that's satisfying. This is a terrific place to be, and I have an extraordinary team of people that would take a very long time to build elsewhere. I happen to like Toronto. So it wasn't very hard to stay. People always think that the grass is greener somewhere else - and that's not necessarily true.'

'I've done an awful lot of guest conducting. I'd be on the road for ten months a year. Of course I still go here and there - sometimes it's for the particular company, but quite often it's for the piece, particularly with orchestral repertoire. If it's a Mahler symphony, I'll probably take it.'

Bradshaw rebuilt the COC orchestra, recently described by the New York Times as 'top-of-the-line', then brought it out of the pit to showcase it in an ongoing series of concerts.

Asked what he's done to create such a vibrant, committed ensemble, Bradshaw says, 'What they've done. A lot of the players stuck in there - with lousy pay - because they believed in the new opera house. There's a considerable amount of shared responsibility', especially with concertmaster Marie Bérard and first cellist Brian Epperson.

Bradshaw waves his arm as if conducting. 'When I do that, you don't hear anything. Conducting is a very interesting process, far too mysterious to understand. I don't know why the musicians work for one person and not another equally musical. Why do eighty people, highly trained musicians who went into this business thinking they were going to be soloists or chamber musicians, and who have lots of good ideas of how you play a particular passage - why do they want to work together?' Although running the company and building the new hall demand so much energy, Bradshaw is primarily a conductor. In Toronto alone he conducts four of the seven opera productions this year, along with the COC orchestral concerts, and the student orchestra at the Glenn Gould Professional School in The Royal Conservatory of Music. And he is in demand as guest conductor throughout the world.

'I always wanted to be a conductor - for whatever reason, that was what I was passionate about'. His first paying job was as an organist when he was twelve. 'I was quite good. But they didn't give me the choir to conduct. I always longed for the conductor to be away so I could direct the choir. At school I was always persuading them to let me conduct the school orchestra'. When he was fifteen he joined the National Youth Orchestra as a flute player. 'I wasn't much good but I played it because the head of music at my school said, "If you're going to be a conductor, you should play an orchestral instrument."'

After he took a conducting course with Adrian Boult, the revered British conductor gave Bradshaw a copy of his handbook on conducting. 'He wrote in it, "If you would like to come and see me in London with your scores, I shan't charge for an instrument that's not there." And that's what I did. I studied conducting, organ, and piano. But because my father - probably wisely - insisted I get a degree in something else, I read English at the University of London. I was glad I did something other than music, instead of competing with all those whiz kids concerned about winning competitions and being top in their class. By starting on the outside, it's easier to achieve a perspective.'

'I was lucky that when I was just twelve or thirteen, a nearby company lost their pianist during rehearsal of *The Barber of Seville*, and someone said I could do it. I had to learn it in two days. That stood me in great stead because when I arrived in London, one of the smaller opera companies needed a pianist for *Barber*, and that started me off. So while I was a student I played a lot of rehearsals as a pianist and harpsichordist.'



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'I've been fortunate in a lot of ways. Conductors need a break. At the end of a concert I conducted featuring a young cello soloist, his father, principal cellist of the London Symphony, asked me whether I knew Colin Davis. At the time Davis was next to God. He gave me an introduction to Davis, who asked where I was conducting. I had one concert in London coming up. Davis was rehearsing *Wozzeck*, so I didn't even send him a ticket. But he *came*. At the intermission he left his number, because he had to get back to rehearsals at Covent Garden.' When Bradshaw went to see Davis, the conductor picked up the phone, rang the Liverpool Philharmonic, who was auditioning young conductors to work with the orchestra, and said, "I've got this conductor here I saw two nights ago. You must audition him."

So Bradshaw was added to the audition list, even though he had previously been turned down - and won a position. 'That was my big break. I did see Davis a bit ago and he said to me, "I hope you listen to a lot of young conductors," which I do. I don't think there's a young conductor who's applied here who I haven't seen or talked to.'

Bradshaw has a knack for bringing in top conductors for the specific repertoire, like Rossini specialist Will Crutchfield for this month's *Tancredi*, and early music specialist Harry Bicket for *Rodelinda* next year.

'I have done a lot of Handel opera in the past, but now I'd rather have specialists like Bicket do it - that's their world. What I would like to do again are the big Handel oratorios, with the sort of exciting forces that Handel originally used.'

'The early music movement has made us rethink - it has taught us a lot. On the other hand, from my deeply old-fashioned standpoint about *some* things, we've lost in the performance of Bach and Handel a certain grandeur - not heaviness, but sonority. The first performances of *Messiah* that we know about used enormous forces. There is something about the grandeur of a big *Messiah* which we neglect at our peril. Sometime I'll dare to go back to conducting that repertoire, but the sort of *St. Matthew Passion* I'd do would be deeply anachronistic.'

One of the most exciting impacts of the new house is on programming. Bradshaw promises lots of Mozart. 'I gave up on Mozart in the Hummingbird - it needs intimacy and quicksilver, especially in

the ensembles. If I wouldn't conduct it myself in there, why should I ask somebody else to?'

When I mention the *Magic Flute* from years back at the Elgin, Bradshaw gasps. 'That was the worst thing we ever did, just because it was so incompetent for all sorts of reasons. Our Queen of the Night just made it worse. That Queen had won an international Mozart competition in Toronto. But she turned up from day one totally unable to sing the part - it was a catastrophe. We did try to replace her but the replacement wasn't very good either... So that one got away.'

Asked about his favourite opera of all, he says, 'If I had to say one I would say *Pelléas et Mélisande*.' In fact, Bradshaw was made a Chevalier of the Order of Arts and Letters of France for his commitment to French music. Yet major works of the French operatic repertoire have been long missing from the COC seasons. *Faust* is planned, but *Manon*, which is one of his favourite French pieces, is prohibitively expensive. His next dream project is *Les Troyens*. 'When you've done the *Ring*, that's the next Everest.'

Canadian opera remains a priority. 'I desperately think we need to produce more Canadian operas. Randolph Peters, who is working on *Inanna's Dream*, based on Sumerian legends, is enormously talented, and I'm very interested in what he's going to do for us.'

Bradshaw has done a remarkable job of bringing internationally successful Canadian singers back to the COC. But he's still trying to work things out with Ben Heppner, who hasn't sung with the COC since 1996. 'We regularly ask him. I think he's a very great singer and I wish he were doing more here. I would almost say that if we did *Die Meistersinger*, which is probably our favourite Wagner opera, I can't imagine doing it with anyone else - I think it would be a tragedy.'

If things aren't working in a production, can he step in? 'I think I should have stepped in with the recent *Lucia*, but I was so concerned with *The Handmaid's Tale*. I would be more involved next time.'

'But once you've hired someone you have a responsibility to help them realize their vision, especially if you're working with someone like François Girard, who has the most extraordinary ability

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### .... RICHARD BRADSHAW REVISITED: A REPRINT

to see with his ears. *Oedipus Rex* was such a crazy piece to stage. Once I made my commitment to François, and we got through the design stage, he needed my support.'

While Bradshaw eagerly offers productions with non-traditional sets and adventurous stagings – the imaginatively beautiful *Rigoletto* from 1992 comes to my mind – he avoids the controversial excesses of European *regietheater* directors like Peter Konwitschny and the notorious Calixto Beito. He even cheerfully admits to booing 'very loudly' at a recent performance of *Don Carlos* in Vienna, where part of the action took place in the washrooms and foyers of the Staatsoper.

'I'm skeptical of concept-driven opera. If it works, that's great. But the trend of directors reinterpreting an opera by saying, "What is my concept?" and then, come hell or high water, making it work, is regrettable. We had a production here once which was so illogical that the stage director was trying to change the supertitles so that they did not say what was being sung.'

'I think the important thing for a director is to listen to the music, and then work from that. I remember an image in *Erwartung*, for example, when the dead body very slowly rolled, rolled, rolled into the pool of blood which had been created by the previous opera, *Bluebeard's Castle*. The director, Robert Lepage, had come into rehearsal not knowing what he was going to do in that section, and he asked me to play the music again. We played it three times – there is no singing and no text, and almost nothing happens but a reiterated phrase. The idea of that body rolling came right out of the music.'

'I'm thinking, as we go in to *Il Trovatore*, that in any operatic production, although you are dealing with big myths and passions, you're also bringing the unconscious to consciousness. You have to allow the music to point the way, rather than imposing on it a structure.'

Also upcoming this month is *Tancredi*. Over the years Bradshaw has treated Toronto audiences to a number of Rossini comedies. 'It was important to do a serious Rossini,' he says. So, although Rossini wrote two alternative endings for *Tancredi*, they are doing the tragic ending. 'Tancredi is such a very strong piece dramatically, and for me the tragic ending works.'

'With Rossini, you are unashamedly doing it for the voices. In the end, we're doing this as a vehicle for Ewa Podles. I think she's one of the great artists in the world today, a singer of fantastic vocal temerity. She takes all those risks, and she has remarkable charisma when she's on stage.'

The COC is in the remarkable position of operating with a basically sold-out house. But future planning remains difficult. 'We're at last a stable company financially and that's taken a long time. But if we are going to make commitments down the road we have to have an idea we can pay for them. We never know if the money's there, sometimes until too late. I hope the government keeps all its promises for us in the new house. But who knows?'

'To fund the arts properly is nothing. We have an opera company which works at an international level – we're the only company that's been invited three times to the Edinburgh Festival, and we're being invited everywhere else. I know what I'm doing elsewhere in 2008 but I'm only partially sure what I'm doing here. We have plans, but I need some indication of what the federal government is really going to be giving us before we make final commitments. That's our greatest problem.'

From my conversation with Bradshaw, it's clear why the COC ranks with the most vibrant opera companies today. He is involved everywhere in the company, and willing to take ultimate responsibility for what happens, even on stage. His vision, patience and determination have already paid off with the new house, and he could even succeed where no-one ever has, and wrangle ongoing government support. He makes you feel that if anyone can pull it off, he can.

Soon after we talked, Bradshaw emailed me, thrilled that they had snagged Eszter Sümegi, who sang Tosca here two seasons ago, as their Leonora. Another crisis solved.



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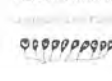
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# QuodLibet

by Allan Pulker

## Well under way

Several sturdy, well-planned 2007-08 seasons will be well under way by the end of September. The **Toronto Symphony** gets off to a rousing (or should that be carousing?) start on September 19 with Orff's *Carmina Burana*. The **Toronto Philharmonia** on September 20 features both piano and erhu virtuosity in a programme ranging from Tchaikovsky and Schubert to Lee Pui Ming. **Mooredale Concerts**, continuing beyond Kristine Bogoy's death under Anton Kuersti's direction, has its season opener on September 23, under the baton of TSO and Amici clarinetist Joaquin Valdepenas. **Off Centre Music Salon** launches the same day, with an all-Russian program, featuring among others TSO virtuosos Jacques Isrtaelievitch and Winona Zelenka. The **Cathedral Bluffs Symphony Orchestra's** opening gala on September 30 focuses on the violin and piano concerto repertoire. And **Onstage at Glenn Gould Studio** opens its season with a fascinating series of concerts, each of which focuses on an aspect of the work of Glenn Gould (September 26 to October 4).

## Zemlinsky String Quartet

It's always fun at this time of year to pick a visiting ensemble that, riding into town on the last wave of the festival summer, sticks around long enough to help get the fall season under way. Case in point this year is the **Zemlinsky String Quartet** from the Czech Republic, veterans of numerous competitions and currently (at the time of writing) participating in the Banff International String Quartet Competition. Not a household name yet, to be sure, but a name, nevertheless, that comes up six times in our listings this month. As the quartet in residence at the **Colours of Music Festival**, they will perform in Barrie three times towards the end of September. After Banff and before Barrie they will be in Toronto performing the venerable **Mozart Society's** opening concert on September 13 (along with Joaquin Valdepenas in his more usual role) and on September 16 at Restaurant Praha for the Czech Community Centre. Then, on September 17 they are off to Waterloo to perform for the **Kitchener-Waterloo Chamber Music Society**. (Jan Narveson's KWCMs as usual, takes the prize for being fastest out of the blocks, again, with no fewer than seven concerts during September.) Rising stars in the string quartet firmament? Well, at the very least, hot off one of the most prestigious competitions in the world, and likely at the top of their form. Find out for yourself.

## Hamilton Philharmonic Orchestra

On September 15 at 7:30 the Hamilton Philharmonic Orchestra begins a new phase in its 58 year history. The conductor of the concert that evening will be the orchestra's newly appointed musical director, the celebrated Canadian horn player, James Sommerville, principal horn in the Boston Symphony Orchestra since 1998, whose career has expanded over the past ten years to include conducting. The guest artists will be the spectacularly successful Canadian Brass, for whom the evening will be a kind of homecoming, as they were artists-in-residence with the Hamilton Philharmonic Orchestra from 1971 to 1977.

I chatted last spring with the orchestra's executive director, Alex Baran, himself an accomplished musician – an organist – and former radio personality with CJRT in Toronto. Baran is hugely excited about Sommerville's arrival on the scene: "...his musical intellect ... his critical faculties and interpretive abilities are just the best! He brings to the job such intelligence and insight..." The musicians love working with him too, according to Baran: "everything he says is so carefully thought out and so incisive that he communicates and calls excellence from the musicians. It's a tremendous process to watch and one that is going to deepen and broaden the ability of this orchestra."

Baran is also excited about Sommerville's commitment to programming the music of "composers who aren't decomposing!"

He is expecting to see plenty of contemporary repertoire both from Canada and elsewhere; "there's a whole new generation of composers that deserve to be heard, and they're writing great stuff." Sommerville is wasting no time advancing this agenda: while the October 4 concert, being part of the Great Romantics Festival, will all be 19th century music, on November 18 Oskar Morawetz's Concerto for Harp and Orchestra will be on the program as well as Hindemith's masterpiece, *Mathis der Mahler*. In the January 26 concert contemporary works by Andrew Svoboda, John Adams and Osvaldo Golijov will be given contrast and context by Alberto Ginastera's *Variaciones Concertantes* from 1953 and Samuel Barber's *Adagio for Strings* from 1938.

## The Fall Festivals

Maybe it's because they're a descendant of the fall fair, still a vigorous tradition in rural and small town Ontario. For whatever reason, fall music festivals seem to be taking root and thriving. For me they have been a kind of last fling of summer, a last chance to hit the open road, abandon the usual routine for a weekend and hear good music well-performed. Last September going to the Sweetwater weekend in Leith was just such an opportunity, punctuated by espresso in Meaford and dinner in a Quonset Hut on the road leading to the army's tank range northeast of Owen Sound. The concert was almost a bonus on top of the fun of getting there and the master class the next morning was definitely the icing on the cake. This year's **Sweetwater Music Weekend** takes place from September 21 to 23 in historic Leith Church and Saint George's Anglican Church in Owen Sound. Highlights of the weekend include a baryton played by Ken Slowik from the Smithsonian Institute in Washington, DC and a new work by Bramwell Tovey commemorating Owen Sound's involvement in the Underground Railroad. If you go to their website there are links to local bed and breakfasts, making it easy to find a place to stay overnight. Make sure to leave plenty of time to get there. (The food at the restaurant in the Quonset hut was good, by

Meaford & Owen Sound

# SweetWater

## Music Weekend

September 21, 22, 23, 2007

Mark Fewer, Artistic Director  
Virginia Barron, Associate Artistic Director

**FRIDAY** Historic Leith Church, 8pm

**SATURDAY** St George's Anglican Church, 8pm  
(pre-concert chat, 6pm: call for info)

**SUNDAY** Historic Leith Church, 2pm

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See June WholeNote green pages for concert details.



the way. It's just north of Highway 26 a few kilometres west of Meaford.)

### Colours of Music

The Colours of Music Festival in Barrie also begins on September 21 but continues until Sunday, September 30. This festival, the brainchild and product of a prodigious amount of work by its founder and director, Bruce Owen, transforms Barrie into a hotbed of music-making, day and night. A unique feature of Colours of Music is the involvement of a composer-in-residence, this year, Elizabeth Raum.

Works by Raum will be performed on September 25 by Nexus, on September 27 by violinist Nathaniel Anderson-Frank and pianist Cecilia Ignatieff, and on September 29 by violinist Lynn Kuo and pianist Gregory Oh. Also on September 29 Ms. Raum will give a lecture entitled "Why music which is tuneful." If what she has written in her website is any indication, Raum is a composer who has thought a lot of about composing and has something to say. Finding an artistic voice can be a confounding task for many young composers. For Raum, the question which began as "what" or "how," became "why, to what end do I raise my voice?" These are questions which every artist must at some level answer for him or herself. Kudos to Raum for raising them: I, for one, look forward to hearing where they have led her.



Zemlinsky String Quartet: František Soucek & Petr Strizek, violins; Petr Holman, viola; Vladimír Fortin, cello.

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Saturday Oct. 6

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both backed up by Tim Vesely, Jordy Walker, Barry Mirochnick  
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Sunday Oct. 28

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Tchaikovsky: piano concerto No. 1  
Schubert: Unfinished Symphony

World Premiere

thursday oct. 18 8 pm

#### Immortal Beethoven

Beethoven: Prometheus Overture  
Beethoven: Concerto No. 58 (triple concerto)  
Beethoven: Symphony No. 2

thursday nov. 8 8 pm

#### Memory and Reflection

Kositsky: Requiem for Cecilia  
Brahms: Requiem  
with the Toronto Philharmonic Chorus

World Premiere

sunday dec. 16 3 pm

#### Christmas in Vienna

St. Michael's Boys Choir

thursday feb. 7, 8 pm

#### Music of the Americas

A musical tour of the Americas from European roots to the present day

thursday apr. 10, 8 pm

#### This Sceptred Isle

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MacMillan: Overture for Orchestra

thursday may 8, 8 pm

#### French Impressions

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## EARLY Music

by Frank Nakashima

Have you ever wondered about the effect that modern technology has had on historical performance? For example, digital recordings and the World Wide Web have had a significant impact in the preservation and the distribution of music around the world. Still, in most cases, the essence of the music remains true to its origins. Dedicated performing artists are continually making great efforts to practise and research so as to bring the music of the past to life again.

Because of motorized vehicles (and our modern lifestyles), we now need personal trainers to help us to maintain physical health. With telephones and internet, we can communicate from great distances and never have to move from our chair. Using calculators and computers, we don't have to exercise our brains as much. You would think we would have turned into little blobs by now.

Not so with performing arts. For the most part, not much has physically changed in the study and practice of music, and historical performance continues to offer many challenges, both physical and mental, to those who wish to pursue its study. I salute the many talented musicians in our city who perform early music.

There's really a lot going on in our city. Perhaps you would like to learn some more about Early Music, or music before our time? You can start by visiting some of these websites on the adjacent page. (Save the page for future reference.) But first, here's some of what's going on, even at this early stage in the season.

You should note that an early music "open house" will be taking place at the historical Montgomery's Inn which has been restored as a living museum to the 1847-50 period (September 15) – the Toronto Early Music Centre's annual **Early Music Fair** at which several of the organizations listed below will be represented. There will be mini-concerts, exhibits, and information about the art of historical music performance. Pretty much everything you wanted to know about early music (but were afraid to ask).

Also September 15, **I Furiosi Baroque Ensemble** kicks off another season of, dare I say it, baroque bedlam. At least that's what the title of the concert suggests: **CRAZY**, featuring "Mad Songs" by Purcell & Blow and Folies Espagne variations. [www.ifuriosi.com](http://www.ifuriosi.com)

The **Horns of Roncesvalles** (comprised of the French hornists Stephen Cameron, Derek Conrod, Diane Doig and David Haskins) appear at the Toronto Music Garden (September 16) in the program entitled, "The Taming of the Horn" which includes the music of the Marquis de Dampierre, Bernard Heiden, Richard Wagner and more. Learn about the evolution of the French horn, from the forest to the court; from the hunt to the dance. It's free!

Here's a fanfare for **Tafelmusik's** season opener, so sound the trumpet! Here comes a baroque blockbuster concert for three trumpets, three oboes, bassoon and strings, featuring Vivaldi's famous Concerto for 2 Trumpets in C Major and Bach's majestic Orchestral

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Suite No. 4. This program also features an elegant Telemann suite, as well as soloist Charlotte Nediger in a Bach organ concerto (September 25 – 30).

The forerunners of today's guitars lead off the seventh season of **The Musicians In Ordinary** as soprano Hallie Fishel and lutenist John Edwards present *A Sa Guitarre – Songs to the guitar from the 16th to 19th century* (October 6), taking you on a musical journey from the Spanish Renaissance to the English Baroque, Early Classical French, and Italian music. Edwards will be performing on a violin-sized renaissance guitar and a larger baroque guitar which the Italians called "chitarra spagnola" (Spanish guitar). Visit their website at [www.musiciansinordinary.ca](http://www.musiciansinordinary.ca)



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[www.pims.ca/sinenomine.html](http://www.pims.ca/sinenomine.html) – *Sine Nomine Ensemble for Medieval Music*  
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# Choral Scene

by Allan Pulker

September is not a time when there are usually a lot of choral concerts. September for most choirs is dedicated to rehearsing for performances in October and November. The choral concerts that are in our September listings will without a doubt, however, make up in quality for the absence of quantity. The first of these will be on Saturday, September 8, when the **Sretensky Monastery Choir** from Moscow will make its North American debut and only Canadian performance at the Toronto Centre for the Arts. The 42-voice all male a cappella choir will perform a combination of liturgical - Byzantine and Russian chants - and secular music - folk songs and other choral compositions by Russian composers. The Choir is on a world tour, which has included performances at Notre Dame in Paris, UNESCO Hall and the Vatican. After Toronto, the choir continues its tour in the U.S., before heading to Australia, and then back to Europe.

On September 15 at St. Thomas's Church on Huron Street, **Cantores Fabularum**, a group of highly experienced choristers who come together only once or twice a season under this name, usually to raise funds for worthwhile causes, will perform the choral music of Canadian composer, Derek Holman. Holman, who for many years was the director of music at St. Simon's Church, has declined the invitation to conduct the choir but instead will speak about the works being performed. A concert like this, focussing on the work of one composer, is invaluable for the insight it offers into that composer's development and creative process.

The third of the four choral concerts in the September listings is not officially a choral concert at all; it is the Toronto Symphony's collaboration with the **Toronto Mendelssohn Choir** in performances of Karl Orff's *Carmina Burana* on September 19 and 20. Having sung in performances of this great and highly original work myself, however, I can assure you that it is first and foremost a choral work, and one that induces spine-tingling energy and excitement.

The fourth and last of these extraordinary choral concerts is the **Elmer Iseler Singers'** tribute on September 23 to one of that choir's lifelong supporters, John Bird, who died last February. I think the fact that the Iseler Singers are doing this is an indication of the indispensable importance of the behind-the-scenes work, without which arts organizations could not possibly exist. As a bonus to hearing one of the best choirs in the country at this concert, we will also hear one of the leading brass quintets in the world at this concert, the Canadian Brass. I will give the last word, however, to the Iseler Singers, who write in their press release on this concert:

"We celebrate in gratitude the lifelong support of John Bird as a member of the Board of the Elmer Iseler Singers and the Festival Singers of Canada - a philanthropist, mentor, friend and Canadian music publisher (through Gordon V. Thomson Ltd). John Bird was a dedicated and active member of Canadian Music Publishers Association, now SOCAN; the Ontario Choral Federation, now Choirs Ontario; and the Kiwanis Music Festival Association."



John Bird

While I expect there will be many more choral concerts next month, September's line-up will, as they say, be a tough act to follow.

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**Sept 6** - Bellamusic Chamber Ensemble  
Maria Thorburn, soprano. Ines Pagliari, violin.  
Michelle Kyle, cello. Marianne Gast, piano.

**Sept 13** - Helena Kameka, Juno-nominated singer-songwriter.

**Sept 20** - Glynis Ratcliffe - music theatre and cabaret.

**Sept 27** - Ralista Tcholakova, violin.

**Oct 4** - Janet Catherine Dea, soprano.  
Kristin Moss Theriault, harp.

**Oct 11** - William Shookhoff, piano.  
Jessica Lloyd, mezzo-soprano. Art Janssons, viola

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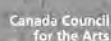
**MAGNIFICAT**  
Friday, December 14, 2007, 8:00 p.m.  
Yorkminster Park Baptist Church

**ELIJAH**  
Saturday, March 29, 2008, 7:30 p.m.  
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Special Guest Artist: Patricia Rozario, Soprano

**Friday, December 7, 2007 - 8:00 p.m.**

**MESSIAH** by G. F. Handel

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Special Guest Artists: The Amadeus Choir

Soloists - Meredith Hall, Anita Krause, Mark DuBois and

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## A Choral Life Q & A

### Ariel Fielding, Nathaniel Dett

*What was your first ever choral experience (where, when, what, why)?*

When I was about two years old, my father took me to evensong at St. Simon-the-Apostle. I must have liked it, because during a beautiful moment in the music I leapt up on the pew and started blowing kisses to the choir.

*What choirs have you sung with?*

I started out in the Gallery Choir at the Church of St. Mary Magdalene, as a teenager, and soon after that joined the choir and chamber singers at Jarvis Collegiate under David Low. David was a wonderful and generous teacher and conductor who gave me all sorts of opportunities as a soloist. He expected excellence and professionalism from his singers, and was well beloved in large part because he never, ever lost his temper. After Jarvis I went on to sing with choirs in Germany, France, and elsewhere in Canada, where the training I got from David proved invaluable.

*Are you currently singing with a choir, or planning to? Why (not)?*

*If so, how did you choose the choir?*

I sing with The Nathaniel Dett Chorale, a professional 20-voice chamber choir specializing in Afrocentric music. I first heard The Chorale in concert with Kathleen Battle and the TSO, and was so excited by the choir's performance that I went home trembling. I was initially hired by Artistic Director Brainerd Blyden-Taylor as a sub, for a tour of New England. It was a trial by fire – there was no time to prepare, so I ended up sightreading some very challenging music in concert – but everyone was exceptionally welcoming and supportive. For the past year I've been a mem-



Nathaniel Dett Chorale at Sharon Temple

ber of the group, and have spent a lot of time on the road. We had some amazing experiences last season, singing for Jessye Norman at the Dance Theatre of Harlem; in the prestigious chamber music series at the Library of Congress in Washington; at Howard University. Our popularity in the States is growing quickly, and it can be a lot of fun performing for an audience steeped in the Black church tradition – they treat us like rock stars. There is definitely something to be said for the audience taking a more antiphonal, visible, audible role than the average classical music crowd. When people are jumping up and hollering encouragement, how can you help but bring it?

*Where does your choral singing fit into other aspects of your life?*

Well, with all the touring I do, I've become pretty comfortable onstage. That will come in handy as I begin to pursue a career in opera. The Chorale also gives me a sense of community, something I'd been yearning for for a long, long time.

*What kind of concerts do you like to attend? How often?*

I don't get to a lot of choral concerts as an audience member, mostly because I'm so busy performing. But one group I'd love to see and hear is I Fagiolini, from the UK – their *The Full Monteverdi* brings madrigals to life by staging them as short operas. So brilliant! I've been thinking about a similar project for ages, and have started to talk to a few friends about putting together a theatrical chamber choir.

*Does being in a choir offer social opportunities you would not otherwise have?*

When I first joined The Chorale, I was a little concerned, because I knew there were several members who were devoutly religious. Although I have an extensive religious background myself, as a lesbian I feel unwelcome in most churches, and have been on the receiving end of some pretty harsh judgments. Something about choral singing, though, can transcend apparent differences. Opening your mouth to sing makes you vulnerable, and the shared vulnerability of choral singing can produce some strong social bonds. Going on tour can make those bonds even stronger. To my surprise, my colleagues started coming to me with questions about lesbian and transgender issues, and in turn I was able to let go of my assumptions about how they saw the world. Also, since I joined The Chorale I've been to more fabulous parties than I can count!

*Does your choral "habit" require a budget? How do you feel about choral attire?*

Well, first of all, 'habit' may be an apt description of what some choirs wear, but in my choir we like to show some skin. And you would not believe how much time and money I've spent trying to find the perfect stage shoes.

Getting the right balance of comfort and glamour is an ongoing challenge. In The Nathaniel Dett Chorale we have an undercurrent of friendly competition going on: who can be the most gorgeous? Alas, we have to be gorgeous within our means.

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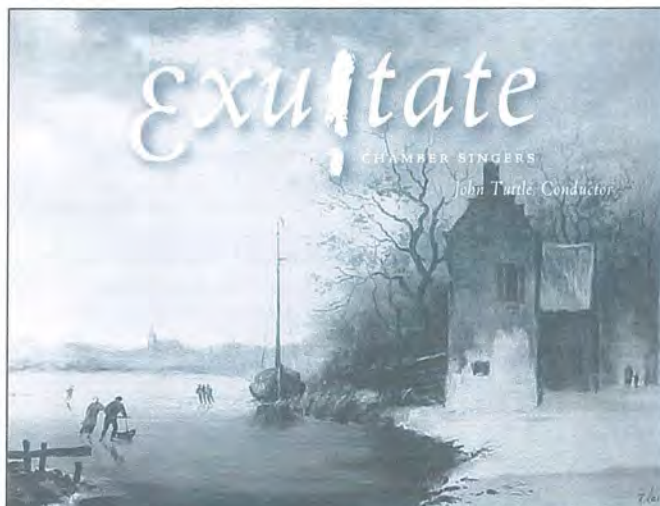
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# BAND Stand

by Jack MacQuarrie

It seems like only yesterday since these fingers took to the keyboard for Bandstand, but it has been two months. For me, the musical highlight of this summer was a visit to Toronto by the **National Youth Brass Band of Wales**. If you didn't get to hear this band, you missed a most memorable performance. (Unfortunately we didn't receive any information on their visit until two days after the last issue went to press, so we were not able to mention it in the column or in the Listings section.



National Youth Brass Band of Wales

Originally established in 1982, like several other youth brass bands in the UK, this band, through annual competitive auditions, draws its 40 members from community youth bands throughout Wales. We expected considerable technical skills from such a group, and were not disappointed. However, we were astounded by the combination of superb musicianship and showmanship usually found only in more mature organizations. I was sufficiently impressed by the band's Wednesday evening concert presentation that I stood in the blazing sun on the concrete of Nathan Phillips Square when they returned a few days later for a noon hour concert.

Another noteworthy musical event this summer was a visit to the annual Warriors' Day parade. This year I watched from a comfortable seat in the Ricoh Coliseum rather than being in the band. From our perspective, this event warrants mention for a number of reasons. It was noteworthy first for the fine but brief performance by The Regimental Band of the United States Merchant Marine Academy, located at King's Point Long Island. This band, composed of regular cadets at the academy, changes personnel twice a year as cadets leave the academy for regular sea training. Despite the fact that this group had only been together for a few weeks, their performance was truly professional calibre. In particular, they showed great attention to the dynamic nuances called for by the music, but rarely achieved on the march by most bands.

On the downside, the CNE chose not to have this band perform at any other time. In contrast to those days when the CNE had a visiting feature band performing twice a day on the Main Bandshell, except for the brief involvement of bands in the Warriors' Day parade, bands no longer have any place at the CNE.

If I were inclined to embrace conspiracy theories, that Warriors' Day event in the Coliseum would have been added to my list. It could well have qualified as a conspiracy against bands from a number of aspects. Granted, lighting operators may consider themselves star performers these days, but their *light ballets* are certainly a major distraction for musicians trying to read small print music while performing intricate marching routines. From dazzling spotlights in their faces to almost total darkness to moving multicoloured beams arcing across their field of view, it must have placed significant challenges to the performers.

If that weren't enough punishment, the bands were recalled to centre stage after an extensive drive-by of a large contingent of 65 year old military vehicles. This entourage of "vintage W.W.II vehicles", from jeeps to field ambulances, had left a heavy pall of exhaust fumes and blue smoke in the confined space of the arena. It was bad enough for members of the audience. What consideration is given to the musicians in such situations? Mind you, that could be the subject of a future column. Let us hear your horror stories of lack of consideration for musicians by event

organizers. Whether they be accounts of interminable waits, inadequate seating etc., etc. get in touch.

On that note, I am pleased to report that we received two welcome letters recently in response to comments made in previous issues.

The first is a letter from Bill Askew of the Oshawa Civic Band on the topic of lack of civic amenities for community bands. While we don't have space to reproduce the entire letter, here are some excerpts.

*"The Oshawa Civic Band have a permanent band room at the rear of the Bandshell second to none. Many years ago, the late Col. R. S. McLaughlin gave to the City of Oshawa a band room attached to the Bandshell. At the time, it was for "His" band. ... The gift was accepted by the City of Oshawa and a by-law was instituted by the city which covered a stipulation placed on the gift by Mr. "Sam", whereby a municipal band would always have a place to call home, a place where they could meet for rehearsal and for the storage of equipment.*

*The room itself is quite large with a 12' ceiling, and is about 40' square. The room is carpeted, and sound boards are on the walls not covered by various storage cupboards. Added to this is another room used as the library and additional storage space.*

*The civic band pay no rent; light, heat and water are provided by the City of Oshawa as part of our municipal grant structure. The city also supplies custodial service as well".*

Take that back to your local town council when they balk at assistance. On a less encouraging note, the Newmarket Citizens' Band, having lost its building to arson two years ago, was recently rebuffed once again. The band was recently invited to play at the opening ceremony of a massive new town "Recreation Complex". But when asked about rehearsal space for the band in this complex, municipal officials queried why any community musical organization might expect rehearsal space in a "community recreation complex". Apparently community music doesn't fit their definition of recreation.

Our second letter was from Brent McLaren, Town Crier for Perth Ontario. He wrote to give us his vote for the title of Ontario's oldest band. Here are two salient excerpts.

*Although there are newspaper articles of performances of a band*



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existing prior to that as the "Cadets of Temperance Band", there are at least 5 references to concerts by the Band in 1852 and by early 1853 the band was performing under the name "Perth Brass Band."

"Finally, my research revealed that the Citizens Band had performed a summer concert series on the bandstand in the park every year since 1901. Last week that meant that their 106th consecutive year of summer concerts was completed. That in itself is an accomplishment."

#### Revised Website

The Ontario Chapter of the Canadian Band Association have informed us that they now have a new and improved website. Visit them at [www.cba-ontario.ca](http://www.cba-ontario.ca)

#### Players wanted

The North Toronto Community Band is seeking new members, particularly percussion, barisax, bassoon, baritone/euphonium. They rehearse Mondays at Lawrence Park Collegiate. Call Gale Bassett at 416-481-1978.

The Orillia Wind Ensemble which rehearses Monday nights is currently recruiting new members who play any brass or wind instrument, most especially clarinetists. Contact Anna Proctor Administrator 705-487 6724 or Roy Menagh Music Director at 705-327-3105.

#### New Bands

A full listing of bands will be included in the WholeNote Annual Band Directory scheduled for the October issue. Meanwhile, two new ones: Silverthorn Symphonic Winds rehearses Tuesdays in Thornhill Contact: Crystal Mallory 416-271-2389; silverthornsymphonicwinds.ca The Toronto East Concert Band, a Junior concert band (school grades 5 - 8) rehearses Tuesday nights at Sir Alexander MacKenzie Sr. Public School. Contact Doriann Forrester, 416-693-8778

#### Down the Road

**Sunday, October 14** The Hannaford Street Silver Band's 24th Season "Celebrating Traditions" opens with a concert entitled "The Village Band". And **Sunday, October 21** The Markham Concert Band presents The Amazing Journey, a musical trip through the centuries.

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# Jazz Notes

by Jim Galloway

## September Song 2007

One of the things wrong with music is this. There is too much of it. It has been immensely devalued as it assails us everywhere in restaurants, waiting rooms, shopping malls, grocery stores, department stores, telephone systems when you are on hold, cruise ships, airports, doctors' and dentists' offices, and of course, elevators. The word "Muzak" has become a catchall generic term for insipid, derivative, repetitive wallpaper music and you can throw "smooth jazz" into the mix - usually instrumentals without lyrics. We are inundated with aural stimulation and never was the phrase, "silence is golden" more relevant. And it's not as recent a phenomenon as you might think. The M-word originates from Muzak Holdings LLC, a company based in South Carolina, founded back in 1934. Yes, the Trojan horse of music came through the gates long ago.



PHOTO: MICHAEL HOEFNER

#### Antidote to smooth

Legendary improviser Anthony Braxton brings his boundary-busting woodwind mastery to this year's Guelph Jazz Festival and Colloquium. The GJF runs September 5-9. Visit [guelphjazzfestival.com](http://guelphjazzfestival.com) for details.

#### Back to school.

In previous columns we have pointed out that Toronto is well served by having three jazz courses available at University/College level, plus a fourth in nearby Hamilton. They all have, as part of the curriculum, workshops and masterclasses given by established professionals. But there is another player in this game and it's not a college - it's a music store called Long and McQuade and they regularly present workshops and clinics. This month, for example, on Sunday September 30 at 2:00pm they are presenting a drum clinic given by Dennis Chambers who has worked with bandleaders such as

CONTINUES NEXT PAGE



Featuring some of Toronto's best jazz musicians  
with a brief reflection by Jazz Vespers Clergy

**Sunday, September 9th - 4:30 p.m.**

THE JOHN JOHNSON QUARTET  
celebrates Cannonball Adderley

**Sunday, September 23rd - 4:30 p.m.**

THE PAT LABARBERA QUARTET (with  
KIRK McDONALD) celebrates John Coltrane

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<b>Sat. Sep. 15</b>	<b>Yvonne Moore Trio</b>
<b>Fri. Sep. 21</b>	<b>Richard Underhill Duo</b>
<b>Sat. Sep. 22</b>	<b>Kevin Turcotte Trio</b>
<b>Fri. Sep. 28</b>	<b>Nathalie Nadon Trio</b>
<b>Sat. Sep. 29</b>	<b>Reg Schwager Duo</b>

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# Jazz Notes

*continued from page 29*

John Scofield, George Duke and Stanley Clarke, to mention only a few. He has currently been touring with Carlos Santana in addition to appearances with his band Niacin. This time round, the Drake Hotel, 1150 Queen Street West has been reserved for the occasion and tickets are \$15. There are only 150 available and you can phone the hotel at 416.531.5042 or call the store 416.588.7886. You can also drop by the Bloor Street store and pick up tickets in the drum department.

Again, it demonstrates that jazz education is a going concern. It has never been more in demand and, one way or another, that means more profitable. Why then, if jazz seems to be so popular, have we lost two major venues in the past year and a half - and the newest flagship club wisely decided to close the doors for the month of August? It would appear that something, as Shakespeare said, is rotten in the State of Denmark.

Could part of the problem be an identity crisis? What is jazz? According to Webster's Dictionary jazz is characterized by propulsive syncopated rhythms, polyphonic ensemble playing, varying degrees of improvisation, and often deliberate distortions of pitch and timbre. Nowadays it covers such a huge range of music that defining lines have become so blurred as to make a clear definition well-nigh impossible. Not only that - the word has been turned into a confusing marketing term to sell anything but music. Some simple research came up with the following applications. Jazz can be an airline, a toy transformer, a template for accountants, a copyrighted trademark for golf clubs and accessories, a registered trademark of International Typeface Corporation, an apple variety developed in New Zealand, a Honda car, a specialty coated paper or an eau-de-toilette for men!!

It's enough to drive Eddie Condon to drink - Jazz Vodka, of course, or Charlie Parker to drugs, from Jazz Pharmaceuticals. Yes, they do exist! With my tongue firmly lodged in my cheek, I'm reminded of the Ogden Nash quote - "Progress might have been all right once, but it's gone on too long"

## Jazz On A Summer's Day

Last month I was at the Prince Edward County Jazz Festival and thoroughly enjoyed a weekend of good music in a laid-back atmosphere. There is a strong sense of community in the Picton area and the festival has been warmly embraced by the local inhabitants. With the exception of one artist, the musicians were all Canadian - (yes, I know that Pat LaBarbera was born in the States, but we claim him now!) - and Oliver Jones, Guido Basso, Bob DeAngelis, Heather Bambrick, Canadian Jazz Quartet and Creative Director Brian Barlow were just some of the many artists who contributed to the success of the event. The visiting fireman from the United States was bassist John Lamb, who played with Duke Ellington for 12 years and he not only shared some of his experiences with the great man in a couple of informal sessions, but also demonstrated that he is no slouch when it comes to bass playing. All in all, a fun weekend.

## Tavern In The Town

The Colonial Tavern, one of the hubs of the local jazz scene in its day, opened its doors 60 years ago and the house band was Cy McClean's Rhythm Stompers. A fire destroyed the place in 1960, but it was rebuilt and its second lease on life lasted until the club closed in 1978. The building was demolished in 1987. The ignominious fate of a 1989 project to create a Colonial Tavern Park as a permanent tribute to the club and the world famous artists who performed there speaks volumes about the city fathers' indifference to the social and cultural history of Toronto.

*Happy live listening. Jazz club coverage continues on page 46.*

# SOME THING New

BY JASON VAN EYK

I'm embarrassed to say that I've made it to very few concerts this summer, despite both the best of intentions and the number of interesting offerings in Toronto and nearby. I could make excuses by saying it was just too nice outside to be at a concert, but then I could have easily been listening to Kim Pritchard, Lori Freedman or David Mott perform at the Music Garden, or I could have taken in one of New Adventures in Sound Art's soundwalks on the Toronto Islands. Alternatively, I could have said it was too hot for outdoor concerts, but then I could have attended the Elora, Ottawa or Brott music festivals, all of which had interesting indoor concerts.

What concerts I did attend satisfied a more relaxed summer taste. CONTACT Contemporary Music's *Drum Drag* concert was in turns provocative and uproarious, with composer / percussionist Gareth Farr offering a remarkably powerful work under his everyday name, set off against the equally ingenious costumes and crowd-pleasing tunes of his Lileth Lacroix persona. Meanwhile, the seventh season of Stratford Summer Music launched with a medley of summer fun from the Langley Ukulele Ensemble, joined by Canadian-born world ukulele virtuoso James Hill, which was directly followed by fireworks set to a suitably over-the-top score.

Thankfully, all of these summer indulgences will be balanced out by the return of a more edifying yet still fun fall concert season, which is off to an early start with a whole host of interesting events.

The rapid re-entry of the Canadian Contemporary Music Workshop brings a welcome injection of new national content into the Toronto musical landscape. Created in 1983 as a forum for emerging Canadian composers to have their works professionally reviewed, evaluated and performed, the CCMW had fallen quiet over the last few years. Under the new collective leadership of Canada's most promising young composers - Craig Galbraith, Abigail Richardson and Andrew Staniland - the Workshop sprung back to life last season with three unique events. They lead us into 2007-2008 with *String Theory*, a concert of music for guitar and electronics featuring Canadian virtuoso Rob MacDonald. Staying true to the Workshop's mandate, three world premieres by emerging composers Monica Clorey, Liya Huang and Henry Ng fill the September 6th programme, which will start at 8 p.m. at the Music Gallery. For more details, visit [www.ccmw.ca](http://www.ccmw.ca).

September 8th sees the inaugural Toronto (new music) Marathon take over Yonge-Dundas Square. CONTACT Contemporary Music, in collaboration with the Square's management, is planning an 8-hour stream of continuous creative music in the heart of downtown Toronto. Designed as a pre-season event, the marathon will connect artists and ensembles from the experimental, avant-garde, new classical and improv scenes, all in an attempt to attract new audiences to the city's hidden gems of contemporary concert music. So far, listeners can count on performances by electro crossover group PHHK!, all-composer avant-rock band Kanaka, improv unit Rob Piilonen and Rob's Collision, chaotic noise group Gastric Female Reflex, new music percussionist Tim Francom, avant-multi-fusionist John Kameel Farah, and of course CONTACT. New Adventures in Sound Art fills in the gaps with unique electroacoustics. For more info visit [www.contactcontemporarymusic.ca](http://www.contactcontemporarymusic.ca) or call 416-902-7010.

The 2007-2008 season officially starts with *X Avant*, the Music Gallery's annual, international new music festival. Now in its second year, *X Avant* marks the spot from where we can expect new music to lead us, whether it's down the path of new jazz and improv or that of contemporary chamber music to left-field pop, avant-rock, experimental electronics, world musics and back to where all they all collide. From September 13 - 16, *X Avant* will be Toronto's homebase for innovative art music from all genres. With twelve

concerts spanning the gamut of contemporary creation over a mere four days, the density and quality of talent complicates the selection of high-lights. Still, new music fans won't want to miss Pauline Oliveros and Ann Bourne improvising "One Long Peace" on September 14th, followed by CONTACT's acoustic arrangements of classic electronica. Nor will you want to miss the Madawaska Quartet perform newly commissioned works from Toronto's Allison Cameron and Japan's Usio Toikai. For full festival details, visit [www.musicgallery.org](http://www.musicgallery.org) or call 416-204-1080.



*X Avant: Top - Pauline Oliveros and Ann Bourne; Bottom - Wooden Stars*

After ten days of solid new music, we get a breather before Tapestry New Opera Works takes to the stage with their annual *Opera Briefs*. These 5-minute, fully formed shorts are fresh from the fingertips of those composers and librettists who have survived Tapestry's summer opera boot camp - the Composer Librettist Laboratory. In the hands of Tapestry's talented team, these *Opera Briefs* will fast-forward your appreciation for new opera and drive your taste for the latest creators. The seventh annual edition will premiere on September 28th and repeat on the 29th. Can't make it? Then be sure to mark September 30th on your calendar, when Tapestry partners with the CMC's New Music in New Places series to take *Opera Briefs* to The Word on the Street. Full details are available at [www.tapestrynewopera.com](http://www.tapestrynewopera.com) or by phone at 416-537-6066.

The month closes out with the return of that all-night contemporary art thing known as Nuit Blanche. A huge success in its inaugural year, the new music community was quick to contribute audiowalks, large-scale sound installations, dusk-to-dawn concerts and DJ pool parties to this visual extravaganza. This year, the musical mayhem starts at 7:03 p.m. on September 29th and won't stop until the sun comes up. The Canadian Music Centre hosts two events in its New Music in New Places series. The Library will be taken over by Andrew Staniland's *LinguaElastic* project, merging improvised music and electroacoustic sound. Hourly interactive performances draw inspiration from the Canadian Music Centre's vast collections, remixing the work of Canadian composers live before your ears. Upstairs in the Boardroom, Bill Gilliam's *Memory Vision* will set a more contemplative audiovisual landscape designed to relax the limits of time. Over at the Music Gallery, a shape-shifting improv super-band will perform while their sound is manipulated by electroacoustic composer Darren Copeland. The University of Toronto's Faculty of Music also gets in on the action, converting their lobby space into a fully interactive, electronic forest that encourages the audience to awaken sleeping spirits. Given that this year's Nuit Blanche boasts 50% more events, there is bound to be much more new music. Pack your No-Doze and get ready to push your boundaries. More info is available at [www.scotiabanknuitblanche.ca](http://www.scotiabanknuitblanche.ca) or call 416-338-0338.

So come out and celebrate a brand new season. Re-engage your senses with some thing new.

(Jason van Eyk is the Canadian Music Centre's Ontario Regional Director. He can be reached at 416-961-6601 x. 207 or [jvaneyk@musiccentre.ca](mailto:jvaneyk@musiccentre.ca)).



# On Opera

by Christopher Hoile

## Season's sad start

The death of Richard Bradshaw, General Director of the **Canadian Opera Company**, casts a pall over the entire upcoming season. It will be impossible to enter the Four Seasons Centre he fought so valiantly to build, without sensing his absence. His rapport with the orchestra was palpable. From my seat close to the pit I loved to hear him growl as he urged them on. It seems so unfair that we should enjoy the fruits of his labour without him. And yet we must.

Every September I provide a survey of opera productions to look forward to during the coming season, and though it doesn't feel right to return so soon to routine, still it would be unfair not to acknowledge the wealth of operatic offerings in store.

The 2007-08 season at the Canadian Opera Company was, of course, planned by Bradshaw and stands as a testament to his knack of expanding an audience's horizons by linking familiar and unfamiliar works in repertory. The COC season begins on October 2 with Mozart's "The Marriage of Figaro" (to Nov. 2) with Robert Gleadow as Figaro, Isabel Bayrakdarian alternating with Ying Huang as Susanna, and Russell Braun as Count Almaviva. It runs in repertory with Verdi's "Don Carlos", performed in the original 4-hour French version of 1867. "Don Carlos" will be directed by the famed John Caird and was to have been conducted by Bradshaw. It stars Adrienne Pieczonka as Elizabeth, Mikhail Agafonov as Don Carlos and runs Oct. 12-Nov. 3.

The beginning of 2008 finds Puccini's "Tosca" (Jan. 26-Feb. 23) in rep with Leos Janacek's last opera "From the House of the Dead" (Feb. 2-22). "From the House of the Dead" dates from 1930, and is based on Dostoevsky's novel of the same name. "Tosca" stars Eszter Sümegi, Mikhail Agafonov and Alan Opie. "House" features Robert Künzli, David Pomeroy, Pavlo Hunka and Robert Pomakov and was to have been conducted by Bradshaw, who had often said how pleased he was that there was an enthusiastic audience for Janacek in Toronto.

The COC's spring begins with Tchaikovsky's "Eugene Onegin" (Apr. 2-30) with Giselle Allen, Brett Polegato and Daniil Shtoda. Two weeks into its run it is joined by Rossini's "The Barber of Seville" (Apr. 16-May 23), thus giving us the two main Figaro operas in a single season. Three weeks later, Debussy's

"Pelléas et Mélisande" (May 6-24) joins the mix starring Russell Braun, Isabel Bayrakdarian and Pavlo Hunka.

As for the COC Ensemble Studio, this year's performances are set for June (16-22) rather than December. Their offering is quite unusual—a double bill of "Don Giovanni" (1787) by Giuseppe Gazzaniga (which preceded Mozart's more famous version by only a few months) and Stravinsky's short barnyard burlesque "Renard" (1916) based on Russian folk tales.

Opera Atelier also has to cope with change this season since its popular General Manager David Baile has recently resigned in order to become the CEO of the International Society of Performing Arts in New York. OA's season begins October 27 (to Nov. 3) with "Il ritorno d'Ulisse in patria" (1640) by Claudio Monteverdi. David Fallis conducts the Toronto Consort and the cast includes such favourites as Alain

Coulombe, Carla Huhtanen, Laura Pudwell, Michel Schrey, Jennie Such and Curtis Sullivan. In spring (Apr. 26-May 3) OA adds a fourth Mozart opera to its repertory, "Idomeneo" (1781) starring Peggy Kriha-Dye and American male soprano Michael Maniaci. Andrew Parrott conducts the Tafelmusik Baroque Orchestra.



Isabel Bayrakdarian

PHOTO DARIO ACOSTA



Robert Gleadow

Both in COC's Marriage of Figaro

PHOTO KEITH PENNER



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**Toronto Operetta Theatre** will not rest on its laurels next season. In 2008 (Feb. 22-24) it will present its first ever world premiere, "Earnest, The Importance of Being" by Victor Davies and Eugene Benson starring Robert Longo and Laird Mackintosh, who is presently singing and tap-dancing up a storm in "My One and Only" at the Stratford Festival. Before that event TOT presents a "Spanish Fantasia" (Oct. 20-21) of flamenco and zarzuela followed by Franz Lehar's "The Count of Luxembourg" (Dec. 28, 2007-Jan. 6, 2008). The season closes with the ever-popular "Mikado" (Apr. 20-27) by Gilbert and Sullivan.



Laird Mackintosh, with  
Toronto Operetta Theatre

Those with a taste for new works should check out "Opera Briefs 7" (Sep. 28-29) presented by **Tapestry New Opera Works**. These 5-minute-long scenes are products of Tapestry's acclaimed LibLab linking composers and librettists. Later (Feb. 11-24) Tapestry presents another installment of "Opera to Go" in the form of six short operas. A full-length opera "Sanctuary Song" by Marjorie Chan and Abigail Richardson plays May 24-Jun 8, 2008.

**Soundstreams** also has a full-length opera on offer, "Pimootewin (The Journey)", by Tomson Highway & Melissa Hui scheduled for Feb. 15-16.

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**Wagner Weekend in California** 4 Nights, Jan. 24 - 28, 2008  
Tannhäuser (San Diego), David Hockney's Tristan und Isolde (L.A.)

**Winter Week: Munich & Vienna** 7 Nights, Feb. 4 - 11  
Fledermaus, Der fliegende Hollander, Nabucco, Norma, Così, Aida

**Springtime in Barcelona, Valencia, & Madrid** 11 Nights, Feb. 25 - Mar. 7  
Lucrezia Borgia, Elektra, Orlando & La Gioconda

**Verdi's Italy (7th Annual)** 12 Nights, Apr. 29 - May 11  
Carmen, La Sonnambula, Previn's 1984, Norma

**La Scala! Verona! La Fenice!** 9 Nights, June 22 - July 1  
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# World View

by Karen Ages

## After all, it's a small world ...

Where did the summer go? I hope you all had a fine one, whether event-filled or quiet and relaxing. As I write this, I am counting my mosquito bites and catching up on sleep, after eight days deep in the Haliburton Forest as a participant in R. Murray Schafer's "and Wolf Shall Inherit the Moon", commonly known as the Wolf Project, the epilogue to his Patria series of large-scale site-specific environmental music-theatre productions. In fact, I could still be up there in Haliburton, rehearsing as a canoeist for "Princess of the Stars", this year's Patria production open to a paying audience, but alas, I am back here in the WholeNote office, processing advertising requests, membership enrollments, and yes, gathering info for this column. Perhaps next summer I will extend my stay in the forest, when Patria presents a proposed new Schafer work, "The Death of Shalana"; but for now, on to matters closer to home ...

The event that dominates the world music scene this month is **Small World Music's** 6th annual fall festival, featuring 15 different acts on 6 stages throughout the city, September 20 to October 5. The indefatigable organizer, Alan Davis, is putting together final arrangements as I write. Not only has he brought in performers from every corner of the globe, but the venues range from the intimate Lula Lounge to the grandeur of Massey Hall, making this a city-wide event. Here are some of the highlights: the festival kicks off September 20 with two concerts: Cuban vocalist **Estrella Acosta** and her band perform country songs, combining traditional styles with contemporary arrangements (Lula Lounge); and **Mamak Khadem** (USA/Iran) sings Persian music at Harbourfront's Enwave Theatre. Back for their second (to my knowledge) engagement with Small World, the **Dhod Gypsies of Rajasthan**, from the region near India's Thar desert, bring colourful costumes, music and dance to two performances at the Enwave on September 22; the same evening, the Montreal-based ensemble **Constantinople**, who specialize in medieval and Renaissance music of the Mediterranean, join forces with Afghani musician **Homayun Sakhi**, at the Toronto Centre for the Arts. Not to be missed, **Amazones**, consisting of nine women drummer-dancers from Guinea, break their cultural tradition of men-drummers-only! They pound out their rhythms September 23 at the Lula Lounge. The same afternoon (3pm), they will lead a drum and dance workshop, also at Lula. Italian singer and guitarist **Carmen Consoli** brings her mix of rock influences, bossa nova and jazz to the Enwave Theatre, September 27. Sometimes referred to as "the Bob Dylan of the Middle East", virtuoso oud player and composer, **Marcel Khalif** of Lebanon and his **Al Mayadine Ensemble** perform at the Toronto Centre for the Arts on September 30. Internationally acclaimed Portuguese Fado singer **Mariza** performs at Massey Hall on October 3; and the festival concludes October 5 at Jeff Healey's Roadhouse, with Zimbabwean musician **Oliver Mtukudzi** whose music is influenced by mbira, and other Southern African traditional styles. For information on other performers, venues and times, visit [www.smallworldmusic.com](http://www.smallworldmusic.com), as well as our daily listings.

Another mini festival, presented by Bhakti Music (co-founders Justin Gray and Jonathan Kay), the first **Toronto International Indo-Jazz Festival** brings together musicians from India, New York and Toronto, September 11 and 13 at Hugh's Room. All profits from the festival will fund a scholarship to aid underprivileged music students in India. Performers include classical vocalist **Shantanu Bhattacharyya** from Calcutta, accompanied by Toronto's **Ravi Naimpally** on tabla; Naimpally's band **Tasa** will also be featured, as well as Toronto band **Monsoon**. The festival concludes with New York's **Indo-Pak Coalition**. There will also be couple of afternoon clinics: **Guru Tulsi Sen** will lead a discussion on the spirituality of music; and **Bhattacharyya** will lead a workshop on the fundamentals of Indian classical music. Please visit [www.bhaktimusic.ca](http://www.bhaktimusic.ca) for complete schedule.



*Members of Amazones: the 9-woman ensemble comes to Lula Lounge Sept 23*

And there is a significant number of one-off events this month. The **Raag-Mala Musical Society** presents a concert of Indian music for flute and tabla, with **Rakesh Chaurasia** and **Subrata Bhattacharji**, at the Medical Sciences Auditorium, September 8. The **Association of Sound Healing Technologies and Research** presents a **World Music Peace Concert**, September 9 at the Village Healing Centre (240 Roncesvalles). Performers are (Ashtar) **Ron Allen** on Indian bamboo flute and the **Whole Wide World Music Ensemble** (see Ron Allen's page on My Space for a taste...). The **COC's Richard Bradshaw Amphitheatre** continues with its free noon-hour concerts; the **Onnanko Japanese Taiko** drumming ensemble performs September 25, and **Ustad Ilmas Hussain Khan** gives a solo tabla recital on October 3. The same evening at Mezzetta Restaurant on St. Clair at Christie, the "Yiddish Swingtet" of **Jonno Lightstone** (clarinet), **Jordan Clapman** (keyboard) and **Tony Quarrington** (guitar) is featured. October 6, **Klezmer en Buenos Aires** (César Lerner: piano, accordion, percussion; and **Marcelo Moguilevsky**: clarinets, flutes, voice), with actor/singer **Mitch Smolkin** perform at the Al Green Theatre. And, slightly beyond the GTA, the **Kitchener-Waterloo Chamber Music Society** presents **Irshad Khan**, sitar, with **Sri Hindol Majumdar** of Calcutta, on tablas, September 30.

*Karen Ages is a freelance oboist who has also been a member of several world music ensembles. She can be reached at [worldmusic@thewholenote.com](mailto:worldmusic@thewholenote.com).*

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## SEPTEMBER'S Child ....



*Nothing ill-tempered about this prelude to a remarkable career*

Think you might know who September's Child is? Send your best guess to [musicschildren@thewholenote.com](mailto:musicschildren@thewholenote.com). (Anecdotes are welcome!) Winners will be selected by random draw among correct entries received by September 15th, 2007.

*"Sometime in the early sixties", at age four, just after her RCM Grade One exam. At home in Ottawa.*

## JULY/AUGUST's Child... was Measha Brueggergosman

"This adorable girl, now famous for performing in bare feet is the lovely Measha Gosman, later to become Brueggergosman after her marriage to Markus Bruegger of Switzerland where Measha made her European debut..." (David J. King, All the King's Voices, Toronto)



### Earliest musical memories? ...

*In grade one or two, at école élémentaire Park St., I was in the choir, conducted by Dianne Wilkins, who chose me for the solo. I had to sing "petit enfant jésu" in the Christmas pageant.*

*So on the Friday Mrs Wilkins said that if I got sick "so-and-so" would sing instead. And I said "Oh that won't happen. I never get sick!" Well...by Sunday... disaster! I could not stop throwing up. BUT...I was fine by Monday and sang my solo. I think this was the Lord's way of humbling me. But I also think that was the root of my NO cancelling die-hard commitment to engagements.*

### CONGRATULATIONS TO OUR WINNERS!

*(and keep up the good guessing!)*

### TICKETS!

To date, Measha Brueggergosman has only three Ontario engagements in the 2007/08 season. If you live in the Ottawa area, you could hear her September 25 with the National Arts Centre Orchestra in Beethoven's Symphony No. 9, Pinchas Zukerman, conductor. A few lucky Music's Children readers will be in the audience for her other two engagements. If you'd like to be there too, you had best book your tickets well in advance!

**WINNERS.** Johanne Desena and a fortunate companion, will be guests of Roy Thomson Hall (International Vocal Recital Series) to hear Measha Brueggergosman in recital, November 25 at 2pm, with Roger

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WholeNote MarketPlace is where you'll find ads for instrumental and vocal lessons, recording and professional services and more – all on two convenient pages. Go to pages 53 and 56 to see for yourself.

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# CONCERT LISTINGS Toronto & GTA

This issue: Metro Toronto, Bramalea, Brampton, Kleinburg, Markham, Mississauga, Oakville, Pickering, Port Credit, Thornhill.

**Concerts beyond the GTA** PAGE 42

**Music Theatre/Opera/Dance** PAGE 45

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**Announcements/Workshops/Etcetera** PAGE 48

**CAVEAT:** Performers and repertoire change!  
Events are sometimes postponed or cancelled.  
Call ahead to confirm details with presenters.

## Saturday September 01

— 2:00: **Sultans of String in Concert.** *Chris McKool*, violin; *Kevin Laliberte*, guitar; *Drew Birston*, bass. Village of Yorkville Park, Toronto. 416-686-1616. Free.

— 8:00: **Panasonic Theatre.** *Menopause Out Loud!* Jeanie Linders, book & lyrics; Jayne Lewis, Nicole Robert, Cynthia Jones, Rose Ryan & Jenny Hall, performers. 651 Yonge St. 416-872-1111. \$49.95. For complete run see music theatre listings.

## Sunday September 02

— 1:30: **McMichael Gallery.** *Fall Concerts.* Richard Whiteman Jazz Ensemble. 10365 Islington Ave., Kleinburg. 1-888-213-1121. Free

with admission to Gallery: \$15, \$9(sr/st), \$25(family).

— 4:00: **Association of Improvising Musicians Toronto/Now Lounge.** *Jazz & Improvised Music.* Showcasing local talent. Now Lounge, 189 Church St. 416-769-2841. \$6.

## Monday September 03

— 12:15: **Music Mondays at Church of the Holy Trinity.** *Made in Canada.* 100% Canadian repertoire, incl. Leonard Cohen's *Bird On a Wire* (autorickshaw); works by master drummer Tricky Sankaran. 10 Trinity Square (behind Eaton Ctr). 416-598-4521 x304. \$5 suggested donation.

## Wednesday September 05

— 12:30: **Yonge-Dundas Square.** *Summer Serenades: Basia Bulat.* Pop/folk. Yonge & Dundas Sts. 416-979-9960. Free.  
— 6:30: **Mississauga Arts Council.** *Southside Shuffle Blues & Jazz Festival - Opening Gala.* Featuring the Maple Blues Band. Oasis Convention Ctr, 1036 Lakeshore Rd E. Mississauga. 905-271-9449.  
— 7:00: **Civic Light Opera Company.** *As Thousands Cheer.* By Irving Berlin. Joe Cascone, director. Fairview Library Theatre, 35 Fairview Mall Drive. 416-755-1717. \$20-\$27.50. For complete run see music theatre listings.  
— 8:30: **Hugh's Room.** *Bill Bourne.* 2261 Dundas St. W. 416-531-6604. \$18; \$16(adv).

## Thursday September 06

— 12:15: **Music On The Hill.** *Bellamusic Chamber Ensemble.* Maria Thorburn, soprano; Ines Pagliari, violin; Michelle Kyle, cello; Marianne Gast, piano. St. John's York Mills Anglican Church, 19 Dan Ridge Dr. 416-225-6611. Free.  
— 7:00: **Summer Music in the Garden.** *Bach at Dusk.* Bach: Suite #3 for solo cello, in C; short concert due to early sunset. Winona Zelenka, cello. Toronto Music Garden, 475 Queens Quay W. 416-973-4000. Free. \*weather permitting\*  
— 8:30: **Hugh's Room.** *Danny Brooks.* 2261 Dundas St. West. 416-531-6604. \$22; \$20(adv).

## Friday September 07

— 7:00: **Mississauga Arts Council.** *Southside Shuffle Blues & Jazz Festival.* Over 120 Canadian and International Blues and Jazz acts in local pubs and on the main stage. Memorial Park, Port Credit. 905-271-9449. \$21.75.  
— 8:00: **Yonge-Dundas Square.** *Global Grooves: Souljazz Orchestra.* Jazz, funk, African & Latin. Yonge & Dundas Sts. 416-979-9960. Free.  
— 8:30: **Hugh's Room.** *Ron Nigrini.* 2261 Dundas St. West. 416-531-6604. \$18; \$16(adv).  
— 9:00: **Association of Improvising Musicians Toronto/Arraymusic.** *Leftover Daylight Series.* Jazz & improvised music. Arraymusic Studio, Suite 218 (rear door), 60 Atlantic Ave. 416-539-8752. \$6-\$10(sliding scale).

## Saturday September 08

— 2:00-10:00pm: **CONTACT contemporary music/Yonge-Dundas Square.** *Toronto (new music) Marathon.* All-day showcase concert featuring performances by new music artists. Performers include: John Farah, Rob's Collision, Bitchin', Day Off, Njo Kong Kie & others. Corner of Yonge St. & Dundas St. 416-902-7010. Free.  
— 7:00: **Mississauga Arts Council.** *Southside Shuffle Blues & Jazz Festival.* Memorial Park, Port Credit. See Sep 7. \$26.95.  
— 7:30: **Hart House Theatre/Theatre as a Metaphor.** *The Diana Miklos Music & Poetry Show - Gregory Hoskins & Layah Jane.* George Ignatieff Theatre, Larkin Building, 15 Devonshire Place. 416-978-8849. \$30.  
— 7:30: **Masi.** *Music and Chansons.* Works by English, French, and Hungarian composers. Masi Eisler, voice; Joseph Macerollo, accordion; Norman Amadio, piano. Heliconian Hall, 35 Hazelton Ave. 416-922-7456. \$20.  
— 7:30: **Phoebe Tsang, David Sandall and Laura Jones.** *Aid of Anguished Grief.* Good: new commissioned work; JS Bach: Sonatas in G Major, BWV 1019 & 1027; Ysaye: Sonata #6 in E Major; Eotaco: Six Miniatures for Harpsichord (2004). Phoebe Tsang, violin; David Sandall,

harpsichord; Laura Jones, viola da gamba. Kimbourne Park United Church, 200 Wolverleigh Blvd. 416-731-3599. \$20, \$15 advance.  
— 7:30: **Raag-Mala.** *Rakesh Chaurasia, flute; Subrata Bhattacharji, tabla.* Medical Sciences Auditorium, 1 King's College Circle, UoT. 416-281-3725. \$38; \$35(mbr); \$28(sr); \$25(sr mbr); \$18(st).  
— 8:00: **Moscow Sretensky Monastery Choir.** *A cappella Byzantine & Russian chants; folk songs; Russian romances.* Nicon Zhila, conductor. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. \$30, \$20, \$15.

## Sunday September 09

— 12:00 noon: **Derek Macrae.** *Guitar solo concert.* Classical, Spanish, and popular music. Ristorante Julia, 312 Lakeshore Rd. E., Oakville. 905-844-7401. No cover.  
— 3:00: **Windermere String Quartet.** *Opening Concert.* Mozart: Quartet in C major, K. 465; Beethoven: Quartet in F major, Op. 18 No. 1. Rona Goldensher & Genevieve Gilardeau, violin; Anthony Rapoport, viola; Laura Jones, cello. St. Olave's Anglican Church, 360 Windermere Ave. 416-769-7054. \$18, \$12.  
— 4:00: **Association of Sound Healing Technologies and Research.** *World Music Peace Concert.* Ash'tar Ron Allen, Indian bamboo flute, and the Whole Wide World Music Ensemble. Upstairs Studio, Village Healing Centre, 240 Roncesvalles Ave. 416-545-7141. \$15; \$10(adv) free(ch w/ adv).  
— 4:30: **Christ Church Deer Park.** *Jazz Vespers: The John Johnson Quartet.* Cannonball Adderley celebration. 1570 Yonge St. 416-920-5211. Free, donations welcomed.  
— 7:00: **Mississauga Arts Council.** *Southside Shuffle Blues & Jazz Festival.* Memorial Park, Port Credit. See Sep 7. \$14.10.  
— 7:30: **Flying Cloud Folk Club.** *TBA.* TRANZAC, 292 Brunswick Ave. 416-410-3655. \$TBA.

## Monday September 10

— 8:00: **Frank Horvat.** *Solo piano music.* Guest: Andy Sheppard, guitar. Concord Café, 937 Bloor St. W. 416-912-4173. \$5 or donation.

## Tuesday September 11

— 8:30: **Hugh's Room/Bhakti Music.** *Toronto Indo-Jazz Music Festival.* Various artists including Shantanu Bhattacharyya, Rudresh Mahanthappa, Dan Weiss, Rez Abbasi & Ravi Naipally. 2261 Dundas St. West. 416-531-6604. \$30; \$20(adv). Proceeds from the festival will create scholarship for underprivileged music students in India.  
— 12:30: **Yorkminster Park Baptist Church.** *Noonday Organ Recital.* Christopher Dawes, organ. 1585 Yonge St. 416-922-1167. Free.

## WINDERMERE STRING QUARTET

on period instruments

**Rona Goldensher,** violin  
**Genevieve Gilardeau,** violin  
**Anthony Rapoport,** viola  
**Laura Jones,** cello

**Sunday, Sept. 9, 3:00**



canadian OPERA company  
RICHARD BRADSHAW, GENERAL DIRECTOR

## 100 FREE CONCERTS IN THE RICHARD BRADSHAW AMPHITHEATRE

Begins: September 18th at 5:30 p.m.



Most Tuesdays, Wednesdays and Thursdays at noon or 5:30 p.m.  
See **Concert Listings** in this issue for dates and times

**coc.ca**

FOUR SEASONS CENTRE  
FOR THE PERFORMING ARTS

# Variations OnStage on Gould

at

 Glenn  
Gould  
Studio



**Tuesday, September 25 /07** *Gould's Birthday Celebrations*

African Goldberg Variations (noon)

& So You Want To Write a Fugue (eve)

"Glenn Gould opened a door for me," says Toronto musician **Waleed Abdulhamid**. "I heard a freedom in the way he played the Goldberg Variations. And I felt I really wanted to perform this music in a North African way." Waleed brings his seven-piece band WALEED KUSH to Glenn Gould Studio to honour Gould's creativity, and to bring his own Sudanese view of music to Bach's mighty Goldberg Variations.



Later in the day, **Canada Live** launches a week of special broadcasts when ten Canadian composers and pianists weave their diverse ideas around the subject of preludes and fugues.



**Wednesday, September 26 /07** *Louis Lortie*

Glenn Gould and the Art of Transcription

The first of three recitals by Canada's greatest pianists. In his tribute to Glenn Gould, Louis Lortie will be heard in a programme that celebrates Gould's fascination with transcription – notably the works of Richard Wagner. This programme will also contain several musical surprises for Louis Lortie fans.



**Friday, September 28 /07** *Don Thompson & Paul Galbraith*

A Jazz Master meets An Innovative Guitarist

Don Thompson feels that Glenn Gould's musical genius and curiosity are reflected in the work of the Scottish-born guitarist Paul Galbraith. Galbraith's expanded 8-string "Brahms Guitar" will be heard in transcriptions of Byrd, Schoenberg and Bach. Bach's harmonic genius will be celebrated by Thompson in a jazz quartet setting, comprising vibes, guitar, bass and drums.



**Monday, October 1 /07** *André Laplante*

Glenn Gould — Russia and Russian Chamber Music

In addition to Gould's 75th birthday and the 25th anniversary of his death, 2007 marks the 50th anniversary of Gould's historic Russian debut. In his salute to Gould, André Laplante presents a programme that includes piano works by Scriabin, the Sonata No. 7 of Prokofiev, and Shostakovich's Piano Quintet.



**Tuesday, October 2 /07** *Hilario Durán & David Virelles*

Cuban-born piano masters

Two generations of Toronto-based Cuban pianists pay tribute to Glenn Gould. Young hotshot David Virelles brings his Quintet and established virtuoso Hilario Duran his Trio for an evening of Glenn Gould-style piano mastery infused with Cuban rhythmic fire. Both artists will premiere brand-new Gould-inspired compositions for their own groups plus string quartet.



**Thursday, October 4 /07** *Marc André Hamelin*

Glenn Gould and the First and Second Viennese Schools

While his name will forever be linked to the music of Bach, Gould's musical tastes were eclectic and far reaching. For the final recital Marc-André Hamelin performs a programme devoted to works from the First and Second Viennese School, from Haydn and Beethoven to Schoenberg and Berg – all works that Gould championed.



For further details visit

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

For broadcast on CANADA LIVE  
Heard nightly from 8:00–10:00 p.m.

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Glenn Gould Studio, Canadian Broadcasting Centre, 250 Front St. West, Toronto



## ... CONCERTS: Toronto and GTA

### Wednesday September 12

1301 12:00: **Hart House Theatre. A Funny Thing Happened on the Way to the Forum.** Musical comedy based on the plays of Titus Maccius Plautus. Stephen Sondheim, music & lyrics; Burt Shevelove & Larry Gelbart, book; Graham Maxwell, director. 7 Hart House Circle, UoT. 416-978-8849. \$20; \$12(sr/st). For complete run see music theatre listings.  
1301 12:30: **Mezzetta Restaurant. Wednesday Concert Series.** Robi Botos, piano; Dave Young, bass. 681 St. Clair Ave. W. 416-658-5687. \$7 cover.

### Thursday September 13

— 12:10: **University of Toronto Faculty of Music. Thursdays at Noon: Dean's Welcome.** Guest: Dave Young, bass. Walter Hall, 80 Queen's Park. 416-978-3744. Free.  
— 12:15: **Metropolitan United Church. Noon at Met Organ Recital.** Patricia Wright. 56 Queen St. E. 416-363-0331 x26. Free.  
— 12:15: **Music on the Hill. Helena Kameka, singer-songwriter.** St. John's York Mills Anglican Church, 19 Don Ridge Dr. 416-225-6611. Free.  
— 7:30: **Mozart Society. Opening Concert.** Mica: Quartet in C; Mozart: Dissonant Quartet.

## 25th Season of the Mozart Society of Toronto



**ZEMLINSKY QUARTET**  
from PRAGUE  
with  
**JOAQUIN VALDEPENAS,**  
Clarinet

C Major Quartet  
Dissonant Quartet K465  
Clarinet Quintet in A Major  
W.A. Mozart

September 13, 2007  
at 7:30 p.m.  
St. Wenceslas Church,  
496 Gladstone Ave.  
(Bloor, Dufferin subway)

Tickets \$25 at the door  
or phone 416-499-2716  
(MEMBERS OF THE  
MOZART SOCIETY FREE)

K.465; Clarinet Quintet in A. Zemlinsky Quartet; Joaquin Valdepenas, clarinet. St. Wenceslas Church, 496 Gladstone Ave.. 416-499-2716. \$25, free for Mozart Society members.  
— 8:00: **Music Gallery/Wavelength. X AVANT New Music Festival.** Daniell: Sunfish. Performers include wooden Stars, Sandro Perri, Geordie Haley, Mika Posen, John Kameel Farah. 197 John St. 416-204-1080. \$15, \$13(member), \$10(st), \$12(adv).  
— 8:30: **Hugh's Room/Bhakti Music. Toronto Indo-Jazz Music Festival.** Various artists including Shantanu Bhattacharyya, Rudresh Mahanthappa, Dan Weiss, Rez Abbasi & Ravi Naipally. 2261 Dundas St. W. 416-531-6604. \$30; \$20(adv). Proceeds from the festival will create scholarship for underprivileged music students in India.  
— 9:30: **Lula Lounge. Bill McBirnie, flute with Louis Siman & Faia.** 1585 Dundas Street West. 416-588-0307.

### Friday September 14

— 8:00: **Music Gallery/Vague Terrain. X AVANT New Music Festival.** Performers include Marc LeClair, ada Akufen; Gabriel Coutu-Dumont; Des Caillieux et du Carbone; Pauline Oliveros & Anne Bourne; Contact Contemporary Music. 197 John St. 416-204-1080. \$20, \$15(member), \$10(st), \$15(adv).  
— 8:30: **Hugh's Room. Boys Do Girls.** 2261 Dundas St. W. 416-531-6604. \$18; \$16(adv).

### Saturday September 15

— 10:30am: **Thornhill Community Band. Band Concert.** Broadway, classical, popular, traditional, & commissioned works. Travis Nixon, music director. Showmobile Stage, Thornhill Village Festival. 416-223-7152. Free.  
— 2:30: **Alchemy. An Hour of Chamber Music.** Works by Bridge, Gavrilin, Franck, Peter Martin. Sylvia Davis, flute; Julie Kerekes, violin; Emma Slack, cello; Marion Wilk, piano. Belmont House, 55 Belmont St. 416-964-9231. Free.  
— 4:00: **Cantores Fabularum. A Concert for Derek Holman.** Derek Holman, music & commentary; Elizabeth Anderson, conductor; Tim Pyper, organ. St. Thomas's Anglican Church, 383 Huron St. 416-994-2493. \$15; \$10(sr/st); \$7(children); free(under 3).  
— 8:30: **Hugh's Room. Black Lung.** 2261 Dundas St. W. 416-531-6604. \$15; \$12(adv).  
— 8:00: **I Furiosi Baroque Ensemble. CRAZY.** Purcell & Blow; Mad Songs; Folies Espagne variations. Gabrielle McLaughlin, soprano; Aislinn Nosky, Julia Wedman, violins; Felix Deak, cello; guest: Stephanie Martin, organ. Calvin Presbyterian Church, 26 Delisle Avenue. 647-268-3549. \$10-\$20.  
— 8:00: **Music Gallery. X AVANT New Music Festival.** Performers include Rainer Wiens, Trichy

Sankaran's Percussion Trio, rudresh Mahanthappa & Rich Brown. 197 John St. 416-204-1080. \$20, \$15(member), \$10(st), \$15(adv).

### Sunday September 16

— 1:30: **McMichael Gallery. Fall Concerts.** Darren Sigismund Jazz Ensemble. McMichael Gallery, 10365 Islington Ave., Kleinburg. 1-888-213-1121. Free with admission to Gallery: \$15, \$9(sr/st), \$25(family).  
— 3:00: **Music Gallery. X AVANT New Music Festival: The Jack and Jim Show.** Eugene Chadbourne & Jimmy Carl Blacks, performers. Location tba. 416-204-1080. Free.  
— 4:00: **Summer Music in the Garden. The Taming of the Horn.** Evolution of the French horn, from forest to court, hunt to dance; works by de Dampierre, Heiden, Wagner & others. The Horns of Roncesvalles; Stephen Cameron, Derek Conrad, Diane Doig, David Haskins, French horn. Toronto Music Garden, 475 Queens Quay West. 416-973-3000. Free. "weather permitting"  
— 5:00: **Czech Community Centre at Masaryktown.** Works by Dvorak, Janacek & Mica. Zemlinsky Quartet. Restaurant Praha, 495 Scarborough Golf Club Road. 416-439-4354. \$20.  
— 5:30: **Mad for Dance.** An intimate showcase of dance and music, including flamenco, tango, swing, tap, and more. Mad for Dance Studio, 263 Adelaide St. W. 416-971-7723. \$10.  
— 8:00: **Frank Horvat. Project F.** A fundraising concert in support of Sketch. Featuring Frank Horvat, Amaya Thompson, Jay Moonah, Kim Boyce and Romina Di Gasbarro. Trane Studio, 964 Bathurst St. 416-912-4173. \$20, \$15(adv).

### Tuesday September 18

— 12:00 noon: **St. Paul's Bloor Street. Opening Concert.** Barbara Fris, soprano. Maurice Cody Hall, St. Paul's Anglican Church, 227 Bloor St. East. 416-961-8116. Free.  
— 12:10: **University of Toronto Faculty of Music. Voice Performance Class - Welcome & Vocal Showcase.** Walter Hall, 80 Queen's Park. 416-978-3744. Free.  
— 5:30: **Canadian Opera Company/Glenn Gould School. The Richard Bradshaw Amphitheatre Chamber Series: Quartet for the End of Time.** Messiaen: Quatuor pour la fin du Temps. Justin Johnson, clarinet; Ben Cruchley, piano; Marie Bérard, violin; Paul Widner, cello. Four Seasons Centre for the Performing Arts, 145 Queen Street West. 416-363-8231. Free.  
— 8:30: **Hugh's Room. Wish I'd Written That.** 2261 Dundas St. W. 416-531-6604. \$12; \$10(adv).

### Wednesday September 19

— 12:30: **Yorkminster Park Baptist Church. Noonday Organ Recital.** Michael Bloss, organ. 1585 Yonge St. 416-922-1167. Free.

— 5:30: **Canadian Opera Company. The Richard Bradshaw Amphitheatre Jazz Series.** Adri Braun, vocal; Dave Restivo, piano; George Koller, bass. Standards, pop, cabaret, blues and original materials. Four Seasons Centre for the Performing Arts, 145 Queen Street West. 416-363-8231. Free.  
— 8:00: **Toronto Symphony Orchestra. Carmina Burana.** Ravel: Bolero; Orff: Carmina Burana. Simona Saturova, soprano; Daniel Taylor, countertenor; Hugh Russell, baritone; Toronto Mendelssohn Choir; Canadian Children's Opera Chorus; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828.  
— 8:30: **Dancap Productions Inc. The Drowsy Chaperone.** Bob Martin. Elgin Theatre, 189 Yonge Street. 416-872-5555. \$50-\$100. For complete run see music theatre listings.  
— 8:30: **Hugh's Room. Ray Montford.** 2261 Dundas St. W. 416-531-6604. \$17; \$14(adv).  
— 9:00pm & 10:15pm: **Mezzetta Restaurant. Wednesday Concert Series.** David Buchbinder, trumpet; Greg de Denu, piano. 681 St. Clair Ave. W., Toronto. 416-658-5687. \$7 cover.

### Thursday September 20

— 12:00 noon: **Canadian Opera Company. The Richard Bradshaw Amphitheatre Vocal Series: Meet the Young Artists.** Arias and art songs. Canadian Opera Company Ensemble Studio and pianist Liz Upchurch. Four Seasons Centre for the Performing Arts, 145 Queen Street West. 416-363-8231. Free.  
— 12:10: **St. Paul's Foundation for the Arts. Noon Hour Recital Series.** Barrie Cabena, organ. St. Paul's Bloor Street, 227 Bloor St. East. 416-961-8116 x251. Free.  
— 12:10: **University of Toronto Faculty of Music. Thursdays at Noon: A Matinée at the Palace Cinema.** Live music accompanying a 1924 silent film featuring Rudolph Valentino. John Kruspe, curator. Walter Hall, 80 Queen's Park. 416-978-3744. Free.  
— 12:15: **Metropolitan United Church. Noon at Met Organ Recital.** Paul Jessen, organ. 56 Queen St. E. 416-363-0331 x26. Free.  
— 12:15: **Music On The Hill. Glynis Ratcliffe, music theatre and cabaret.** St. John's York Mills Anglican Church, 19 Don Ridge Dr. 416-225-6611. Free.  
— 12 noon: **Sultans of String in Concert.** Chris McKool, violin; Kevin Laliberte, guitar; Drew Birton, bass. CIUT FM Outdoor Stage, 91 George St. 416-469-3180. Free.  
— 8:00: **Small World Music Festival. Estrella Acosta, vocal.** Lula Lounge, 1585 Dundas St. W. 416-588-0307. \$20, \$15(adv).  
— 8:00: **Small World Music Festival. Mamak Khadem, vocal.** Enwave Theatre, 231 Queen's Quay W. 416-973-4000. \$30, \$25(adv).  
— 8:00: **Toronto Symphony Orchestra. Carmina Burana.** Roy Thomson Hall. See Sep 19.  
— 8:00: **Toronto Philharmonia. Awakening.** Ming: Awakening (world premiere); Tchaikovsky: Piano Concerto No. 1; Schubert: Unfinished Symphony. Kerry Stratton, conductor; Jeibing Chen, erhu; Haiou Zhang, piano. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. \$29-\$59; \$25-\$49(sr/st).  
— 8:00: **York University Dept. of Music. The Medium.** By Menotti. Guillermo Silva-Marín, director; Nathalie Doucet-Lalkens, piano/music director; Michelle Danese, soprano; Patrick Twaddle, baritone; Paul Silvestri, actor and others. Fecan Theatre, Accolade East, YU, 4700 Keele St. 416-736-5888. \$20; \$10(st).  
— 8:30: **Hugh's Room. Dave Clarke & Rosemary Phelan - CD Release.** 2261 Dundas St.

## CANTORES FABULARUM

PRESENTS

## A Concert for Derek Holman

SATURDAY, SEPTEMBER 15TH, 2007 • 4PM

Reception to Follow



### St. Thomas's Anglican Church

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West. 416-531-6604. \$15; \$12(adv).

#### Friday September 21

— 8:00: **Buddies in Bad Times Theatre.** *Wilkommen, Bienvenue: Arthouse Cabaret.* Keith Cole, host; Jim LeFrancois and David Qiye, curator and director; Shadowland, costume designers; Adrien Whan, lighting designer; and more. 6:30: Pre-show Piano bar. 12 Alexander St. 416-975-8555. \$15-\$25. For complete run see music theatre listings.

— 8:00: **Roy Thomson Hall & Massey Hall/Live Nation.** *The Art of Song - Ryan Adams & the Cardinals.* Massey Hall, 15 Shuter St. 416-872-4255. \$32-\$40.

— 8:30: **Hugh's Room.** *The McFlies.* 2261 Dundas St. West. 416-531-6604. \$15; \$13(adv).

— 9:00: **Small World Music Festival.** *Toronto Group Plan C.* Lula Lounge, 1585 Dundas St. W. 416-588-0307. \$15, \$10 (adv).

#### Saturday September 22

— 3:00 & 8:00: **Small World Music Festival.** *Dhoad Gypsies of Rajasthan.* Enwave Theatre, 231 Queen's Quay W. 416-973-4000. \$35, \$30 (adv).

— 7:00: **Too Good To Miss.** *The Arts in Concert Series - VAN DJANGO.* Gypsy Jazz of 1930's Paris to contemporary music. Isabel Bader Theatre, 93 Charles St. W. 877-700-3130. \$37.

— 8:00: **Classic Jazz Society of Toronto.** Chris Burke and Patrick Tevlin's New Orleans Rhythm. Estonian House, 958 Broadview Ave. 416-777-9235. \$30, \$25(adv).

— 8:00: **Small World Music Festival.** Constantinople with Homayun Sakhi. Studio Theatre, Toronto Centre for the Arts, 5040 Yonge St. 416-870-8000 \$30, \$25 (adv).

— 8:00: **Acoustic Harvest Folk Club.** *Sultans of String in Concert.* Chris McKhool, violin; Kevin Laliberte, guitar; Drew Birston, bass. St. Nicholas Anglican Church, 1512 Kingston Rd. 416-264-2235. \$15.

— 8:30: **Hugh's Room.** *Pierre Bensusan.* 2261

Dundas St. W. 416-531-6604. \$25; \$22(adv).

#### Sunday September 23

— 12:00 noon: **Derek Macrae.** *Guitar solo concert.* Classical, Spanish, and popular music. Ristorante Julia, 312 Lakeshore Rd. E., Oakville. 905-844-7401. No cover.

— 1:00: **Mooredale Concerts.** *Music & Truffles.* Competition winners' concert in child-oriented version. Walter Hall, Edward Johnson Building, 80 Queen's Park Cres. 416-922-3714 x 103. \$10, includes chocolate truffle for children five and up.

— 2:00: **Off Centre Music Salon.** *Russian Salon: White Nights ... in the Afternoon!* Works by Tchaikovsky, Rimsky-Korsakov, Shostakovich. Singers from the Mariinsky (Kirov) Theatre; Emilia Boteva, mezzo soprano; Jacques Israelievitch, violin; Winona Zelenka, cello; Inna Perkis and Boris Zarankin, pianists. Glenn Gould Studio, 250 Front Street West. 416-205-5555. \$45, \$35.

— 3:00: **Mooredale Concerts.** *Mooredale Concerto Competition.* Mercadante: Concerto in e minor, Op. 57 (1819); Crusell: Beethovenesque Concerto No. 3 in B flat Major, Op. 11; Beethoven: Piano Concerto No. 2 in B flat, Op. 19. Emre Sagbas, flute; Sonia Sielaff, clarinet; Eldon Hang-Kay Ng, piano; Joaquin Valdepenas, conductor; members of the TSO. Walter Hall, Edward Johnson Building, 80 Queen's Park Cres. 416-922-3714 x103. \$25, \$20(sr/st).

— 4:30: **Christ Church Deer Park.** *Jazz Vespers: Pat LaBarbera and Friends.* Celebrating John Coltrane. 1570 Yonge St. 416-920-5211. Free, donations welcomed.

— 7:00: **Elmer Iseler Singers.** *Tribute Concert in Honour of John Charles Bird 1923-2006.* Lydia Adams, conductor; Canadian Brass; Peter Tiefenbach, organ. Our Lady of Perpetual Help Church, 78 Clifton Road. 416-217-0537. \$35; \$30(sr/st).

— 8:00: **Small World Music Festival.** *Amazones.* Nine-member female group of drummers and dancers from Guinea. Enwave Theatre, 231 Queen's Quay W. 416-973-4000. \$35, \$30 (adv).

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## 6TH ANNUAL SMALLWORLD MUSIC FESTIVAL SEPT 20 - OCT 5, 2007

FEATURING WORLD RENOWNED ARTISTS

THURSDAY 20  
**MAMAK KHADEM (USA/IRAN)**  
**ESTRELLA ACOSTA (CUBA)**

FRIDAY 21  
**PLAN C (CANADA/COLOMBIA)**

SATURDAY 22  
**DHOAD GYPSIES OF RAJASTHAN**

SATURDAY 22  
**CONSTANTINOPLE (CANADA)**

SUNDAY 23  
**AMAZONES (GUINEA)**

WEDNESDAY 26  
**BRINA (SLOVENIA)**

THURSDAY 27  
**CARMEN CONSOLI (ITALY)**

FRIDAY 28  
**WORLD ON A STRING (CANADA)**

SATURDAY 29  
**JAYME STONE (CANADA)**

SUNDAY 30  
**MARCEL KHALIFE (LEBANON)**

WEDNESDAY 3  
**MARIZA (PORTUGAL)**

THURSDAY 4  
**MR. SOMETHING SOMETHING (CANADA)**

FRIDAY 5  
**OLIVER MTUKUDZI (ZIMBABWE)**

AND MANY MORE!

In memory of Richard Bradshaw

### 13th Season!

at Glenn Gould Studio, 250 Front St. W.  
September 23, 2007 • 2pm

#### Russian Salon: *White Nights ... in the Afternoon*

To inaugurate our (lucky!) 13th season, we travel North to Russia's "Gateway to the West" - St. Petersburg - immersing ourselves in the music of Tchaikovsky, Rimsky-Korsakov and Shostakovich. Assembling a stellar cast of Off Centre favourites, including mezzo soprano **Emilia Boteva**, violinist **Jacques Israelievitch**, cellist **Winona Zelenka** and pianists **Inna Perkis** and **Boris Zarankin**, the program promises to transport one and all to the magical Midsummer White Nights of St. Petersburg...

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## ... CONCERTS: Toronto and GTA

### Tuesday September 25

- 12:00: **Small World Music Festival.** *Waleed Abdulhamid and Waleed Kush.* Glenn Gould Studio, 250 Front St. W. 416-205-5555. Free.
- 12:00 noon: **Canadian Opera Company.** *The Richard Bradshaw Amphitheatre World Music Series: World Beat.* Onnako Taiko Drumming Ensemble. Four Seasons Centre for the Performing Arts, 145 Queen Street West. 416-363-8231. Free.
- 12:10: **University of Toronto Faculty of Music.** *Voice Performance Class.* Performances by third year students. Walter Hall, 80 Queen's Park. 416-978-3744. Free.
- 12:30: **York University Department of Music.** *Jazz at Noon Series: David Mott Quartet.* The Lounge, 219 Accolade East, YU, 4700 Keele St. 416-736-5186. Free.
- 8:00: **Tafelmusik.** *Sound the Trumpet.* Vivaldi: Concerto for 2 Trumpets in C Major; Bach: Orchestral Suite No. 4; Telemann: Suite in G; Bach: Organ Concerto. Charlotte Nediger, harpsichord; Jeanne Lamon, music director. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. \$68, \$51, \$29. (\$61, \$44, \$23 st/sr).
- 8:30: **Hugh's Room.** *Kieran Kane, Kevin Welch & Fats Kaplin.* 2261 Dundas St. West. 416-531-6604. \$25; \$22(adv).

### Wednesday September 26

- 12:00 noon: **Frank Horvat.** *Music in the Atrium.* A solo recital of original compositions by Frank Horvat. Princess Margaret Hospital, 610 University Ave. 416-912-4173. Free.

- 12:30: **Yorkminster Park Baptist Church.** *Noonday Organ Recital.* Michael Capon, organ. 1585 Yonge St. 416-922-1167. Free.
- 12:45: **Arts and Letters Club.** *Lunchtime Series.* Ysaye: Sonata #6 in E Major; Haydn: Violin Concerto in C Major. Phoebe Tsang, violin; Dr. George Brough, piano. 14 Elm Street. 416-731-3599. Free, reservations required.
- 5:30: **Canadian Opera Company.** *The Richard Bradshaw Amphitheatre Jazz Series: New Frontiers.* Amanda Martinez, vocal. Four Seasons Centre for the Performing Arts, 145 Queen Street West. 416-363-8231. Free.
- 7:00: **Tafelmusik.** *Sound the Trumpet.* Vivaldi: Concerto for 2 Trumpets in C Major; Bach: Orchestral Suite No. 4; Telemann: Suite in G; Bach: Organ Concerto. Charlotte Nediger, harpsichord; Jeanne Lamon, music director. Trinity-St. Paul's, 427 Bloor St. W. 416-964-6337. \$68, \$51, \$29. (\$61, \$44, \$23 st/sr).
- 8:00: **OnStage at Glenn Gould Studio.** *Glenn Gould and the Art of Translation.* Transcriptions of works by Wagner. Louis Lortie, piano. 250 Front Street W. 416-205-5555. \$35.
- 8:00: **Small World Music Festival.** *Brina Vobelnik, vocal.* Lula Lounge, 1585 Dundas St. W. 416-588-0307. \$20, \$15 (adv).
- 8:00: **Toronto Symphony Orchestra.** *Pictures at an Exhibition.* Kabalevsky: Colas Breugnon Overture; Rachmaninoff: Piano Concerto #2; Freedman: Structure at Dusk, from Images; Mussorgsky (arr Ravel): Pictures at an Exhibition. Jon Kimura Parker, piano; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$36-\$123.
- 8:30: **Hugh's Room.** *Cafe Ole - Cuanto Tardare CD Release.* Celia Palli, singer; Mike

- Hurley, saxophone. 2261 Dundas St. West. 416-531-6604. \$12; \$10(adv).
- 9:00pm & 10:15pm: **Mezzetta Restaurant.** *Wednesday Concert Series.* Dave Young, bass; Reg Schwager, guitar. 681 St. Clair Ave. W. 416-658-5687. \$7 cover.

### Thursday September 27

- 12:00 noon: **Canadian Opera Company.** *The Richard Bradshaw Amphitheatre Jazz Series: Tribute to Egberto Gismonti.* Chris Donnelly, piano. Four Seasons Centre for the Performing Arts, 145 Queen Street West. 416-363-8231. Free.
- 12:10: **St. Paul's Foundation for the Arts.** *Noon Hour Recital Series.* Andrew Ager, organ. St. Paul's Bloor Street, 227 Bloor St. East. 416-961-8116 x251. Free.
- 12:10: **University of Toronto Faculty of Music.** *Thursdays at Noon: North Indian Vocal Music and Dance.* Bageshree Vaze, vocal & kathak dance; Vineet Vyas, tabla. Walter Hall, 80 Queen's Park. 416-978-3744. Free.
- 12:15: **Metropolitan United Church.** *Noon at Met Organ Recital.* Ashley Tidy, organ. 56 Queen St. E. 416-363-0331 x26. Free.
- 12:15: **Music on the Hill.** *Falista Tcholakova, violin, and Friends.* St. John's York Mills Anglican Church, 19 Don Ridge Dr. 416-225-6611. Free.
- 8:00: **Small World Music Festival.** Italian singer Carmen Consoli. Enwave Theatre, 231 Queen's Quay W. 416-973-4000. \$30, \$25 (adv).
- 8:00: **Tafelmusik.** *Sound the Trumpet.* Trinity-St. Paul's Church. See Sep. 26.
- 8:00: **TSO.** *Pictures at an Exhibition.* Roy Thomson Hall. See Sep. 26.
- 8:30: **Ken Whiteley.** *One World Dance.* Band: Joe Sealy, Bucky Berger, Colleen Allen, Sarah McElcheran and Ben Whiteley. Hugh's Room, 2261 Dundas Street W. 416-531-6604. \$18 door, \$16(adv).

### Friday September 28

- 12:15: **St. Andrew's United Church.** *Noonday Organ Recital.* Marty Smyth. 32 Main

- Street North, Markham. 905-294-0351. Free.
- 7:30: **Brampton Folk Club.** *Friday Folk Night - Vaidy.* Opening act: Barry Mulcahy. Sanderson Hall, St. Paul's United Church, 30 Main St. South, Brampton. 647-233-3655. \$15; \$12(srlst).

- 7:30: **University of Toronto Faculty of Music.** *Wind Ensemble & Symphony.* Clarinet concertos by Gilliland & Cable; works by Milhaud & Grainger. Guest: James Campbell, clarinet; Gillian MacKay & Jeffrey Reynolds, conductors. MacMillan Theatre, 80 Queen's Park. 416-978-3744. \$14, \$10.
- 8:00: **Mississauga Arts Council/Windmill Theatre Productions Inc.** *Songs for a New World.* A musical revue. 16 songs by Jason Robert Brown. Clarke Hall, 161 Lakeshore Rd. West. 905-338-5702. \$25
- 8:00: **OnStage at Glenn Gould Studio.** *Jazz Master meets An Innovative Guitarist.* Transcriptions of music by Byrd, Schoenberg and Bach. Don Thompson, vibes, guitar, bass and drums; Paul Galbraith, guitar & others. 250 Front Street W. 416-205-5555. \$35.
- 8:00: **Small World Music Festival.** *World on a String.* Enwave Theatre, 231 Queen's Quay W. 416-973-4000. \$25, \$20 (adv).
- 8:00: **Tafelmusik.** *Sound the Trumpet.* Trinity-St. Paul's Church. See Sep. 26.
- 8:00: **Tapestry New Opera Works.** *Opera Briefs 7.* Five-minute operas. Wayne Strongman, music director; Christopher Foley & Jennifer Tung, piano; Scott Belluz & Carla Huhtanen, voice. The Ernest Balmer Studio, Distillery Historic District, 55 Mill Street, Bldg. 58, Studio 315. 416-537-6066. \$25; \$20(adv); \$5(st). For complete run see music theatre listings.
- 8:00: **Toronto Symphony Orchestra.** *Anne-Sophie Mutter.* Kabalevsky: Colas Breugnon Overture; Brahms: Violin Concerto; Mussorgsky (arr Ravel): Pictures at an Exhibition. Anne-Sophie Mutter, violin; Peter Oundjian, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$41-\$130.
- 8:30: **Hugh's Room.** *Dawn Tyler Watson - CD Release.* 2261 Dundas St. West. 416-531-6604. \$18; \$15(adv).

### Saturday September 29

- 7:00: **CMC/Scotiabank Nuit Blanche.** *New Music in New Places - LinguaElastic Memory Vision.* Live improvised music & electroacoustic sound and light; Nocturnal experience. Chalmers House, 20 St. Joseph St. 416-961-6601. Free.
- 7pm-7am: **Scotiabank Nuit Blanche/Music Gallery.** *Theatre of Ephemeral Music.* One-night-only, ever-shifting band featuring live improvisation by Ben Grossman, Andrew Downing, Debashis Sinha, John Gzowski, Pamela Attarilawa & others; live spatialization by Darren Copeland. St. George the Martyr Church, 197 John St. 416-204-1080. Free.
- 7:00: **Small World Music Festival.** Jayme Stone, Canadian banjo-player; Mansa Sissoko, singer-songwriter from West Africa. Lula Lounge, 1585 Dundas St. W. 416-588-0307. \$30, \$15 (adv).
- 7:03: **Scotiabank.** *Nuit Blanche.* Music-related events & art, runs to sunrise at 195 unexpected destinations. 416-395-0490. Free.
- 7:03: **Scotiabank/UofT Faculty of Music.** *Nuit Blanche: Awakening the Electronic Forest.* Multimedia forest installation incorporating sound, poetry, dance, visual art, live performers & audience participation. Lobby, Edward Johnson Bldg, 80 Queen's Park. 416-978-3744. Free.
- 8:00: **Mississauga Arts Council.** *Leahy.* Living Arts Centre, 4141 Living Arts Dr, Missis-

## Opening Gala

Special guest soloist  
Minghuan Xu performing  
the Mozart Violin  
Concerto in G Major.

See listings for  
September 30th.

## Cathedral Bluffs Symphony Orchestra

Norman Reintamm  
Principal Conductor

## TRYPTYCH Much Ado About Opera



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Scenes from Operas by  
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With Andrew Tees, Lenard Whiting,  
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Artistic Directors: Edward Franko and Lenard Whiting

torontoarts council  
Artistic Director: Lenard Whiting



sauga. 905-306-6000. \$29+.

— 8:00: **Tafelmusik. Sound the Trumpet.** Trinity-St. Paul's Church. See Sep 26.

#### Sunday September 30

— 12:00 noon: **Derek Macrae. Guitar solo concert.** Classical, Spanish, and popular music. Ristorante Julia, 312 Lakeshore Rd. E., Oakville. 905-844-7401. No cover.

— 2:00: **Cathedral Bluffs Symphony. Opening Gala.** Johann Strauss Jr.: Overture to Die Fledermaus, Blue Danube Waltz, Radetsky March; Mozart: Overture to the Marriage of Figaro; Bach: Violin Concerto in a; Mendelssohn: Piano Concerto in G, 1st mvmt; Mozart: Violin Concerto in G. Meng Jia Lin & Minghuan Xu, violin; Wenshan Li, piano. P.C. Ho Theatre, 5183 Sheppard Avenue E. 416-879-5566. \$55, \$35.

— 3:00: **Music at St. Paul's. Latin & African Rhythms.** Jazz compositions inspired by UFO sightings & by the life & work of Leonardo da Vinci. Marty Namaro Jazz Quartet; Paul Pacanowski, saxophones. St. Paul's Presbyterian Church, 723 Balmoral Road, Bramalea. 905-458-8332. \$12.

— 3:30: **Tafelmusik. Sound the Trumpet.** Trinity-St. Paul's Church. See Sep 26.

— 4:00: **St. Philip's Anglican Church. Jazz Vespers: Reg Schwager Quartet.** 25 St. Phillips Road. 416-247-5181. Offering.

— 7:30: **TrypTych Vocal Productions. Much Ado About Opera.** Music by Verdi, Nicolai, Rossini, Vaughan Williams, Thomas, Gounod, McIntyre, Anna Bateman, Mila Lonkova, sopranos; Monica Zerbe, mezzo; Lenard Whiting, tenor; other performers; Ensemble TrypTych Chamber Choir, William Shookhoff, dir. Trinity Presbyterian Church, 2737 Bayview Ave. 416-763-5066 x1, \$25, \$20.

— 8:00: **Small World Music Festival.** Composer and virtuoso oud player Marcel Khalife from Lebanon. George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-870-8000. \$50-30. (Sliding scale).

— 8:00: **Tapestry New Opera Works. Opera Briefs 7 at The Word on the Street.** Five-minute Canadian operas. Wayne Strongman, music director; Christopher Foley & Jennifer Tung, piano; Scott Belluz & Carla Huhtanen, voice. CITY TV Main Stage. Queen's Park. 416-537-6066. Free.

#### Monday October 01

— 7:30: **University of Toronto Faculty of Music. Los Angeles Guitar Quartet.** Walter Hall, 80 Queen's Park. 416-978-3744. \$22, \$14.

— 8:00: **OnStage at Glenn Gould Studio. Glenn Gould - Russia and Russian Chamber Music.** Works by Scriabin, Prokofiev, and Shostakovich. André Laplante, piano. 250 Front Street W. 416-205-5555. \$35.

— 8:00: **Roy Thomson Hall and Massey Hall. Vote Out Poverty.** Charity concert featuring members of the Barenaked Ladies, Susan Aglukark, Bruce Cockburn & Tom Cochrane, singers & other performers. Massey Hall, 15 Shuter St. 416-872-4255. \$tba.

#### Tuesday October 02

— 12:00 noon: **Canadian Opera Company. The Richard Bradshaw Amphitheatre Chamber Series: Musica Dolce.** Works by Bach & Telemann; Couperin: Apotheosis of Lully. Sugarbeats ensemble; members of Canadian Opera Company Orchestra; musicians from Aradia Ensemble. Four Seasons Centre for the Performing Arts, 145 Queen Street West. 416-363-8231. Free.

— 12:10: **University of Toronto Faculty of**

**Music. Voice Performance Class.** Student performances. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

— 7:30: **Canadian Opera Company. Mozart: The Marriage of Figaro.** Julia Jones, conductor; Guillaume Bernardi, director; Robert Gleadow, Ying Huang & other performers; COC Orchestra and Chorus. Four Seasons Centre for the Performing Arts, 145 Queen Street West. 416-363-8231. \$60-\$275, \$20 (age 16-29 and rush). For complete run see music theatre listings.

— 8:00: **Roy Thomson Hall & Massey Hall/ RBC Productions. Globe Trotting - The Chieftains.** Massey Hall, 15 Shuter St. 416-872-4255. \$45.50-\$69.50.

— 8:00: **OnStage at Glenn Gould Studio/ Small World Music Festival. Tribute to Glenn Gould.** Hilario Duran and David Virelles, piano. Glenn Gould Studio, 250 Front St. W. 416-205-5555. \$35.

— 8:30: **Hugh's Room. David Occhipinti - CD Release.** 2261 Dundas St. West. 416-531-6604. \$14; \$12 (adv).

#### Wednesday October 03

— 5:30: **Canadian Opera Company. The Richard Bradshaw Amphitheatre World Music Series - Solo Tabla.** Ustad Ilmas Hussain Khan. Four Seasons Centre for the Performing Arts, 145 Queen Street West. 416-363-8231. Free.

— 7:30: **Friends of Herman Geiger-Torcel and the University of Toronto. The Torel Concert.** Raffi Armenian, conductor; University of Toronto Symphony Orchestra; Russell Braun, Adrienne Pieczonka, Susan Platts and others. MacMillan Theatre, Edward Johnson Bldg, 80 Queen's Park. 416-978-3744. \$65, \$50, \$35. To establish the Torel Lectures at Faculty of Music.

— 8:00: **Roy Thomson Hall & Massey Hall. Small World Music Festival: Mariza.** Portuguese fado. Massey Hall, 15 Shuter St. 416-872-4255. \$39.50-\$59.50.

— 8:00: **Toronto Symphony Orchestra. Repin Plays Prokofiev.** Prokofiev: Violin Concerto #2; Ravel: Daphnis et Chloé. Vadim Repin, violin; Toronto Mendelssohn Choir; Thomas Dausgaard, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. \$36-\$123.

— 8:30: **Hugh's Room. Jory Nash/Brian MacMillan.** 2261 Dundas St. West. 416-531-6604. \$16; \$14 (adv).

— 9:00pm & 10:15pm: **Mezzetta Restaurant. Wednesday Concert Series.** Yiddish Swinglet: Jonno Lightstone, clarinet; Jordan Clapman, keyboard; Tony Quarrington, guitar. 681 St. Clair Ave. W. 416-658-5687. \$8 cover.

#### Thursday October 04

— 12:00 noon: **Canadian Opera Company. The Richard Bradshaw Amphitheatre Piano Virtuoso Series - Virtuoso Masterworks.** Philip Chiu. Four Seasons Centre for the Performing Arts, 145 Queen Street West. 416-363-8231. Free.

— 12:10: **St. Paul's Foundation for the Arts. Noon Hour Recital Series.** Douglas Schalin, organ. St. Paul's Bloor Street, 227 Bloor St. East. 416-961-8116 x251. Free.

— 12:10: **University of Toronto Faculty of Music. Thursdays at Noon: A Soldier's Tale.** All-Stravinsky program. Peter Stoll, clarinet; Gregory Oh, piano; Katharine Rapoport, violin/viola. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

— 12:15: **Metropolitan United Church. Noon at Met Organ Recital.** Jennifer Goodline, organ. 56 Queen St. E. 416-363-0331 x26. Free.

— 12:15: **Music On The Hill.** Janet Catherine

Dea, soprano; Kristin Moss Theriault, harp. St. John's York Mills Anglican Church, 19 Don Ridge Drive. 416-225-6611. Free.

— 8:00: **OnStage at Glenn Gould Studio. Glenn Gould and the First and Second Viennese Schools.** Works by Haydn, Beethoven, Schoenberg and Berg. Marc-Andre Hamelin, piano. 250 Front Street West. 416-205-5555. \$35.

— 8:00: **Roy Thomson Hall & Massey Hall/CHIN Radio. Globe Trotting - Zucchero.** Massey Hall, 15 Shuter St. 416-872-4255. \$49.50-\$69.50.

— 8:00: **Toronto Symphony Orchestra. Repin Plays Prokofiev.** Roy Thomson Hall. See Oct 3.

— 8:30: **Hugh's Room. Ray Bonneville/Guy Davis.** 2261 Dundas St. West. 416-531-6604. \$20; \$18 (adv).

#### Friday October 05

— 8:00: **Roy Thomson Hall & Massey Hall. Jazz & Blues - John McLaughlin & the 4th Dimension.** Gary Husband, keyboard/ percussion; Hadrien Féraud, bass; Mark Mondesir, drum. Massey Hall, 15 Shuter St. 416-872-4255. \$49.50-\$69.50.

— 8:30: **Hugh's Room. Dala & The Undesirables.** 2261 Dundas St. West. 416-531-6604. \$18; \$16 (adv).

— 9:00: **Small World Music Festival. Oliver Mtukudzi, vocal/songwriter.** Healey's Roadhouse,

56 Blue Jay's Way. 416-593-2626. \$30, \$25 (adv).

#### Saturday October 06

— 7:30: **Fall Festival 2007. Boscombe Citadel Songsters with the North York Temple Band.** George Weston Recital Hall, Toronto Centre for the Arts, 5040 Yonge St. 416-872-1111. \$20, \$15, \$10; \$16, \$12, \$8 (sr).

— 8:00: **MNjcc. Klezmer en Buenos Aires and Mitch Smolkin: A Song is Born.** Al Green Theatre, 750 Spadina Ave. 416-924-6211 x0.

— 8:00: **Musicians In Ordinary. A Sa Guitarre - Songs to the Guitar.** Hallie Fishel, soprano; John Edwards, lute. Works from 16th-19th century. Heliconian Hall, 35 Hazelton Ave. 416-535-9956. \$20; \$15 (sr/st).

— 8:00: **Roy Thomson Hall & Massey Hall/ Radio Uno. Globe Trotting - Claudio Baglioni.** Italian singer-songwriter. Roy Thomson Hall, 60 Simcoe St. 416-872-4255. \$75.50-\$105.50.

#### Sunday October 07

— 1:30: **McMichael Gallery. Fall Concerts.** Vincent Wolfe, jazz vocalist. 10365 Islington Ave., Kleinburg. 1-888-213-1121. Free with admission to Gallery: \$15, \$9 (sr/st), \$25 (family).

— 8:00: **Roy Thomson Hall & Massey Hall/ Radio Uno. Globe Trotting - Claudio Baglioni.** Roy Thomson Hall. See Oct 6.

## AVIV STRING QUARTET

WINNER: MELBOURNE AND BORDEAUX COMPETITIONS



Rachel Mercer, cello; Shuli Waterman, viola; Evgenia Epshtein, 2nd violin; Sergey Ostrovsky, 1st violin

**October 9, 2007, 8 pm** Fund raising concert for Southern Ontario Chamber Music Institute

Knox Presbyterian Church, at the corner of Lakeshore and Dunn, Oakville

Haydn: "Rider" Quartet Op. 74 #3 in G minor

Janacek: Quartet #2 "Intimate Letters"

Schubert: String Quartet: "Death and the Maiden"

Tickets: \$30, \$20 students/seniors 905-842-5865 or info@socmi.org or www.socmi.org

Tickets also available at the door

**October 10, 2007, 8 pm** Fund raising concert for Canadian Museum for Human Rights

Al Green Theatre, Miles Nadal JCC

Bloor and Spadina, Toronto

Mozart: String Quartet, "Hunt", K458

Shostakovich: String Quartet #8

Schubert: String Quartet, "Death and the Maiden"

Tickets: \$30, \$20 students/seniors 905-842-5690

Tickets also available at the door



# CONCERT LISTINGS Beyond the GTA

**In this issue:** Barrie, Blyth, Burlington, Camden East, Cobourg, Drayton, Grand Bend, Guelph, Hamilton, Jackson's Point, Kingston, Kitchener, Leith, Millbrook, Niagara-on-the-Lake, Orillia, Owen Sound, Penetanguishene, Picton, Port Hope, Stratford, Waterloo.

**Concerts: Toronto & GTA** PAGE 36

**Music Theatre/Opera/Dance** PAGE 45

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**Announcements/Lectures/Workshops** PAGE 48

**CAVEAT:** Performers and repertoire change!  
Events are sometimes postponed or cancelled.  
Call ahead to confirm details with presenters.

## Saturday September 01

— 2:00: **Drayton Entertainment: King's Wharf Theatre.** *Buddy: The Buddy Holly Story.* Musical biography. Alan Janes & Rob Bettinson, writers; Adam Furfaro, director; Zachary Stevenson, actor. 97 Jury Drive, Penetanguishene. 705-549-5555, 888-449-4463. \$36; \$20(18 & under). For complete run see music theatre listings.

— 2:00: **Drayton Entertainment: Huron Country Playhouse.** *Legends: A Salute to Musical Pioneers.* Musical revue with classic songs by Presley, Orbison, Lewis, The Beach Boys, The Everly Brothers, Elton John, ABBA, The Monkees, Simon & Garfunkel, Sonny & Cher, & more. Alex Mustakas, conceiver/writer/director; Robert Foster, orchestration & vocal arrangement; Gino Berti, choreographer. RR 1, B Line, Grand Bend. 519-238-6000, 888-449-4463. \$36; \$20(18 & under). For complete run see music theatre listings.

— 2:00: **Red Barn Theatre.** *Broadway Treasures.* Songs of Lloyd Webber, Sondheim, Kander & Ebb, Styne, Herman, & others. 991 Lake Dr. East, Jackson's Point. 905-722-3249, 888-733-2276. \$28; \$25(65+) \$13+ (mat); \$15(12 & under). For complete run see music theatre listings.

— 2:00: **Shaw Festival.** *Mack and Mabel.* Jerry Herman, music & lyrics; Michael Stewart, book; Baayork Lee, choreographer;

Paul Sportelli, musical director; Molly Smith, director and more. Festival Theatre, 10 Queen's Parade, Niagara-on-the-Lake. 800-511-7429. Call for ticket prices. For complete run see music theatre listings.

— 2:00: **Stratford Festival.** *Oklahoma!* Based on the play Green Grow the Lilacs by Lynn Riggs. Richard Rodgers, music; Oscar Hammerstein II, book & lyrics; Agnes de Mille, dance; Berthold Carrière, musical director; Donna Feore, director/choreographer and more. Festival Theatre, 55 Queen St., Stratford. 800-567-1600. Call for ticket prices. For complete run see music theatre listings.

— 6:00: **4th Line Theatre.** *Beautiful Lady, Tell Me.* Musical by Shirley Barrie: murder-mystery based on case of Florence Kinrade, early 1900's Vaudeville singer. Rob Fortin, Susan Newman, musical directors; Molly Thom, director. Winslow Farm, 779 Zion Line, 5 minute S. of Millbrook. 705-932-4445, 800-814-0055. \$26; \$23(65+) \$15(5-16).

— 8:00: **Kitchener-Waterloo Chamber Music Society.** *Bach (arr Sitkovetsky): Goldberg Variations.* Matt Haimovitz, cello; Douglas McNabney, viola; Jonathan Crow, violin. KWCMS Music Room, 57 Young St. West, Waterloo. 519-886-1673. \$30; \$25(sr); \$20(st/ch).

## Sunday September 02

— 2:00: **Stratford Festival.** *My One and Only.* 30's-era comedy about daredevil pilot wooing bathing beauty. George Gershwin & Ira Gershwin, music & lyrics; Peter Stone & Timothy S. Mayer, book; Berthold Carrière, musical director; Michael Lichtefeld, director/choreographer. Avon Theatre, 99 Downie St., Stratford. 800-567-1600. Call for ticket prices. For complete run see music theatre listings.

## Tuesday September 04

— 7:30: **River Run Centre.** *The Songbird Café.* Local acoustic singer/songwriters. Co-operators Hall, 35 Woolwich St., Guelph. 519-763-3000, 800-520-2408. \$5.

## Wednesday September 05

— 10:45pm: **Desjardins.** *Guelph Jazz Festival.* Jah Youssef w/Louis Melville, Dave Clark, Jayme Stone, Damian Nisenson Trio, Jayme Stone Quartet and more. Location tba, Guelph. 866-908-9090, 519-763-4952.

— 2:00: **Shaw Festival.** *Tristan.* Musical adaptation from Thomas Mann's short story set at a spa in the Alps. Jay Turvey and Paul Sportelli, book, music & lyrics; Glynis Ranney, Jeff Madden, Donna Belleville & others, players; Paul Sportelli, music director; Eda Holmes, director. Court House Theatre, 26 Queen Street, Niagara-on-the-Lake. 800-511-7429. Call for ticket prices. For complete run see music theatre listings.

— 8:00: **Blyth Festival.** *The Ballad of Stompin' Tom.* Revue with songs of Stompin' Tom Connors; story of Canada's most prolific troubadour & champion of the working man. Dave Scott, writer; Eric Coates, director. Blyth Centre for the Arts, 423 Queen St. 519-523-9300, 877-862-5984. \$25; \$22.50(sr); \$12.50(youth). For complete run see music theatre listings.

## Thursday September 06

— 8:00: **Red Barn Theatre.** *Memories of Hank and Patsy.* Marie Bottrell and Aaron Solomon. Red Barn Theatre, 991 Lake Dr. E., Jackson's Point. 1-888-733-2276. \$28, \$25 (st./sr), \$15 (children). For complete run see music theatre listings.

## Friday September 07

— 8:00: **Brad Halls.** *Words and Music: Great Songs from Great Britain.* Ivor Novello & Noel Coward to Ray Noble & Jimmy Kennedy, Lionel Bart & Andrew Lloyd Webber. Catherine Ford, Andrea DeBoer-Jones, vocal; Brad Halls, piano/vocal. Concert Hall, Victoria Hall, 55 King St. West, Cobourg. 905-372-2210, 888-262-6874. \$15.

— 8:00: **Sultans of String in Concert.** Chris McKhool, violin; Kevin Laliberte, guitar; Drew Birston, bass. Manhattan's, 951 Gordon Street, Guelph. 519-767-2440.

## Saturday September 08

— 7:30: **Brenda Lewis & John Zadro.** *Jazz Standards with a Hint of R&B.* Brenda Lewis, vocal; John Zadro, piano. Royal Stone Restaurant & Bar, 105 Macdonell St., Travelodge Hotel, Guelph. 519-821-3343.

— 8:00: **Brad Halls.** *Words and Music: Great Songs from Great Britain.* Concert Hall, Victoria Hall, Cobourg. See Sep 7.

## Sunday September 09

— 8:00: **Kitchener-Waterloo Chamber Music Society.** *Centennial Recital.* Grieg: Lyrical Pieces Op.54; Holberg Suite Op.40; Sonata in e Op.7; Haydn: Sonata in A Major. Derek Yaple-Schobert, piano. KWCMS Music Room, 57 Young St. West, Waterloo. 519-886-1673. \$20, \$15(sr), \$10(st).

## Wednesday September 12

— 11:30am: **St. Paul's Anglican Church.** *17th & 18th Century Keyboard Music.* Heron: Voluntary in G; Cornet Voluntary; Beethoven: Sonata in c, Op.13; Bach: French Suite in E. Michel Allard, piano/organ/harpsichord. 9 Douro St., Stratford. 519-271-4527. \$2, in support of St. Paul's Food Bank.

— 8:00: **Kitchener-Waterloo Chamber Music Society.** *Theme and Variations.* Bach: Violin Sonata #2 (3 mvts); Ponce: Sonata Meridional; Zurakowsky: several pieces. Stephan Zurakowsky, guitar. KWCMS Music Room, 57 Young St. West, Waterloo. 519-886-1673. \$15, \$10(sr), \$8(st).

## Saturday September 15

— 7:30: **Hamilton Philharmonic Orchestra.** *The Canadian Brass!* James Sommerville, conductor. Hamilton Place, 1 Summers Lane. 905-526-7756. \$36-\$59, \$32-\$54(sr),



Valerie Tryon

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\$10(st), \$5(child).

— 7:30: **Music at St Luke's. A solo concert.** Works by J.S. Bach, Dominic Florence, piano; Kelly Tiernay, flute. Great Hall of the Parish Hall, 1832 Ontario Street, Burlington. 905-639-7643. \$20

— 8:00: **Kitchener-Waterloo Chamber Music Society. Zemlinsky Quartet.** Haydn: Op.76/5; Dvorak: F major Op. 96 "American"; Suk: Meditation on an old Czech chorale. František Souček & Petr Strizek, violins; Petr Holman, viola; Vladimir Fortin, cello. KWCMS Music Room, 57 Young St. West, Waterloo. 519-886-1673. \$25, \$20(sr), \$15(st).

#### Tuesday September 18

— 2:00: **Drayton Entertainment: Drayton Festival Theatre. Man of La Mancha.** By Dale Wasserman, based on Cervantes' saga of Don Quixote, the deluded knight errant. Mitch Leigh, music; Joe Darion, lyrics. 33 Wellington St. South, Drayton. 519-638-5555, 888-449-4463. \$36; \$29(prev); \$20(18 & under). For complete run see music theatre listings.

#### Wednesday September 19

— 7:30: **Sultans of String in Concert.** Chris McKhool, violin; Kevin Laliberte, guitar; Drew Birston, bass. The Oasis, 31 King Street East, Cobourg. 905-372-6634.

#### Thursday September 20

— 7:30: **Prince Edward County Music Festival. Chamber Music Concert 1.** Mozart: Trio in E-flat for piano, clarinet and viola, K.498 (Kegelstatt); Burge: Elegy as a Message Left on an Answering Machine for baritone, clarinet and piano; Still Time for cello and piano; Tchaikovsky: Trio in a for violin, cello

and piano, Op.50. Anne Robert, violin; Paul Marleyn, cello; James Campbell, clarinet; John Burge, composer; Stéphane Lemelin, artistic director/piano and more. Church of St. Mary Magdalene, 335 Main St., Picton. 613-393-3798. \$20; \$10(st).

#### Friday September 21

— 7:30: **Port Hope Jazz Inc. Jazz in the Park - The Sixth Annual All-Canadian Jazz Festival.** Harrison Kennedy Blues Band; Kellylee Evans. Walton Street, Port Hope. 905-885-1938. \$20.

— 7:30: **Prince Edward County Music Festival. Chamber Music Concert 2.** Burge: Sonata Breve #2 for clarinet and piano; Blue Psalm for baritone and piano; Schumann: Dichterliebe for baritone and piano, Op.48; Brahms: Quartet for piano and strings in A, Op.26. Anne Robert, violin; Paul Marleyn, cello; James Campbell, clarinet; John Burge, composer; Stéphane Lemelin, artistic director/piano and more. Church of St. Mary Magdalene, 335 Main St., Picton. 613-393-3798. \$20; \$10(st).

— 8:00: **Colours of Music. I Tromboni Trombone Quintet.** Works by Rachmaninoff, Mussorgsky. First Christian Reformed Church, 33 Shirley Ave., Barrie. 705-725-1070. \$35; \$15(with passport).

— 8:00: **Kitchener-Waterloo Chamber Music Society. Flatiron Trio.** Brahms: Trio No. 2 in c, Op. 99; Shostakovich: Trio #1; Beethoven: Symphony no. 2(arr. For trio by Beethoven). Nurit Pacht, violin; Jeremy Findlay cello; Elena Braslavsky, piano. KWCMS Music Room, 57 Young St. West, Waterloo. 519-886-1673. \$25, \$20(sr), \$15(st).

— 8:00: **Opera Ontario. Great Singer Recital Series.** Ben Heppner, tenor; John Hess, piano. Hamilton Place, 1 Summer's Lane. 905-526-6556, 800-575-1381. \$35-\$75.

— 8:00: **Sultans of String in Concert.** Chris McKhool, violin; Kevin Laliberte, guitar; Drew Birston, bass. Bookstore Café, Camden East. 613-378-1102. \$10, \$8(st).

— 8:00: **SweetWater Music Weekend. Faculty In Concert.** Works by Pandolfi, Haydn, Boccherini, Schulhoff. Jonathan Crow, violin; Rosanne Wieringa, flute; Peter Longworth, piano; Mark Fewer, violin/artistic director; Virginia Barron, viola/associate director and more. Historic Leith Church, 419134 Tom Thomson Lane, Leith. 519-371-1754. \$25.

— 8:00: **Westside Concert Theatre. Cabaret.** Tina Rath, choreographer; Colin Lapsley, music director; Nupi Lapsley, director. 434 King St. West, Hamilton. 905-777-9777, 877-572-3773. For complete run see music theatre listings.

#### Saturday September 22

— 10:00am: **Colours of Music. Coffee Cabaret: Songs of Broadway.** Randy Johnston, vocals; Jason White, keyboards. Central United Church, 54 Ross St., Barrie. 705-725-1070. \$10; \$5(with passport).

— 12:00 noon: **Colours of Music. Jeremy Findlay, cello, & Elena Braslavsky, piano.**

Works by Schumann, Janacek, Gemrot. Burton Avenue United Church, 37 Burton Ave., Barrie. 705-725-1070. \$15; free(with passport).

— 2:30: **Colours of Music. Zemlinsky Quartet.** Guest: Elena Braslavsky, piano; Zemlinsky (Quartet-In-Residence): Frantisek Soucek, Petr Strizek, violins; Petr Holman, viola; Vladimir Fortin, cello. Central United Church, 54 Ross St., Barrie. 705-725-1070. \$25; free(with passport).

— 7:30: **Prince Edward County Music Festival. Chamber Music Concert 3.** Ravel: Histoires naturelles, for baritone and piano; Burge: Trio for violin, cello and piano (premiere); Dohnanyi: Sextet for piano, violin, viola, cello, clarinet and horn, Op.37. Anne Robert, violin; Paul Marleyn, cello; James Campbell, clarinet; John Burge, composer; Stéphane Lemelin, artistic director/piano and more. The Church of St. Mary Magdalene, 335 Main St., Picton. 613-393-3798. \$20; \$10(st).

— 8:00: **Port Hope Jazz Inc. Jazz in the Park - The Sixth Annual All-Canadian Jazz Festival.** Doug Riley; Mike Murley & Dione Taylor. Walton Street, Port Hope. 905-885-1938. \$40.

— 8:00: **SweetWater Music Weekend. Faculty In Concert.** Works by Rorem, Buczynski, Mendelssohn. Jonathan Crow, violin; Rosanne Wieringa, flute; Peter Longworth,



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piano; Mark Fewer, violin/artistic director; Virginia Barron, viola/associate director and more. 6:30: Pre-Concert Chat by Ken Slowik, expert on 17th/18th century instruments. St. George's Anglican Church, **Owen Sound**. 519-371-1754. \$25, pre-concert chat free.

### Sunday September 23

— 11:00am: **Shaw Festival. Sunday Coffee Concert.** Guests: company actors and musicians; Shaw Festival Quartet in Residence. Lobby, Festival Theatre, 10 Queen's Parade, **Niagara-on-the-Lake**. 800-511-7429. Free.  
— 12 noon: **Port Hope Jazz Inc. Jazz in the Park - The Sixth Annual All-Canadian Jazz Festival.** Sean Corcoran Sextet; Tom van Seters Quartet; Robert Michaels & Cubamenco; and more. Walton Street, **Port Hope**. 905-885-1938. \$20.

— 2:00: **SweetWater Music Weekend. Faculty in Concert.** Tovey: work acknowledging area's status as northern terminus of the Underground Railroad (premiere); works by Biber, Beethoven, Jonathan Crow, violin; Rosanne Wieringa, flute; Peter Longworth, piano; Mark Fewer, violin/artistic director; Virginia Barron, viola/associate director and more. Historic Leith Church, 419134 Tom Thomson Lane, **Leith**. 519-371-1754. \$25.  
— 2:30: **Colours of Music. Flatiron Trio.** Works by Brahms, Shostakovich, Beethoven. Nunit Pacht, violin; Jeremy Findlay, cello; Elena Braslavsky, piano. Central United Church, 54 Ross St., **Barrie**. 705-725-1070. \$25; free (with passport).

— 8:00: **Colours of Music. I Furioli: Baroque with Passion.** Works by Handel, Purcell, Dowland. Aisslin Nosky, Julia Wedman, violins; Felix Deak, cello; Gabrielle McLaughlin, soprano. Burton Avenue United Church, 37 Burton Ave., **Barrie**. 705-725-1070. \$35; \$15 (with passport).  
— 9:00: **Sultans of String in Concert.** Chris McKool, violin; Kevin Laliberte, guitar; Drew Birston, bass. Moonshine Café, 137 Kerr St., **Guelph**. 905-844-2655. \$7.

### Monday September 24

— 12:00 noon: **Colours of Music. Nunit Pacht, violin; Elena Braslavsky, piano.** Works by Debussy, Falla, Gershwin. Burton Avenue United Church, 37 Burton Ave., **Barrie**. 705-725-1070. \$15; free (with passport).  
— 2:30: **Colours of Music. Octets; Richness in Music.** Works by Mendelssohn, Svendsen. Guests: Alcan Quartet: Laura Andrian, Nathalie Camus, violins; Luc Beauchemin, viola; David Ellis, cello; Zemlinsky Quartet. First Christian Reformed Church, 33 Shirley Ave., **Barrie**. 705-725-1070. \$25; free (with passport).  
— 8:00: **Colours of Music. Festival Orchestra.** Mendelssohn: Concerto for Piano, Violin & Orchestra; works by Grieg, Glück, Hovhanness, Wren. Duo Concertante: Nancy Dahn, violin & Timothy Steeves, piano; Kerry Stratton, conductor. 7:10: Pre-concert talk by Kerry Stratton. Hi-Way Pentecostal Church, 50 Anne St. North, **Barrie**. 705-725-1070. \$35; \$15 (with passport).

### Tuesday September 25

— 12:00 noon: **Colours of Music. Rivka Golani, viola, & Paul Stewart, piano.** Burton Avenue United Church, 37 Burton Ave., **Barrie**. 705-725-1070. \$15; free (with passport).

— 12:15: **Greensleaves. Ostinati and John Playford.** First United Church, 16 William Street West, **Waterloo**. 519-669-1327. Free with lunch purchase.

— 2:30: **Colours of Music. Stars of Tomorrow.** Prodiges of piano, violin, voice. Central United Church, 54 Ross St., **Barrie**. 705-725-1070. \$25; free (with passport).  
— 8:00: **Colours of Music. Nexus Percussion Group.** Raum: New Work (world premiere); & other works. Guest: Lynn Kuo, violin. Hi-Way Pentecostal Church, 50 Anne St. North, **Barrie**. 705-725-1070. \$35; \$15 (with passport).

### Wednesday September 26

— 11:30am: **St. Paul's Anglican Church. 17th & 18th Century Keyboard Music.** Bach: Partita in B-flat; Mozart: Variations on Unser dummer Pöbel meint; Bach: Prelude in G, BWV.568; Fugue in G, BWV.577. Michel Allard, piano/organ/harpsichord, 9 Douro St., **Stratford**. 519-271-4527. \$2, in support of St. Paul's Food Bank.

— 12:00 noon: **Colours of Music. Sing It High!** Works by Rossini, Schubert, Bernstein, Dvorak & Sullivan. Meghan Lindsay, Kathleen Murphy & Catherine Rooney, sopranos; Ross Inglis, piano. Burton Avenue United Church, 37 Burton Ave., **Barrie**. 705-725-1070. \$15; free (with passport).

— 2:30: **Colours of Music. The French Touch.** Works by Chausson, Debussy, Fauré. Alcan Quartet; Duo Concertante. Hi-Way Pentecostal Church, 50 Anne St. North, **Barrie**. 705-725-1070. Free.

— 8:00: **Colours of Music. Joyously Dvorak.** Zemlinsky Quartet; Rivka Golani, viola; Paul Stewart, piano. Central United Church, 54 Ross St., **Barrie**. 705-725-1070. \$35; \$15 (with passport).

— 8:00: **Kitchener-Waterloo Chamber Music Society. Leslie Newman, flute; Peter Longworth, piano.** Schumann: 3 Romances; Gubaidulina: Allegro Rustico, Sounds of the Forest; Taffanel: Fantaisie on Der Freischütz; Saint-Saëns: Mon cœur s'ouvre à ta voix; J.S. Bach: Solo Partita in a; Prokofiev: Sonata, Op. 94. KWCMS Music Room, 57 Young St. West, **Waterloo**. 519-886-1673. \$25, \$20 (sr), \$15 (st).

### Thursday September 27

— 12:00 noon: **Colours of Music. Nathaniel Anderson-Frank, violin.** Works by Raum, Ravel, Saint-Saëns. Cecilia Ignatieff, piano. Burton Avenue United Church, 37 Burton Ave., **Barrie**. 705-725-1070. \$15; free (with passport).

— 2:30: **Colours of Music. Paul Stewart, piano.** Granados: Goyescas; works by Brahms, Rachmaninoff. Central United Church, 54 Ross St., **Barrie**. 705-725-1070. \$25; free (with passport).

— 8:00: **Colours of Music. Magic of Winds.** Works by Gilliland, Cable, Milhaud, & Grainger. James Campbell, clarinet; University of Toronto Winds Ensemble, Gillian MacKay, conductor. Hi-Way Pentecostal Church, 50 Anne St. North, **Barrie**. 705-725-1070. Free.

1301 27 8:00: **Frank Horvat, Music at the Freeway Coffee House, Hamilton.** Frank Horvat, piano; Quest for the Past. Freeway Coffee House, 333 King St. E. **Hamilton**. 416-912-4173. Free, donations gratefully accepted.

### Friday September 28

— 12:00 noon: **Colours of Music. Cecilia Quartet.** Works by Borodin, Beethoven. Sarah Nematallah & Sharon Lee, violins; Caitlin Boyle, viola; Rebecca Wenham, cello. Burton Avenue United Church, 37 Burton Ave., **Barrie**. 705-725-1070. \$15; free (with passport).

— 2:30: **Colours of Music. Minsoo Sohn, piano.** Works by Bach, Beethoven, & Liszt. Central United Church, 54 Ross St., **Barrie**. 705-725-1070. \$25; free (with passport).

— 7:00: **Too Good To Miss. The Arts in Concert Series - VAN DJANGO.** Gypsy Jazz of 1930's Paris to contemporary music. Liuna Station, 360 James St. N., **Hamilton**. 877-700-3130. \$80.

— 8:00: **Colours of Music. Music of the Americas.** Organ & percussion; Elora Festival Singers, Noel Edison, conductor. St. Andrew's Presbyterian Church, 47 Owen St., **Barrie**. 705-725-1070. \$35; \$15 (with passport).

— 8:00: **Nota Bene Period Orchestra. Buxtehude & the Young Bach.** TACTUS Vocal Ensemble; Borys Medicky, artistic director; Linda Melsted, music director. Parkminster United Church, 275 Erb St. East, **Waterloo**. 519-884-8753. \$25, \$22 (sr), \$10 (st.).

### Saturday September 29

— 12:00 noon: **Colours of Music. Eric Robertson, organ.** Works by Bach, Elgar. St. Andrew's Presbyterian Church, 47 Owen St., **Barrie**. 705-725-1070. \$15; free (with passport).

— 2:30: **Colours of Music. Lynn Kuo, violin & Marianna Humetska, piano.** Works by Raum, Beethoven. Central United Church, 54 Ross St., **Barrie**. 705-725-1070. \$25; free (with passport).

— 8:00: **Capital Theatre. Rik Emmett: Emmett Plays Clapton.** 20 Queen St., **Port Hope**. 905-885-1071, 800-434-5092. \$37.

— 8:00: **Colours of Music. A Mighty Chorus.** Works by Handel, Bruckner, Tiefenbach & Halley. Brass Choir; Serenata Choir of Midland, Gary Heard, conductor; Elora Festival Singers, Noel Edison, conductor. Hi-Way Pentecostal Church, 50 Anne St. North, **Barrie**. 705-725-1070. \$40; \$20 (with passport).

1301 29 8:00: **Kingston Symphony Association. A Fifth of Beethoven.** Beethoven: Piano Concerto No. 5 & Symphony No. 5. Glen Fast, conductor; Richard Raymond, piano. Kingston Gospel Temple, 2295 Princess Street, **Kingston**. 613-530-2050. \$35, \$31, \$28 (adult), \$33, \$28, \$26 (sr), \$20, \$15, \$13 (st).

— 8:00: **Nota Bene Period Orchestra. Buxtehude & the Young Bach.** TACTUS Vocal Ensemble; Borys Medicky, artistic director; Linda Melsted, music director. Guelph Youth Music Centre, 75 Cardigan St., **Guelph**. 800-608-5205. \$25, \$22, \$10.

### Sunday September 30

— 2:30: **Colours of Music. Afternoon Reverie.** Works by Bach, Debussy, Copland, & Mendelssohn. Eric Robertson, organ; James Campbell, clarinet. St. Andrew's Presbyterian Church, 47 Owen St., **Barrie**. 705-725-1070. \$25; free (with passport).

— 8:00: **Colours of Music. A Swinging Time.** Bolling's Two Suites for Flute and Jazz Trio. Susan Hoepfner, flute; Robert Kortgaard, piano; Andrew Downing, bass; Nick Fraser, percussion. Central United Church, 54 Ross

St., **Barrie**. 705-725-1070. \$35; \$15 (with passport).

— 8:00: **Kitchener-Waterloo Chamber Music Society. North Indian Ragas.** Irshad Khan, sitar & tablas. Registry Theatre, 122 Frederick St., **Kitchener**. 519-886-1673. \$25, \$20 (sr), \$15 (st).

### Tuesday October 02

— 7:30: **River Run Centre. The Songbird Café.** Local acoustic singer/songwriters. Co-operators Hall, 35 Woolwich St., **Guelph**. 519-763-3000, 800-520-2408. \$5.

### Thursday October 04

— 11:00am: **City of Hamilton/American Liszt Society/McMaster University. Great Romantic Festival. "Moonlight, Flowers and Birds" Piano Transcriptions of Romantic Vocal Music.** Works by Schubert-Liszt; Strauss-Gieseking; Glinka-Balakirev; Alabieff-Liszt; Rachmaninov. Gergely Szokolay, piano. Convocation Hall, McMaster University, 1280 Main St. West, **Hamilton**. 905-525-9140 x23674. \$20.

— 2:00: **City of Hamilton/American Liszt Society/McMaster University. Great Romantic Festival.** Reger: Toccata in d minor; Monologue Op. 63; Introduction and Passacaglia in f minor; Brahms: Organ Chorales; Franck: Cantabile. Christiana Teeuwssen, organ. Christ's Church Cathedral, 252 James Street North, **Hamilton**. 905-525-9140 x23674. \$20.

— 3:00: **City of Hamilton/American Liszt Society/McMaster University. Great Romantic Festival.** Mahler: Lieder eines fahrenden Gesellen; Hahn: A Chloris, Quand je fus pris au pavillon, Paysage and more; Musorgsky: Nursery Songs. Lita Classen, soprano; Allan Behan, piano. Christ's Church Cathedral, 252 James Street North, **Hamilton**. 905-525-9140 x23674. \$20.

— 7:30: **City of Hamilton/American Liszt Society/McMaster University/Hamilton Philharmonic Orchestra. Great Romantic Festival.** Brahms: Variations on a Theme by Haydn Op. 56; Beethoven: Piano Concerto No. 3 Op. 37 in c minor; Dvorak: Symphony No. 8 in G Major. Horst Foerster, conductor; Valerie Tryon, piano. 6:30: Pre-concert chat in the piano noble lounge. **Hamilton Place**, 1 Summers Lane. 905-526-7756. \$20.

— 10:00am: **City of Hamilton/American Liszt Society/McMaster University. Great Romantic Festival.** Franck: Prelude, Fugue and Variations; Beach: Transcription of R. Strauss's Standchen Op. 17 No. 2; Gottschalk: Souvenirs de Puerto Rico; Chopin: Scherzo no. 2 in b flat minor Op. 31. Lisa Yui, piano. Convocation Hall, McMaster University, 1280 Main St. West, **Hamilton**. 905-525-9140 x23674. \$20.

### Friday October 05

— 2:00: **City of Hamilton/American Liszt Society/McMaster University. Great Romantic Festival.** Clara Schumann: Sechs Lieder Op. 13; Robert Schumann: Song-Cycle, Frauenliebe und leben Op. 42. Janet Obermeyer, soprano; Leslie De'Ath, piano. Centenary United Church, 24 Main St. West, **Hamilton**. 905-525-9140 x23674. \$20.

— 3:00: **City of Hamilton/American Liszt Society/McMaster University. Great Romantic Festival.** Beethoven: Sonata in F Major (Spring) Op. 24; Grieg: Sonata in c minor Op. 45. Jose Cueto, violin; Nancy Roldan, piano. Centenary United Church, 24 Main St. West, **Hamilton**. 905-525-9140 x23674. \$20.



— 8:00: **City of Hamilton/American Liszt Society/McMaster University.** *Great Romantic Festival.* Schubert: Sonata in A Major D.664; Liszt: Three Transcendental Studies and Vallee d'Obermann; Schumann: Scenes from Childhood Op.15; Tchaikovsky/Pletnev: Concert suite from the Nutcracker Op.72a. Eric Zuber, piano. Convocation Hall, McMaster University, 1280 Main St. West, Hamilton. 905-525-9140 x23674. \$20.

#### Saturday October 06

— 11:00am: **City of Hamilton/American Liszt Society/McMaster University.** *Great Romantic Festival.* Popper: Suite for Cello and Piano (Im Walde); Saint-Saens: Cello Sonata no.2 in F Major Op. 123. Coenraad Bloemendal, cello; Valerie Tryon, piano. Centenary United Church, 24 Main St. West, Hamilton. 905-525-9140 x23674. \$20.  
— 2:45: **City of Hamilton/American Liszt Society/McMaster University.** *Great Romantic Festival.* Chopin: Nocturne, Ballade, Polonaise Fantasie, Scherzo, Fantasie, Andante Spianato & Grande Polonaise, Barcarolle. William Aide, Jay Hershberger, Alexandre Dossin, Berenika Zakrzewski, Valerie Tryon, piano. Centenary United Church, 24 Main St. West, Hamilton. 905-525-9140 x23674. \$20.



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## Opera, Music Theatre, Dance

Please note: performances are listed by show title.  
Shows starting with "The" are listed under T.

— *A Funny Thing Happened on the Way to the Forum*. Hart House Theatre.

Musical comedy based on the plays of Titus Maccius Plautus. Stephen Sondheim, music & lyrics; Burt Shevelove & Larry Gelbart, book; Graham Maxwell, director. Sep 12-15, 19-22, 26-28: 8:00; Sep 29: 2:00 & 8:00. 7 Hart House Circle, UofT. 416-978-8849. \$20; \$12(sr/st).

— *As Thousands Cheer* by Irving Berlin.

Civic Light Opera Company. Joe Cascone, director. Sept 5, 12, 19: 7:00; Sept 6-8, 13-15, 20, 21: 8:00; Sept 9, 16, 22: 2:00. Fairview Library Theatre, 35 Fairview Mall Drive. 416-755-1717. \$20-\$27.50.

— *Broadway Treasures*. Red Barn

Theatre. Songs of Lloyd Webber, Sondheim, Kander & Ebb, Styne, Herman, & others. Sep 1: 2:00 & 8:00. 991 Lake Dr. East, Jackson's Point. 905-722-3249, 888-733-2276. \$28; \$25(65+/st13+/mat); \$15(12 & under).

— *Buddy: The Buddy Holly Story*.

Drayton Entertainment: King's Wharf Theatre. Musical biography. Alan Janes & Rob Bettinson, writers; Adam Furfaro, director; Zachary Stevenson, actor. Sep 1: 2:00 & 8:00. 97 Jury Drive, Penetanguishene. 705-549-5555, 888-449-4463. \$36; \$20(18 & under).

— *Cabaret*. Westside Concert Theatre.

Tina Rath, choreographer; Colin Lapsley, music director; Nupi Lapsley, director. Sep 21-22,

28, 29, Oct 5-6: 8:00; Sep 30: 2:00pm. 434 King St. West, Hamilton. 905-777-9777, 877-572-3773.

— *Legends: A Salute to Musical Pioneers*. Drayton Entertainment: Huron

Country Playhouse. musical revue with classic songs by Presley, Orbison, Lewis, The Beach Boys, The Everly Brothers, Elton John, ABBA, The Monkees, Simon & Garfunkel, Sonny & Cher, & more. Alex Mustakas, conceiver/writer/director; Robert Foster, orchestration & vocal arrangement; Gino Bert, choreographer. Sep 1: 2:00 & 8:00. RR 1, B Line, Grand Bend. 519-238-6000, 888-449-4463. \$36; \$20(18 & under).

— *Mack and Mabel*. Shaw Festival.

Jerry Herman, music & lyrics; Michael Stewart, book; Baayork Lee, choreographer; Paul Sportelli, musical director; Molly Smith, director and more. Sept 1-Oct 28: call for days & times. Festival Theatre, 10 Queen's Parade, Niagara-on-the-Lake. 800-511-7429. Call for ticket prices.

— *Man of La Mancha* by Dale Wasserman.

Drayton Entertainment: Drayton Festival Theatre. based on Cervantes' saga of Don Quixote, the deluded knight errant. Mitch Leigh, music; Joe Darion, lyrics. Sep 18-22, 25-29, Oct 2-6, 9-13: shows at 2:00 & 8:00. 33 Wellington St. South, Drayton. 519-638-5555, 888-449-4463. \$36; \$29(prev); \$20(18 & under).

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Dec. 5	Showplace Theatre, Peterborough	2 PM & 7:30 PM
Dec. 7	Rose Theatre, Brampton	2 PM & 7:30 PM
Dec. 8	Meadowvale Theatre, Mississauga	2 PM & 7:30 PM
Dec. 9	Rose Theatre, Brampton	3 PM
Dec. 12	Upper Canada College	2 PM
Dec. 14, 15	MacMillan Theatre, U of T	2 PM & 7:30 PM
Dec. 16	Oakville Centre for the Performing Arts	2 PM & 6 PM
Dec. 22	St. Lukes United Church, Toronto	8 PM

Contact your local venue for tickets. Group sales - 416.927.9800  
Show dates subject to change. Please visit cocot.ca for the most up to date information.

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## Opera, Music Theatre, Dance

— **Memories of Hank and Patsy.** Red Barn Theatre. Marie Bottrell and Aaron Solomon. Sept 6-8: 2:00; Sept 6-8: 8:00. Red Barn Theatre, 991 Lake Dr. E., Jackson's Point. 1-888-733-2276. \$28, \$25 (st./sr), \$15 (children).

— **Menopause Out Loud!** Panasonic Theatre. Jeanie Linders, book & lyrics; Jayne Lewis, Nicole Robert, Cynthia Jones, Rose Ryan & Jenny Hall, performers. Indefinite run: Tue, Thu, Fri: 8:00; Wed, Sat: 2:00 & 8:00; Sun: 2:00 & 5:30. 651 Yonge St. 416-872-1111. \$49.95.

— **My One and Only.** Stratford Festival. 30's-era comedy about daredevil pilot wooing bathing beauty. George Gershwin & Ira Gershwin, music & lyrics; Peter Stone & Timothy S. Mayer, book; Berthold Carrière, musical director; Michael Lichtfeld, director/choreographer. Sep 2-Oct 28: call for dates & times. Avon Theatre, 99 Downie St., Stratford. 800-567-1600. Call for ticket prices.

— **Oklahoma!** Stratford Festival. based on the play Green Grow the Lilacs by Lynn Riggs. Richard Rodgers, music; Oscar Hammerstein II, book & lyrics; Agnes de Mille, dance; Berthold Carrière, musical director; Donna Feore, director/choreographer and more. Sep 1-Nov 4: call for dates & times. Festival Theatre, 55 Queen St., Stratford. 800-567-1600. Call for ticket prices.

— **Opera Briefs 7. Tapestry New Opera Works.** Five-minute operas. Wayne Strongman, music director; Christopher Foley & Jennifer Tung, piano; Scott Belluz & Carla Huhtanen, voice. Sept 28, 29, 30: 8:00pm. The Ernest Balmer Studio, Distillery Historic District, 55 Mill Street, Bldg. 58, Studio 315. 416-537-6066. \$25; \$20(adv); \$5(st).

— **The Ballad of Stompin' Tom.** Blyth Festival. Revue with songs of Stompin' Tom Connors; story of Canada's most prolific troubadour & champion of the working man.

Dave Scott, writer; Eric Coates, director. Sep 5-15: Tue-Sun, shows at 2:00 & 8:00. Blyth Centre for the Arts, 423 Queen St., Blyth. 519-523-9300, 877-862-5984. \$25; \$22.50(sr); \$12.50(youth).

— **The Drowsy Chaperone.** Dancap Productions Inc. Bob Martin. Sept 19-Oct 14: 8:30; Sept 23: 7:30. Elgin Theatre, 189 Yonge Street. 416-872-5555. \$50-\$100.

— **The Marriage of Figaro: Wolfgang Amadeus Mozart.** Canadian Opera Company. Julia Jones, conductor; Guillaume Bernardi, director; Robert Gleadow, Figaro; Ying Huang, Susanna with the COC Orchestra and Chorus. Oct 2, 5, 10, 13, 16, 18, 24, 30, Nov 2: 7:30; Oct 21: 2:00; Oct 27: 4:30. Four Seasons Centre for the Performing Arts, 145 Queen Street West. 416-363-8231. \$60-\$275, \$20 (age 16-29 and rush).

— **Tristan.** Shaw Festival. Musical adaptation from Thomas Mann's short story

set at a spa in the Alps; Jay Turvey and Paul Sportelli, book, music & lyrics; Glynis Ranney, Jeff Madden, Donna Belleville & others, players; Paul Sportelli, music director; Eda Holmes, director. Sep 5-Oct 6: call for days & times. Court House Theatre, 26 Queen Street, Niagara-on-the-Lake. 800-511-7429. Call for ticket prices.

— **Willkommen, Bienvenue: Arthouse Cabaret.** Buddies in Bad Times Theatre. Keith Cole, host; Jim LeFrancois and David Oiy, curator and director; Shadowland, costume designers; Adrien Whan, lighting designer; and much more. Sept 21/22: piano bar at 6:30pm; Sept 24-Oct 20: 8:00pm (Tue.-Sat.). 12 Alexander Street. 416-975-8555. \$15-\$25.

## Jazz Listings

### Absolute Lounge

Hilton Suites Toronto/Markham Conference Centre and Spa, 8500 Warden Avenue, Markham 905-470-8500

### Alleycatz

2409 Yonge St. 416-481-6865

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### Arbor Room

Hart House @ the University of Toronto, 7 Hart House Circle 416-978-2452

### Ben Wicks

424 Parliament. 416-961-9425  
www.benwickspub.com

### Boiler House

55 Mill St. 416-203-2121

### Cameron House

408 Queen St. West. 416-703-0811

### Central, The

603 Markham St. 416-919-4586  
www.thecentral.ca

### C'est What

67 Front St. E. 416-867-9499  
www.cestwhat.com

**Every Wed. Hot Fo' Ghandi.** Every Sat (matinee) *The Hot Five Jazzmakers.*

### Cervejaria Downtown

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Every Wed *The Jay Danley Quintet.*

### Chalkers Pub Billiards & Bistro

247 Marlee Avenue, 416 789-2531  
www.chalkerspub.com

**Sep 2 Bob Brough Quartet.** **Sep 9 Rich Underhill Quartet.** **Sep 16 Nancy Walker Trio.** **Sep 23 Richard Whiteman Trio w. Sophia Perlman.** **Sep 30 Tara Davidson Quartet.**

### Chick N' Deli

744 Mount Pleasant Rd. 416-489-3363  
www.chickndeli.com

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**Every Third Mon George Lake Big Band.**

**Every Fourth Mon Peter Smith Quartet.**

### Commensal, Le

655 Bay St. 416-596-9364  
www.commensal.ca

Music Fridays & Saturdays  
6:30 pm - 9:30 pm

No Cover Charge

**Sep 1 Richard Whiteman.** **Sep 7 Kira Callahan.** **Sep 8 Leon Kingstone/Dan Eisen.** **Sep 14 Double A Jazz Trio.** **Sep 15 Warren Grieg/Dan Eisen.** **Sep 21 Elizabeth Shepherd, Dan Eisen.** **Sep 22 Jonathan Marks Jazz Violin Duo.** **Sep 28 Beverly Taft/Dan Eisen.** **Sep 29 Dan Eisen.**

### The Concord Café

937 Bloor St W. 416 532-3989

### Gate 403

403 Roncevalles 416-588-2930  
www.gate403.com

**Sep 1 Amaury Figueredo, Elizabeth Shepherd.** **Sep 2 Kenny Yoshioka, Max Sennit Jazz Band.** **Sep 3 Ryan Oliver Summer Jazz Jam.** **Sep 4 Donne Roberts with his band, James Thomson, Donne Roberts and Julian Fauth Blues Trio.** **Sep 5 Dalla Lockery Solo, Patrick Tevlin's New Orleans Duo.** **Sep 6 Shawn Rahberk Jazz Duo, The Peddlers.** **Sep 7 Raymond Edge Blues Band, Hagtawn Syncopators.** **Sep 8 Bill Heffernan w/ Jon Brooks and Pat Simmonds, Sultans of String.** **Sep 9 Cocktail Jazz Band.** **Sep 10 Matt Newton Jazz Band.** **Sep 11 Donne Roberts with his band, James Thomson, Donne Roberts and Julian Fauth Trio.** **Sep 13 Ali Berkok Piano Solo, Scott Kemp Jazz Collective.** **Sep 14 Christopher Willes Jazz Band, Suzana Da Camara Quartet.** **Sep 15 Bill Heffernan with Jay Clark and Friends, Victoria Sanjana Jazz Trio.** **Sep 16 Kenny Yoshioka Blues Band, Cheryl Thibodeau and Colin Bradley Duo.** **Sep 17 The Allyson Morris Group.** **Sep 18 Donne Roberts and his band, James Thomson, Donne Roberts and Julian Fauth Blues Trio.** **Sep 19 Trevor Giancola Jazz Band.** **Sep 20 Sarah Jerrom Jazz Duo, String Theory.** **Sep 21 Ventana 5 Jazz Band, Patrick Tevlin's New Orleans Duo.** **Sep 22 Bill Heffernan with Octo-**

**ber Browne and Jim Fay, Julian Fauth, James Thomson and Donne Roberts Blues Trio.** **Sep 23 Ori Dagan Swing Band, Peter Hill Jazz Duo.** **Sep 24 Ashley St. Pierre Jazz Duo.** **Sep 25 Donne Roberts and his band, James Thomson, Donne Roberts and Julian Fauth Blues Trio.** **Sep 26 Blues Canoe, Cyndi Carleton Jazz Duo.** **Sep 27 Amaury Figueredo Jazz Band, Kevin Laliberte Flamenco Guitar Solo.** **Sep 28 Herb and Ray with his friends, Arnold Faber's Vibre.** **Sep 29 Bill Heffernan's Songwriters Workshop, Linda Carone Jazz Duo.** **Sep 30 James Carrol Jazz Duo, Steve Bijakowski Jazz Band.**

### Grossman's Tavern

379 Spadina Ave. 416-977-1210  
www.grossmantavern.com

**Sep 1 The Happy Pals, Matchstick Mike and the Chain Smoking Altar Boys.** **Sep 2 Nicola Vaughan Acoustic Jam, The Nationals with Brian Cober.** **Sep 3 Laura Hubert Band.** **Sep 4 Soul Stack.** **Sep 6 Blues Elements.** **Sep 7 First Fridays with Sandi Marie and special guests, Homeless.** **Sep 8 Happy Pals, Cold-sweat.** **Sep 9 Nicola Vaughan Jam, The Nationals w. Brian Cober.** **Sep 10 Laura Hubert Band.** **Sep 11 Tyanna Kikkita.** **Sep 12 Backassward.** **Sep 14 Loose Wires.** **Sep 15 The Happy Pals.** **Sep 16 Nicola Vaughan Jam, The Nationals w. Brian Cober.** **Sep 20 Dick Ellis Revival.** **Sep 21 The Swinging Blackjacks.** **Sep 22 The Happy Pals, AKA AKA.**

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## JAZZ LISTINGS, CONTINUED

**Sep 23** Nicola Vaughan Jam, *The Nationals* w. Brian Cober. **Sep 24** Laura Hubert Band. **Sep 25** Paul Storm. **Sep 27** Paige Armstrong. **Sep 28** Frankie Foo. **Sep 29** The Happy Pals, Cindy Booth Blues Band. **Sep 30** Nicola Vaughan Jam, *The Nationals* w. Brian Cober.

### Home Smith Bar

The Old Mill, 21 Old Mill Rd. 416-236-2641  
www.oldmilltoronto.com

**Sep 7** Prince Cave Trio. **Sep 8** Doug Watson Trio. **Sep 14** Kevin Barrett Trio. **Sep 15** Yvonne Moore Trio. **Sep 21** Rich Underhill/Reg Schwager. **Sep 22** Kevin Turcotte Trio. **Sep 28** Nathalie Nadon Trio. **Sep 29** Reg Schwager Duo.

### Hot House Café

Market Square, 416-366-7800

**Every Mon** Jazz Brunch: Ken Churchill Quartet.

### Hugh's Room

2261 Dundas St. W. 416-531-6604  
www.hughsroom.com

**Sep 11, 13** Indo-Canada Jazz Festival. **Sep 26** Cafe Ole CD Release.

### Lula Lounge

1585 Dundas W. 416-588-0307

www.lula.ca

**Sep 1** Ricky Franco. **Sep 7** Cache. **Sep 8** Lady Son Y Articulo Veinte. **Sep 13** Viva Mundo! w. Louis Simao and Faia. **Sep 14** Cimarron and DJ Billy Bryans. **Sep 15** Cafe Cubano. **Sep 18** Soul Drums - Doug Sole Book Launch. **Sep 20** Small World Music: Estrella Acosta. **Sep 21** Flamenco w. La Morocha and Juan Diono. **Plan C. Sep 23** Amazonas. **Sep 26** Brina. **Sep 28** Tipica Toronto. **Sep 29** Jayme Stone, Orquesta Fatasia. **Sep 30** Pedrito Calvo and Hilario Duran.

### Liberty Bistro and Bar

25 Liberty St. @ Atlantic 416-533-8828

### Live @ Courthouse

57 Adelaide Street East. 416-214-9379  
www.liveatcourthouse.com

**Sep 19** Carol McCartney CD Release.

### Manhattan's Music Club

951 Gordon St. Guelph  
519-767-2440

www.manhattans.ca

**Sep 6** Max Bent Band. **Sep 7** Sultans of Swing. **Sep 8** George Grossman. **Sep 14** Club Django. **Sep 15** Margaret Stowe. **Sep 21** Diane Nalini. **Sep 22** Bodhi Trio. **Sep 28**

**Margot Roi. Sep 29** Sean Bray Trio featuring Lina Allemano.

### Mezzetta

681 St. Clair Ave. W. 416-658-5687

Wednesday concerts in a Café. Sets at 9, 10, 15. Reservations recommended for first set. **Sep 12** Robi Botos (piano), Dave Young (bass). **Sep 19** David Buchbinder (trumpet), Greg de Denu (piano). **Sep 26** Dave Young (bass), Reg Schwager (guitar). **Oct 3** Yiddish Swingtet (Jonno Lightstone, Jordan Clapman, Tony Quarrington).

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**Every Sun** Robi Botos.

### Odd Socks at Dovercourt House

804 Dovercourt Rd. 416-537-3337

### Old Mill, The

21 Old Mill Rd. 416-236-2641

www.oldmilltoronto.com

**Sep 1** Fifth Avenue. **Sep 4-8** Fifth Avenue.

**Sep 10-12** Jay Boehmer. **Sep 13, 14** The Platters. **Sep 15** CHFI Oldies Live. **Sep 17-22** Christopher Plock. **Sep 24-27** Live Jive.

**Sep 28** Priscilla Wright Big Band.

### Opal Jazz Lounge

472 Queen St. West. 416-646-6725

www.opaljazzlounge.com

**Sep 1** Danny McLain. **Sep 4-8** Elizabeth Shepherd.

### Orbit Room

508A College St. 416-535-0613

### Owl and Firkin

7181 Woodbine Road, Markham

905-513-6611 www.owl.firkinpubs.com

**Sep 5** June Garber. **Sep 7** Adam Makowicz

CD Launch. **Sep 12** Heather Bambrick. **Sep 19** Lynne Tremblay. **Sep 26** Sophia Perlman.

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200 Victoria St.

**Every Fri** (Beginning Sep 14) Robert Scott.

**Pilot Tavern**

22 Cumberland 416-923-5716

www.thepilot.ca

**Sep 1** Joe Amato Quartet. **Sep 8** Pat

LaBarbera Quartet. **Sep 9** Shelly Hamilton

Quartet. **Sep 16** Sugar Daddies. **Sep 30** Kirk

MacDonald Quartet.

### Quotes

220 King St. W. 416-979-7717

### Reservoir Lounge, The

52 Wellington St. E. 416-955-0887

www.reservoirlounge.com

**Every Mon** Sophia Perlman and the Vipers.

**Every Tue** Tyler Yarena and his Rhythm.

**Every Wed** Bradley and the Bouncers. **Every**

**Thu** Janice Hagen. **Every Fri** Chet Valiant

Combo. **Every Sat** Tory Cassis

### The Renaissance Café

1938 Danforth Avenue (416) 422-1441

### Rex Jazz and Blues Bar, The

194 Queen St. W. 416-598-2475

www.therex.ca

**Sep 1** Abbey's Meltdown, Hotfoot Orchestra,

Darren Sigismund, Bob Brough Quartet. **Sep 2**

Excelsior Dixieland Jazz, Lithuanian Empire,

Swing Rosie, Crusader Rabbit. **Sep 3** Peter

Hill Ensemble, Jennifer Petrelli. **Sep 4** Rich-

ard Whiteman Trio, Rex Jazz Jam. **Sep 5**

Julian Fauth Blues, David French Trio, Lauren

Falls. **Sep 6** Project Blue, Kevin Quain, Chris

Tarry's Project 33. **Sep 7** Hogtown Syncopators,

Artie Roth Trio, Chris Tarry's Project 33.

**Sep 8** Abbey's Meltdown, Swing Shift Big

Band, Darren Sigismund, Ben Jansson. **Sep 9**

Excelsior Dixieland Jazz, Club Django, Swing

Rosie, Scott Marshall. **Sep 10** Peter Hill

Ensemble, Worst Pop Band Ever. **Sep 11**

Richard Whiteman Trio, Rex Jazz Jam. **Sep**

**12** Julian Fauth Blues, David French Trio,

Donny McCaslin Quartet. **Sep 13** Project

Blue, Kevin Quain, Donny McCaslin Quartet.

**Sep 14** Hogtown Syncopators, Artie Roth

Trio, Mark Eisenman Quintet. **Sep 15** Ab-

bey's Meltdown, Laura Hubert Band, Darren

Sigismund, Mark Eisenman Quintet. **Sep 16**

Excelsior Dixieland Jazz, Dr Nick and the

Rollercoasters, Swing Rosie, Fern Lindzon

Trio. **Sep 17** Brandi Disterheft, Stu Harrison

Trio. **Sep 18** Richard Whiteman Trio, Classic

Rex Jazz Jam. **Sep 19** Julian Fauth Blues,

Dave French Trio, Ernesto Cervini. **Sep 20**

Project Blue, Kevin Quain, Rex's Annual

Birthday Tribute to John Coltrane. **Sep 21**

Hogtown Syncopators, Artie Roth Trio, Rex's

Annual Birthday Tribute to John Coltrane. **Sep**

**22** Abbey's Meltdown, Jerome Godboe,

Darren Sigismund, Annual Birthday Tribute to

John Coltrane. **Sep 23** Excelsior Dixieland

Jazz, Bohemian Swing, Swing Rosie, Bill

Norman Trio. **Sep 24** Peter Hill Ensemble,

Elizabeth Shepherd. **Sep 25** Richard White-

man Trio, Rex Jazz Jam. **Sep 26** Julian Fauth

Blues, Dave French Trio, Beat Kaestli. **Sep 27**

Project Blue, Kevin Quain, Rich Brown's

"Rinse the Algorithm". **Sep 28** Hogtown

Syncopators, Artie Roth Trio, Outside Sour-

ces. **Sep 29** Abbey's Meltdown, The TJO Big

Band, Nuit Blanche. **Sep 30** Excelsior Dixie-

land Jazz, Freeway Dixieland, Swing Rosie,

Random Access.

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**Sep 2** Mark Sepic. **Sep 9** Liz Tansey. **Sep**

**16** Eric St. Laurent. **Sep 30** Pat Murray

Quartet.

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**Sep 5** Jasna Quintet. **Sep 6** Courtney Fraser

and Perfect Cadence. **Sep 7** Cubanitos featur-

ing Joaquin Hidalgo. **Sep 8** The Spirit of

Freedom. **Sep 11** Acoustic Soul. **Sep 12**

Margaret Sweatman and the Broken Songs

Band. **Sep 13** Brownman and the Electryc

Trio. **Sep 14** Waleed Kush. **Sep 16** Project F

featuring Frank Horvat. **Sep 17** Project Blue.

**Sep 18** Jeff Kearns and Culminations. **Sep**

**19** Adam Niewood and his Rabblerousers.

**Sep 20** Glenn Buhr Quintet. **Sep 21** Carlos

Morgan and Band. **Sep 22** Sharron McLeod

Quintet plays for John Coltrane. **Sep 25**

Acoustic Soul. **Sep 26** George Evans Trio.

**Sep 27** Hannah Burge and the Brasil Project.

**Sep 28** Myld featuring Aubrey Dale, Rich

Brown. **Sep 30** Theatre: Ghost Ship.

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## ANNOUNCEMENTS

**\*September 12 7:30: Etobicoke Philharmonic Orchestra. Open Rehearsal.** Prospective new members, especially string players, are invited to sit in. Scarlett Heights Entrepreneurial Academy, 15 Trehorne Dr., Etobicoke. To register: 416-232-2275.

**\*September 12 - 18: Raga Music School.** Sanjay Rikhi Ram, Indian instrument maker, will be available for repairs of all kinds of Indian instruments, 37 Cumberland Ave., Hamilton. To book: 905-529-7865 or [www.ragamusicsschool.com](http://www.ragamusicsschool.com) Cost dependent on kind & condition of the instrument.

**\*September 15 11am-5pm: Royal Conservatory of Music in Mississauga. Doors Open.** Tour this former family estate mansion. Musical performances throughout the day. 850 Enola Ave., Mississauga. 905-891-7944. Free.

**\*September 15 12:00 noon-5:00: Toronto Early Music Centre. Toronto Early Music Fair.** Providing a survey of the early music scene in Toronto. Mini-showcase concerts, displays for concert presenters, instrument makers & music retailers; informal presentations by some of the area's historical performance enthusiasts. Montgomery's Inn, 4709 Dundas St. West. 416-966-1409. \$6, \$3(st/sr), \$2(children under 12), \$10(family), free to members of TEMC, Heritage Toronto & Friends of Etobicoke's Heritage.

**\*September 15 12:00 noon: Westben Music Theatre. A Taste of Westben Fall Fund Raiser Gala.** Featuring gourmet food, fine art, silent auction, musical performances. #6698 County Road 30, 3 kms northwest of Campbellford ON. 705-653-5508, 877-883-5777. \$60.

**\*September 19 7:30: Etobicoke Community Concert Band. Open Rehearsal.** Community musicians on all wind instruments are invited to sit in on an open rehearsal. Advance registration requested. Etobicoke Collegiate, 86 Montgomery Rd. 416-410-1570, [www.eccb.ca](http://www.eccb.ca)

**\*September 20 12:10: UofT Faculty of Music. A Matinée at the Palace Cinema.** Live music accompanying a 1924 silent film featuring Rudolph Valentino, complete with comedy/cartoon segments. John Kruspe, curator. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

**\*September 22 8:00: Colours of Music. Buster Keaton, Comedic Giant of the Silent Screen.** Showing of film *The Cameraman*, with piano improvisation by William O'Meara. Hi-Way Pentecostal Church, 50 Anne St. North, Barrie. 705-725-1070. \$35, \$15(passport).

**\*To September 26: Harbourfront Centre. Toronto Music Garden guided and self-guided tours.** 45-minute walking tours led by Toronto Botanical Garden volunteer guides, Wednesdays at 11am and Thursdays at 6pm. Also 70-minute self-guided audio tours hosted by Yo-Yo Ma & Julie Moir Messervy. 475 Queens Quay West. 416-973-4000, [www.harbourfront.ca](http://www.harbourfront.ca) Free, group tours \$5/pp.

**\*October 7 1:30-4:30: Canadian Cancer Society. Celebrate the Arts: Women.** Featuring music by singer Rosario Arce & Stonebridge; art exhibition; sculptors, artisans, silent auction. George Ignatieff Theatre, Trinity College, 15 Devonshire Place. 416-978-8849. \$26.

## LECTURES/SYMPOSIA

**\*September 11 2:00-4:00: Toronto International Indo-Jazz Festival. Discus-**

sion on the spirituality of music, led by Guru Tulsi Sen. (For related concerts see daily listings.) Hugh's Room, 2261 Dundas St. West. 416-531-6604. \$30 (advance), \$20 (st, on the day). Proceeds to create scholarship for underprivileged music students in India.

**\*September 15 4:00: Music Gallery. X Avant Festival Symposium: Music Genres: Do We Even Need Them Anymore?** Panelists include: Laurie Brown, Suba Sankaran, Rainer Wiens, Neil Wiernik. Fellowship Room, St. George the Martyr Church, 197 John St. 416-204-1080. Free.

**\*September 17 8:00: Toronto Wagner Society. Member Reports.** Members discuss recent Wagner productions they have seen from many parts of the world. Arts and Letters Club, 14 Elm St. [www.torontowagner.org](http://www.torontowagner.org) Members free, non-members by donation (\$10 suggested).

**\*September 23 11am-12 noon: MNjcc. Sunday Music Lecture: In the Beginning: The Origins of American Popular Music.** With host and musician Jordan Klapman. Followed by Q&A. 750 Spadina Ave. 416-924-6211 x277. \$9 or \$55 for series of 8.

**\*September 29 10am: Colours of Music. Meet the Composer: Why music which is tuneful?** Presented by Elizabeth Raum, Composer-in-Residence. Burton Avenue United Church, 37 Burton Ave, Barrie. 705-725-1070. \$15 (free with passport).

**\*September 30 2:00: Toronto Opera Club. Mad Behaviour in Opera from Monteverdi to Britten.** Video presentation with

guest speaker David Stanley-Porter. CDs to be won. Room 330, Edward Johnson Bldg, 80 Queen's Park. 416-924-3940. \$10.

**\*October 4 10am: City of Hamilton/ American Liszt Society/McMaster University School of the Arts. Great Romantic Festival: In Praise of Virtuosity.** Lecture by Ross Alley. (Preceding 11am Piano Recital - see daily listings.) Convocation Hall, McMaster University, Hamilton. 905-525-9140 ext.23674. \$20.

**\*October 5 11am: City of Hamilton/ American Liszt Society/McMaster University School of the Arts. Great Romantic Festival: Preserving the Past: the International Piano Archives at Maryland.** Lecture by Donald Manildi. (Following 10am Piano Recital - see daily listings.) Convocation Hall, McMaster University, Hamilton. 905-525-9140 ext.23674. \$20.

**\*October 6 10am: City of Hamilton/ American Liszt Society/McMaster University School of the Arts. Great Romantic Festival: Too Many Piano Concertos: An Introduction to the Hyperion record series, by the man who put it together.** Lecture by Mike Spring. (Preceding 11am Cello/Piano Recital - see daily listings.) Centenary United Church, 24 Main St. West, Hamilton. 905-525-9140 ext.23674. \$20.

**\*October 7 11am-12 noon: MNjcc. Sunday Music Lecture: I'm always Chasing .... Dollar: Early Tin Pan Alley & the American Music Business.** See September 23.

CONTINUES PAGE 50



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**Auditions Tuesday evenings, September 4, 11 & 25** at St. Leonard's Church 25 Wanless Ave. (near Yonge & Lawrence). Email [join@jubilatesingers.ca](mailto:join@jubilatesingers.ca) or call 416-385-1502 to arrange a time.

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## ...WORKSHOPS, ... ETCETERA

### MASTER CLASSES

**\*September 8 12 noon-6:00: Micah Barnes. Stage Craft Master Class for Singers.** Intensive workshop designed to move singers at every level past their blocks and fears & into a more liberated experience in performance. For singers in every style of music: jazz, cabaret, rock, R&B, country etc. Class is accompanied. Winchester Theatre, 80 Winchester. 416-703-8554. \$150.

**\*September 22 10am-12 noon: Sweet-water Music Weekend. Student Master Class.** Students perform solos or chamber works under the guidance of professionals. Auditors welcome. St. George's Anglican Church, Owen Sound. 519-376-3517. Free.

**\*September 23 2:00-5:30: Singing Studio of Deborah Staiman.** Master class in musical theatre/audition preparation, using textual analysis and other interpretative tools for the "sung monologue". Yonge & Eglinton area - please call for exact location. 416-483-9532, [www.singingstudio.ca](http://www.singingstudio.ca)

### WORKSHOPS

**\*September 8 9:30am-1pm: Karen Burke. Gospel Workshop.** For all singers & music directors looking to add one of the most energetic and accessible musical styles for choirs. Discussion of vocal and rehearsal techniques. Registration 8:30am. Unionville Presbyterian Church, 600 Village Parkway, Unionville. 905-471-3173. \$25.

**\*September 9 1:30-4:00: Toronto Early Music Players Organization.** Workshop on early music for winds and strings, with Scott Paterson, recorder & baroque flute performer. Bring your early instruments & stand; music available at the door. Lansing United Church, 49 Bogert Ave. 416-778-7777. \$20.

**\*September 13 2:00-4:00: Toronto International Indo-Jazz Festival.** Workshop on the fundamentals of Indian classical music, led by Shantanu Bhattacharyya. (Related concerts, daily listings.) Hugh's Room, 2261 Dundas St. W. 416-531-6604. \$30 (advance), \$20 (st, on the day).

**\*September 14 7:30-10pm: Recorder Players' Society.** Opportunity for recorder and/or other early instrument players to play Renaissance & Baroque music in groups. Church of the Transfiguration, 111 Manor Rd. East. 416-534-7931. \$10(CAMMAC member), \$12(non-member).

**\*September 15 10:00am-2:30: Music Gallery. X Avant Festival Workshop: Grant writing for composers.** Led by Michael Jones. Hosted by the Canadian League of Composers. Fellowship Room, St. George the Martyr Church, 197 John St. 416-204-1080. 416-964-1364. \$30 (CLC members, Music Gallery members, X-Avant Festival pass holders), \$90 (non-members - \$60 can be applied to CLC membership). \$5 off: Early-bird enrollment by September 4. Space limited to the first 30 participants.

**\*September 19 7:30: Toronto Shape-note Singing** from Sacred Harp. Beginners welcome. St. Stephen-in-the-Fields, 103 Bellevue Ave. 416-922-7997 or [pleasancecrawford@rogers.com](mailto:pleasancecrawford@rogers.com)

**\*September 25 8:00: Toronto Folk Singers' Club.** An informal group that meets for the purpose of performance & exchange of songs. Tranzac Club, 292 Brunswick Ave. 416-532-0900.

**\*September 30 2:00: CAMMAC. Musical Reading.** Robert Raines leads a reading of Beethoven's Symphony #9, for singers and instrumentalists. Elliott Hall, Christ Church Deer Park, 1570 Yonge St. 416-421-0779, [www.cammac.ca](http://www.cammac.ca) \$10 (non-members).

**\*September 30 2:00: Long & McQuade. Drum Clinic.** Featuring Dennis Chambers. Drake Hotel, 1150 Queen St. West. 416-588-7886. \$15 (tickets available from Long & McQuade, 925 Bloor St.)

**\*October 5 7:30-10pm: Recorder Players' Society.** Opportunity for recorder and/or other early instrument players to play Renaissance & Baroque music in groups. Church of the Transfiguration, 111 Manor Rd. East. 416-534-7931. \$10(CAMMAC member), \$12(non-member).

**\*October 6 1:00-4:45: CAMMAC. Workshop in the Kodaly Sight Singing Method.** Led by Annamaria Dan. Northern District Library, 40 Orchard View Blvd. 416-421-0779.

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# WE ARE ALL MUSIC'S CHILDREN

CONTINUED FROM PAGE 35

Vignoles, piano. This program offers a tantalizing range of songs reflective of Measha's extraordinary abilities and appetites: Britten, Schoenberg, Poulenc, Satie, Rorem, and Bolcom. It samples her brand-new CD, *Surprise* to be released this month on the Deutsche Grammophon label.

Certainly worth waiting until May, and worth the drive to Kitchener's Centre in the Square: **Paul Kay** and **Ricky Pekilis**, each with a guest will attend the Kitchener-Waterloo Symphony Orchestra under new Music Director, Edwin Outwater, in the KWSO's season finale - the eighth concert in their Signature series, featuring Measha Bruegggergosman singing Berlioz's *les nuits d'été*.



Measha Bruegggergosman, *Carnival Center for the Performing Arts, Miami, March 8 2007, after a performance with the Atlanta Symphony Orchestra.*

## RECORDINGS!

**Rakesh Tewari, Louie Madrid Celleja, Anna Romanyschyn, Angela Emmett, and Ruth Zurcher** each win *So much to tell*, Measha's debut CD (2004) with the Manitoba Chamber Orchestra conducted by Roy Goodman (Copland, Barber, and Gershwin); CBC Records.

**Lucy Izon, Doren Remedios, Gloria Anok, Joanne Hill, and Paulette Popp** each win *Extase* (2006), her "voluptuous" recording of 19th century French songs and arias (Berlioz and Massenet) with Yoav Talmi and the Orchestre Symphonique De Québec; CBC Records.

**Graham Dudley, Bilgi Chapman, Kimberly Stephenson, Joan Colquhoun McGorman and Frances Giles** each win *Surprise* (2007), her Deutsche Grammophon debut album with David Robertson and the BBC Symphony Orchestra: newly orchestrated songs by Grammy - and Pulitzer prize-winning composer William Bolcom - all world-premiere recordings - as well as Schoenberg's Brettli Lieder and songs by Satie.

And **Alisa Weyman, Lorna Rogers, Jennifer Birch, Evena Gottschalk, and D. Griffin** each win her other new release: *LUDWIG VAN BEETHOVEN Symphonie No. 9* (2007) (Bruegggergosman, O'Connor, Lopardo, Pape), with The Cleveland Orchestra Chorus, and The Cleveland Orchestra - conducted by Franz Welsch-Möst. (Deutsche Grammophon)

Music's Children gratefully acknowledges the generous and good humoured participation of Markus Bruegggergosman, Liz Parker, Mary Landreth, Darlene McMurdie, Christina Daysog, Liza Prijatelj, and the folks at Universal Records.

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# A MUSICAL LIFE

## Anna Wallace

Jan 20, 1919 - Aug 10, 2007

Life's rites of passage throw together facts and circumstances that might otherwise remain unconnected. Take the following excerpt from Ezra Schabas's history of the Royal Conservatory of Music *There's Music in These Walls* (reviewed in WholeNote in July/August 2006):

"Another outcome of the Hutcheson report [1937 feasibility report commissioned by the RCM] was the Conservatory's Concert and Placement Bureau, under the direction of Anna McDonagh (later McCoy). In its first full season (1946-47) she arranged fifty-two concert, banquet, and other miscellaneous engagements for students and the occasional faculty member, as well as church soloist and church organ positions. By 1949-50 the number of engagements she booked had grown to eighty-six, and in the following year to ninety-eight. McDonagh, who had a gentle exterior, was hard-headed and resourceful in convincing sponsors to pay students professional fees. She was so successful that the board, in 1949, decided to charge students and faculty a 10 per-cent commission on fees earned through the bureau. A charitable explanation for this tariff was that commissions were *de rigueur* in the profession, and so young professionals should get used to this fact of life. It was left unsaid that they also helped pay for McDonagh's salary. However, commissions were not charged for appearances on the CBC and on the university campus."

What made this "historical footnote" particularly resonant around the WholeNote office at the time was the fact that Anna McDonagh's daughter, Sheila McCoy, herself an ardent practitioner of the musical life, was WholeNote's indefatigable circulation manager

Now, a year later, on the occasion of her mother's passing, Sheila offered the following additional thoughts:

"My mother graduated from the Faculty of Music at UofT with a B.Music, specializing in music theory in 1938 at the age of 19. (She was the youngest ever to graduate from here). She also taught music theory at the RCM but I don't know for how many years. She met William A McCoy, her husband to be, when he, in the capacity of head of the Hart House music committee, came to her to book student recitals there. He was taking an engineering degree at U of T at that time after serving in WW2."

"She loved attending student recitals and opera productions at the Faculty of Music. In her later years she was a regular subscriber to the The Aldeburgh Connection vocal series at Walter Hall."

"She also loved bells. She had a little collection. She liked to ring one to call us to dinner. She also loved walking. As a child she would walk to school at Oakwood Collegiate from McPherson just west of Avenue Rd, through the then abandoned Casa Loma grounds."

"My earliest musical memories are of classical music on the radio, morning till night. CBC radio was always on in our home."



## Derek Bampton, R.S.M.

Derek Bampton is a graduate of Salsburg's famed Mozarteum Academy. He is the recipient of a Canada Council grant, and Wilhelm Kempff awarded him a grant to study the Beethoven Piano Sonatas at Kempff's Positano home.

Bampton has given recitals in Canada, Austria, India, Russia, Portugal, China and Hungary, and has appeared with Salzburg's Mozarteum Orchestra, the Mozarteum Academy Orchestra, the Vancouver Symphony and the CBC Montreal Symphony. He has accompanied scores of artists, including Maureen Forrester, Jan Peerce, Jon Vickers, YoYo Ma, James Galway, Ida Haendel and Ofra Harnoy. He has recorded for CBC's 5000 Series, RCA Victor, Do Re Mi Studio, and various European stations. Formerly assistant to Anton Kuerti at U of T, he also taught at the International Summer Academy of the Mozarteum, Keenan Vocal Arts program of the State University of New York and the Banff Centre. His students have won the Montreal

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## VOCAL

### Schubert Among Friends

**The Aldeburgh Connection (Gillian Keith; Colin Ainsworth; Michael Schade; Gerald Finley; Stephen Ralls; Bruce Ubukada) Marquis 81365**

It is this kind of record that makes the life of the reviewer easy. It simply radiates youthful, musical brilliance and the joy of singing. I fell in love with it at first hearing.

The Aldeburgh Connection that promotes young Canadian singing talent celebrated its 25th anniversary by assembling four brilliant singers to bring us this "Schubertiad" inspired by the casual gathering of the composer's friends to perform his music in an informal setting.

While Fischer-Dieskau is the non-plus ultra in Schubertian Lied, our justly world renowned Mozartean tenor, Michael Schade would come closest to him in very spirited, exhilarating and beautifully modulated renditions of *Grunen* and *Musenssohn*. His voice is faultless and his German diction (so important in expressing the poetry) is immaculate. The light soprano voice of Gillian Keith adds a welcome cheerful note in a bravura interpretation of *Die Schmetterling* where one can literally see a butterfly flitting from flower to flower in the sunlight. Her expression for the heavenly *Die Sterne* is unsurpassed. Unfortunately the German diction is often a bit of a stumbling block for non-native born singers.

The also internationally famous Gerald Finley, a strong baritone impressive in his lower registers, expresses the all-pervasive sadness in *Der Wanderer an den Mond*, a song very close to the spirit of *Die Winterreise*. Young Colin Ainsworth can only be heard in assembly numbers so it is difficult to judge his interpretive skills. While both piano accompanists, festival founders Bruce Ubukada and Stephen Ralls, are thoroughly competent and stylish, Ralls achieves such a rare symbiosis with the singers that I am reminded of the great Gerald Moore.

*Janos Gardonyi*

**Concert note:** The Aldeburgh Connection begins its season with "New York Exotic" on Sunday October 21 at Walter Hall.

## PERIOD PERFORMANCE

### Lully – Thésée

**Howard Crook; Laura Pudwell; Ellen Hargis; Harry van der Kamp; Boston Early Music Festival; Paul O'Dette & Stephen Stubbs CPO 777 240-2**

Thank goodness there is a lasting record of this landmark production of one of Lully's most popular and enduring works for the stage. Without the benefit of "visuals" one is allowed to wallow and wonder in the nuances of Lully's narrow musical vocabulary, but one that is made up for with a brilliant dramatic and choreographic genius.

The performances on this recording – from the 2001 Boston Early Music Festival – are mostly outstanding. Veterans Howard Crook (Thésée) and Harry van der Kamp (Aegée) are standouts. Soprano Ellen Hargis, a Boston Festival mainstay, is only pleasant as Aeglé, not making the most of her many dramatic highs and lows. Canadians Suzie Leblanc (Cleone) and newcomer Mireille Lebel, in a variety of roles, turn in tremendous performances, full of freedom and beauty. But this whole show owes a debt of gratitude to the unique and fearless presence of another Canadian, Laura Pudwell in the role of the scheming and underhanded Medée. She makes this character her own, giving it three-dimensionality and deep musical and dramatic interest in every scene. Pudwell is priceless.

In the bass role of Arcas, Canadian Olivier Laquerre is a bit of a disappointment and American soprano Amanda Forsythe sounds completely out of her element and comfort zone in her various smaller roles, especially in the French ornamentation.

The orchestra is a complete treat to hear in the dances and larger scenes, and the continuo section, which carries the weight of accompanying the long, dramatic recitative scenes, is brilliantly centred and varied.

One of the best recordings of French Baroque opera I've ever heard.

*Larry Beckwith*



so imagine the daunting task of mastering a 90 stop, four-manual and pedal, 122 rank, 7000 pipe creation! Grandmaison's dedication and patience has paid off - his love and knowledge of this organ is apparent throughout this two-volume release of the complex and occasionally even idiosyncratic organ works of French composer César Franck.

Featured are the popular Six Pieces pour Grand Orgue, written early in Franck's compositional career. Here, "Prière" is a beautiful example of the composer's musical abilities, with Grandmaison's ethereal performance making this the track to listen to on this release.

Trois Pieces pour Grand Orgue was composed for the four-manual Cavaillé-Coll organ of the Trocadero concert hall that was built for the 1878 Paris Exposition. Grandmaison writes in his bilingual liner notes that critics have been unfairly harsh about the first movement Fantaisie en la majeur. I am siding with the critics this time. This is a very odd harmonic work that still has me shaking my head in confusion. Hard to believe that this was penned by the same composer who wrote the enjoyable Trois Chorals which complete the disc.

The wide-ranging scope of Franck's organ compositions combined with the fabulous musicianship of Pierre Grandmaison make "Douze Grande Pièces Pour Orgue" a welcome addition to any collection.

*Tiina Kiik*



### Hill, Alfred – String Quartets Nos. 1-3 Dominion Quartet Naxos 8.570491

Alfred Hill was born in Melbourne, Australia in 1869. He lived in New Zealand from the ages of three to seventeen, studied in Leipzig, returning to New Zealand in 1891. From 1910 until his death in 1960 he resided in Sydney.

He was a romantic composer nurtured in the European environment of Schubert, Weber, Dvorák, Tchaikovsky, Grieg, and Richard Strauss. The impact of his music is reminiscent of those popular composers and yet he did not copy from them. His quartets are ultimately all his own original creations.

That being said, his music was stylistically anachronistic. We must remember at his time composers such as Stravinsky, Schoenberg and Prokofiev were dominating the contemporary music scene. That may be one of the reasons his is not a household name. Of course, living in Australia may be another reason for his obscurity. It is clearly our loss because his music is engaging and addictive.

The emotions expressed in these first three quartets range from the mournful and pensive



## CLASSICAL AND BEYOND

**Franck - Douze Grandes Pièces pour Orgue Vol. 1 & 2  
Pierre Grandmaison  
ATMA ACD2 2573**

I can think of no better advocate for organ compositions than the Basilica of Notre-Dame de Montreal organist Pierre Grandmaison. In his over 30 year association with the church, he has had the enviable opportunity to become acquainted with its Casavant organ. It takes a long time to really understand the mechanisms and idiosyncrasies of any musical instrument,



second movement of the second quartet to the frivolity of the finale of the third.

The Dominion Quartet was founded for the purpose of restoring the works of New Zealand composers. They most successfully bring out the spirit, ingenuity and uniqueness of these gorgeous and highly merited quartets. They are recorded to perfection. Listening and re-listening to these little jewels has been a pleasure and I cannot recommend them highly enough.

Hill wrote 17 string quartets and I eagerly look forward to further instalments.

**Bruce Surtees**

## MODERN AND CONTEMPORARY

### Creation

**John Kameel Farah**

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

Classically trained pianist and composer, Toronto-based Farah's CD "Creation" is an extraordinary self-produced musical journey which literally merges music from the 16th

century to today's techno dance floors. It is all performed with style and assuredness by the composer on acoustic piano, harpsichord and various synthesizers and samplers.

Above all, it is evident that here we have the sure hand of a composer with something to say. Farah's command of his instruments and aesthetic direction allows him to superimpose Renaissance European dance music on top of current synthesized dance beats (or perhaps the other way around), while evoking 1950-70s electronic analogue synth sounds, all mediated by minimalist patterns of the Reich kind. At other moments, such as on *the luteniste*, detuned synth keyboard melodies cleverly elicit a Middle Eastern sound world.

The sequence of the individual pieces is satisfyingly modulated and reminds this listener of the younger John Oswald's sense of adventurous musical form.

According to those who know the dance music scene better than I (a sad admission since one of my sons is a Hip-hop DJ), the ordering of pieces on this CD is similar to a dance DJ set and replicates Farah's live concerts. Short interludes played on honestly-recorded acoustic piano and harpsichord add to the sense of a sonic grand tour - taking place over time and world geography - which emerges over the duration of "Creation".

John Kameel Farah's first CD is an auspicious and confident genre-busting and ear-opening mix. I for one eagerly await the next leg of his musical journey.

**Andrew Timar**

## VOCAL JAZZ

### A Night In Tunisia

**Carol McCartney**

**moxy 2007-01 ([www.carolmccartney.com](http://www.carolmccartney.com))**

One way to judge jazz singers is by the company they keep. Despite all the "chick singer" jokes, good players like working with good singers.

On "A Night In Tunisia", Carol McCartney has assembled a top-flight basic band with Chase Sanborn on trumpet and tenorman Bob Brough playing deft arrangements by pianist John Sherwood. Reg Schwager is on guitar, with bass and drum work by veterans Dave Young and Terry Clarke.

The title track is her bebop showcase, but McCartney's range is on display throughout the disc, a programme of ten standards. Carol shows her musicianship right off the top with a relaxed, pitch-pure *East Of The Sun*. She doubles the lead part in the ensemble, a device on display frequently.

While most of the recording is with the full band, highlights include a torchy reading of *You Don't Know What Love Is* with just guests Geoff Young (almost Ed Bickert-like) on guitar and John McLeod's flugelhorn; and *Dat Dere*, an affectionate and groovy duet with bassist Dave Young. John Sherwood shows great support on the duo *Ev'ry Time We Say Goodbye*, a lyrically-difficult Cole Porter song which Carol interprets perfectly.

Her other ballad interpretations, *I Concentrate On You* (done as a light bossa), and *The Shadow Of Your Smile* are enhanced by Guido Basso's romantic flugelhorn. He and another sitter-in, Peter Appleyard, get a chance to blow heatedly on the opener.

If you've not heard Carol McCartney before, this is a perfect way to get in touch with her talents: she's sweet and swinging, warm, dramatic and rhythmically assured at all tempos. The last word Carol sings is "Goodbye", but I hope she soon says "Hello" again.

**Ted O'Reilly**

**Concert Note:** Carol McCartney will launch "A Night in Tunisia" at The Courthouse on September 19.

## INSTRUMENTAL JAZZ

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"Chasing After Light" is the latest musical offering from the talented, award-winning guitarist, composer and producer Michael Occhipinti. Michael is well-known for his large jazz ensemble "NOJO" (co-led with Paul Neufeld) and for his critically acclaimed tribute CD, "Creation Dream - The Songs of Bruce Cockburn". In fact, the compositions on the current CD were developed during Michael's three

tours promoting the Cockburn-centric recording.

Occhipinti has assembled a polymorphously talented group, featuring Kevin Turcotte on trumpet, Andrew Downing and brother Roberto Occhipinti on basses, Hugh Marsh on violin, Barry Romberg on drums and Michael on both acoustic and electric guitars. The material on the CD is comprised solely of Occhipinti's intriguing compositions, utilizing his considerable and versatile guitar skills.

Self-produced, "Chasing After Light" is deeply emotional and thought provoking. The beauty and power of trumpeter Kevin Turcotte's solos, juxtaposed against the raw and uncensored electric guitar of Occhipinti is a re-occurring theme throughout the project, particularly on *The Cubists* - a tune in which the complexity of modern civilization collides with the ancient world in the form of a face melting guitar solo.

Serious bebop is also deftly rendered here, notably on *The Berlin Wall of Hedges* and *Blackout Blues*. Throughout the CD, violinist Hugh Marsh plays with nuclear-powered dexterity. The ensemble shines on the closer, *All the Diamonds in the World* - featuring a haunting, muted trumpet solo by Turcotte, and dedicated to the late, great jazz photographer Paul Hoeffler. Well-conceived, performed and produced, "Chasing After Light" promises to be one of the most memorable jazz recordings of the year.

**Lesley Mitchell-Clarke**

## FREE AND IMPROVISED

### La Lumière de Pierres

**François Houle; Evan Parker;**

**Benoît Delbecq**

**PSI 07.02 ([www.emanemdisc.com/psi](http://www.emanemdisc.com/psi))**

International cooperation at its most profound, this landmark CD captures a Montreal-realized live meeting among Vancouver-based clarinetist François Houle, his frequent playing partner, Parisian pianist Benoît Delbecq, and Evan Parker.

A veteran British saxophonist, Parker's prodigious, circular-breathing technique initially convinced the classically trained Houle to immerse himself in free improvisation.

Not that there's any sense of a master-student(s) seminar here. Instead the two reedists develop an interaction involving long-lined double counterpoint and aviary trills; while trading licks extended with broken-octave glissandi, tongue stops and echoing vibrato. Strumming, plucking and stopping the strings of his





prepared piano, Delbecq seconds both, adding variations ranging from spinet-like tremolo to pedal-pumped, key-fanning percussiveness.

Especially noteworthy are the delicate pan-flute vibrations or unison multiphonics sounded by Houle on the first track as he physically wrenches his clarinets apart to simultaneously play different parts. Harsh cadences and high-frequency patterning allow the pianist to strike both keys and strings on *Moonlight through Stone*. This same defining improvisation showcases the polyphonic qualities of Houle and Parker. With Parker slurring and growling low pitches and Houle tongue popping and peppering altissimo notes, the two gradually extend their lines in staccato, buzzy timbres. Finally the striated clarinet lines and circular-breathed saxophone textures coalesce to such an extent that exhalation from either man becomes indistinguishable. This hints that the mandate of master improviser is now shared between the older Englishman and the younger Canadian.

**Ken Waxman**

## POT POURRI – EXTENDED PLAY:

What I Heard on My Summer Vacation  
by Cathy Riches

**Hey Eugene!**  
**Pink Martini**  
**Audiogram ADCD 10211**  
(www.pinkmartini.com)

The “little orchestra that could” keeps chugging along on their eclectic and category-defying track with their third CD “Hey Eugene.” Singer extraordinaire China Forbes switches gears effortlessly between styles and languages with songs in English, Spanish, French, Japanese and Russian and ranging in mood and era from old time Hollywood, R&B, bossa nova, French music hall and light classical. Founder/pianist Thomas Lauderdale and a cast of dozens add coal to the fire. The title track is a total gas. **Concert Note:** Pink Martini will perform at Massey Hall on March 15.



**The Night We Called It a Day**  
**Blue Martini Jazz**

**Ensomenic Media EM-005**  
(www.bluemartinijazz.com)

Keeping with the coloured martini theme, Blue Martini has come out with “The Night We Called it a Day.” The Toronto-based duo, saxophonist Pat Perez and singer Jeanine Mackie, has given us a collection of beautiful jazz ballads. Hired guns Mark Eisenman, Neil Swainson, Terry Clarke and Eric Boucher turn in their usual stellar work. Perez showcases his considerable talents on two up tempo instrumental numbers, *Solar* and *Summer Night*, otherwise it’s Mackie’s show. More Julie London than Ella Fitzgerald, her singing style is sultry and accessible. Drawing on the standard book with sprinklings of more up-to-date tunes, this evocative disc transports the listener to a time when music was live and clubs were smoky. **Concert Note:** Blue Martini Jazz performs at the Capitol Event Theatre on Yonge St. September 20.



**From Sea to Sky**  
**Laila Biali**  
**CBC Records**  
**TRCD 3022**

**Game of Life**  
**Celso Machado**  
**CBC Records**  
**TRCD 3021**

The CBC has gotten behind two talented musicians and released a pair of new discs on their label. First, keyboardist and singer, Laila Biali’s “From Sea to Sky” covers mostly Canadian songs: Feist’s *Mushaboom*, Ron Sexsmith’s *Secret Heart*, Joni Mitchell’s *Woodstock* and Sarah McLachlan’s *Ice Cream* all get jazzy, loving treatments that retain the essence of the songs while adding innovative touches. Band mates are the crème de la crème of the Toronto scene: Phil Dwyer, Don Thompson, Guido Basso, Rob Piltch, George Koller and Larnell Lewis. Second, Brazilian ex-pat, Celso Machado, has written all of the



lovely, complex, hip-moving tunes on “Jogo da Vida” and sings and plays guitar and a wide array of percussion (both traditional and, interestingly, whatever was lying around the studio floor – such is the skill of a true musician). Joining him are local and imported players Carlinhos Machado, David Virelles, Cyro Baptista and Rich Brown. Local songstresses Eliana Cuevas and Guiomar Campbell, nimbly negotiate the million words a minute typical of many Brazilian songs.

**Look Left**  
**Christine Jensen**  
**Effendi FND062**

**Flurry**  
**Nordic Connect**  
**ArtistShare AS 0062**

The Jensen sisters have been busy. Saxophonist Christine Jensen has released her third disc “Look Left”. As composer of the majority of the tunes, she cites influences geographical – Paris and Vancouver Island, musical – Lee Konitz and Dewey Redman, and political – the invasion of Iraq, as the inspiration for this modern swing and bop collection. Supported ably by Dave Restivo on piano, Ken Bibace on guitar, Fraser Hollins on bass and Greg Ritchie on drums, the communication between the players enhances the originality of the compositions. Talented big sister Ingrid Jensen is the driving force behind Nordic Connect’s CD “Flurry”. Based in New York, the trumpeter has a rich track record of live performances, recordings and accolades to her name. Christine Jensen and keyboardist Maggi Olin are the other main components of Nordic Connect, and although Christine has written a number of the tunes, the mood of this record is a little mellower and more reflective.



**Honestly**  
**Clara Godfrey**  
**Independent CGDC001**  
(www.claragodfrey.com)

Toronto-based singer-songwriter Clara Godfrey has released her debut CD “Honestly”. Godfrey’s light, pretty voice contrasts interestingly with the song writing style which is firmly

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rooted in gospel and soul with some jazz and classical touches. Intelligent, personal lyrics populate the songs and the standout track is *Whole Woman* which features Dave Dunlop, Dave Wiffen and Aaron Gotfryd on horns. The rest of the skilled musical backing comes from Mark Camilleri, David Grey, Jon Maharaj and Mark Inneo, with a little cello added by Sharon Prater for good measure.



#### Dream Situation - Possibilities Coco Zhao Effendi FND065

Heading east – Far East – Shanghai-based Coco Zhao brings us “Dream Situation”. The opening track *Full Moon, Blooming Flowers* is a stunningly beautiful ballad that showcases Zhao’s otherworldly voice. Sung entirely in Mandarin, with lyrics and titles translated to English for the liner notes, the songs vary between ballads and up tempo swing. The latter are less suited to Zhao’s singing abilities, but the band, in particular Peng Fei’s awe-inspiring violin playing, make up for any minor vocal shortcomings. In all, this is a fine record that would be an unusual addition to a jazz aficionado’s collection.



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## 32 additional CD reviews are available online

The following newly released recordings, for which space was not available in the magazine, were also reviewed for *DISCOVERIES* this month. Reviews are available at our website: [www.thewholenote.com](http://www.thewholenote.com).

### EDITOR'S CORNER

**Terra Nostra**  
Constantinople w/José Angel Gutierrez & Teresita de Jesús Islas  
ATMA ACD2 2567

**Out To Lunch**  
Eric Dolphy  
Blue Note Records RVG Edition 4  
98793 2

*Reviewed by David Olds*

### VOCAL

**Great Handel**  
Ian Bostridge; Kate Royal;  
Orchestra of the Age of Enlightenment; Harry Bicket  
EMI Classics 0946 3 82243 2 7

*Reviewed by Seth Estrin*

**Hanson, Howard - Merry Mount**  
Various soloists; Northwest Boychoir;  
Seattle Girls' Choir; Seattle  
Symphony; Gerard Schwarz  
Naxos 8.669012-13

*Reviewed by John S. Gray*

### EARLY MUSIC AND PERIOD PERFORMANCE

**Handel - Il trionfo del Tempo e del Disinganno**  
Natalie Dessay; Ann Hallenberg;  
Sonia Prina; Pavol Breslik;  
Le Concert d'Astrée; Emmanuelle Haïm  
Virgin Classics 3 63428 2

*Reviewed by Robert Tomas*

**Ariosti - Stockholm Sonatas II**  
Thomas Georgi; Lucas Harris;  
Mime Yamahiro Brinkmann  
BIS BIS-CD-1555

*Reviewed by Richard Haskell*

### CLASSICAL AND BEYOND

**Beethoven - Diabelli Variations**  
Vladimir Ashkenazy  
Decca 475 8401

*Reviewed by Janos Gardonyi*

**Tchaikovsky - 3 String Quartets**  
Ying Quartet  
Telarc 2CD-80685

*Reviewed by Terry Robbins*

**Brahms; Ravel; Good**  
Jinjo Cho; Louise Andree Baril  
Analekta AN 2 8760

*Reviewed by Richard Haskell*

### MODERN AND CONTEMPORARY

**Bacchanale - Music for trumpet and bassoon**  
Nadina Mackie Jackson; Guy Few;  
Toronto Chamber Orchestra;  
Kevin Mallon  
MSR MS 1201 ([www.msrd.com](http://www.msrd.com))

*Reviewed by Daniel Foley*

**Tower, Joan - Made in America**  
Nashville Symphony; Leonard Slatkin  
Naxos 8.559328

*Reviewed by Andrew Timar*

**Guastavino, Carlos - Piano Music**  
Alma Petchersky  
Lontano Records Ltd. LNT120

*Reviewed by Robert Tomas*

**Osualdo Golijov - Oceana**  
Gwinnett Young Singers;  
Atlanta Symphony Orchestra;  
Robert Spano; Kronos Quartet  
Deutsche Grammophon 447 6426

*Reviewed by Daniel Foley*

### JAZZ AND IMPROVISED

**Classic Beauties**  
Daniel Barnes (w/Richard Underhill;  
William Sperandei; Robi Botos;  
Kieran Overs)  
Independent BARNES002  
([www.danielbarnes.net](http://www.danielbarnes.net))

*Reviewed by Eli Eisenberg*

**Convergence**  
Ryan Oliver  
Art of Life AL 1027-2  
([www.myspace.com/ryanoliverjazz](http://www.myspace.com/ryanoliverjazz))

*Reviewed by Ted O'Reilly*

**Night & the Music**  
Fred Hersch Trio  
Palmetto Records PM 2124  
([www.palmetto-records.net](http://www.palmetto-records.net))

*Reviewed by Jim Galloway*

**Debut**  
Brandi Disterheft  
Superfran Records SFR0007  
([www.brandidisterheft.com](http://www.brandidisterheft.com))

*Reviewed by Eli Eisenberg*

**Sacred Ground**  
David Murray; Black Saint Quartet  
featuring Cassandra Wilson  
Justin Time JUST 204-2

*Reviewed by Tom Sekowski*

**Viva La Black Live at Ruvo**  
Keith Tippett; Julie Tippetts; Louis  
Moholo-Moholo & Canto General  
Ogun 020 ([www.vergemusic.com](http://www.vergemusic.com))

*Reviewed by Ken Waxman*

**Cornell 1964**  
Charles Mingus Sextet w/Eric Dolphy  
BlueNote 3 92210 2

*Reviewed by Ted O'Reilly*

**Strokes**  
Sten Sandell Trio + John Butcher  
Clean Feed CF 082

([www.cleanfeed-records.com](http://www.cleanfeed-records.com))  
*Reviewed by Ken Waxman*

### POT POURRI

**Takahashi, Aki - De-Bayashi**  
Ten Ten (Aki Takahashi;  
Kiyoshi Nagata et al)  
Independent  
([www.tentenCanada.com](http://www.tentenCanada.com))

*Reviewed by Heidi McKenzie*

**Payton MacDonald - Works for Tabla and Percussion**  
Shawn Mativetsky, tabla; William  
Paterson University Percussion  
Ensemble; Payton MacDonald  
ATMAACD2 2393

*Reviewed by Frank Nakashima*

**Women's Work - Live at Sweet Rhythm, NYC**  
Judi Silvano  
Independent JSL Records 006  
([www.jslrecords.com](http://www.jslrecords.com))

*Reviewed by Leslie Mitchell-Clarke*

### OLD WINE IN NEW BOTTLES

*Reviewed by Bruce Surtees*

**Beethoven - Symphonies**  
NBC Symphony Orchestra;  
Arturo Toscanini  
Music and Arts CD-1203

**Shostakovich - Symphonies**  
Royal Philharmonic Orchestra; NHK  
Symphony; Vladimir Ashkenazy  
Decca 4758748

**Mahler - Das Lied von der Erde**  
Maureen Forrester; Richard Lewis;  
Chicago Symphony; Fritz Reiner  
RCA Living Stereo 88697-08281-2

**Richard Strauss - Symphonia Domestica; Le Bourgeois Gentilhomme**  
Fritz Reiner  
RCA Living Stereo 88697-08282-2

**Schumann; Beethoven - Fifth Piano Concertos**  
Van Cliburn; Fritz Reiner  
RCA Living Stereo 88697-08283-2

**Berlioz - Harold in Italy**  
William Primrose; Boston  
Symphony; Charles Munch  
RCA Living Stereo 88697-08280-2

**Liszt; Saint-Saëns - Piano Concertos; Franck - Symphonic Variations**  
Arthur Rubinstein; Alfred Wallenstein  
RCA Living Stereo 88697-08279-2

**Emil Gilels Trio**  
(complete recordings)  
Emil Gilels; Leonid Kogan; Mstislav  
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 Orff: *Carmina Burana*

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 Mussorgsky/larr. Ravel: *Pictures at an Exhibition*

### *Anne-Sophie Mutter*

**September 28 at 8pm**

Peter Oundjian, conductor  
 Anne-Sophie Mutter, violin  
 Kabalevsky: *Colas Breugnon* Overture  
 Brahms: Violin Concerto  
 Mussorgsky/larr. Ravel: *Pictures at an Exhibition*

### *Prokofiev*

**Violin Concerto No. 2**

**October 3 & 4 at 8pm**

Thomas Dausgaard, conductor  
 Vadim Repin, violin  
 Prokofiev: Violin Concerto No. 2  
 Ravel: *Daphnis et Chloé*

### *Beethoven Eroica Symphony*

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 Joaquin Valdepeñas, clarinet  
 Ives: *Decoration Day*  
 Copland: Clarinet Concerto  
 Beethoven: Symphony No. 3, "Eroica"

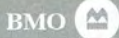
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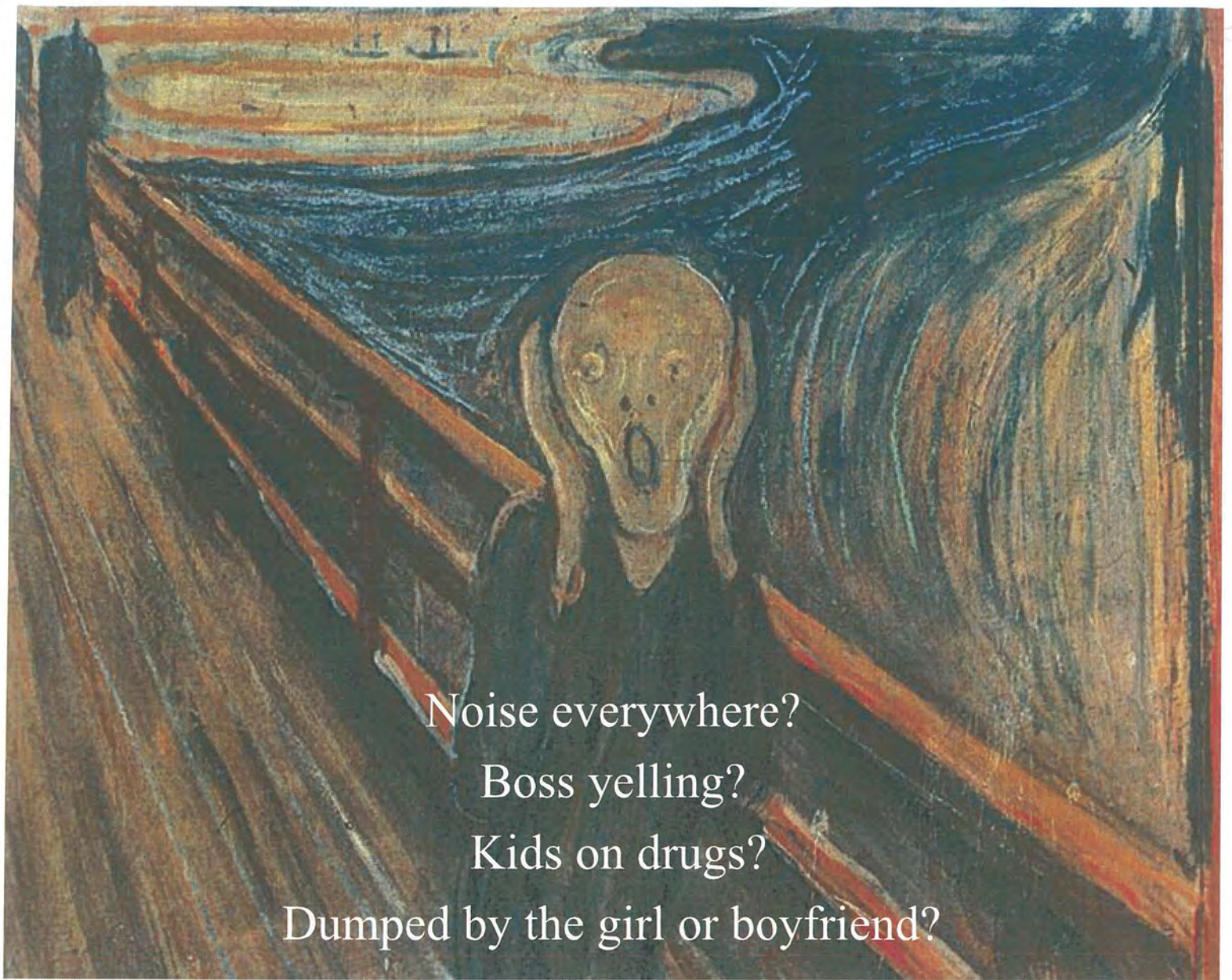


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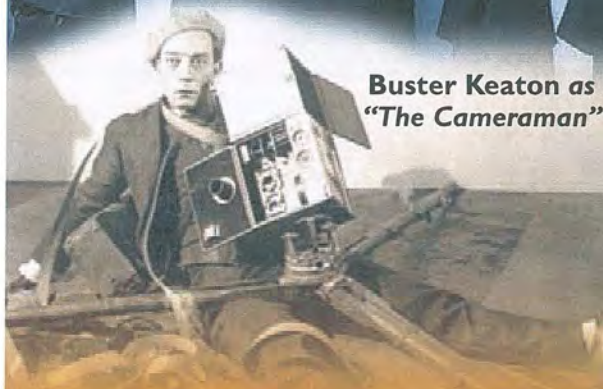
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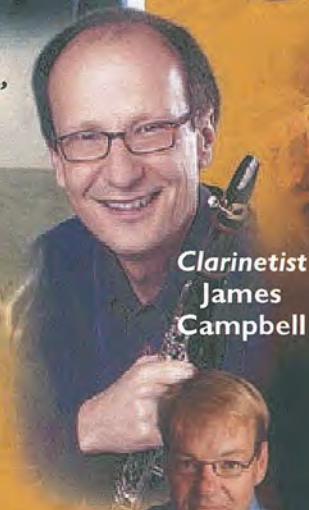




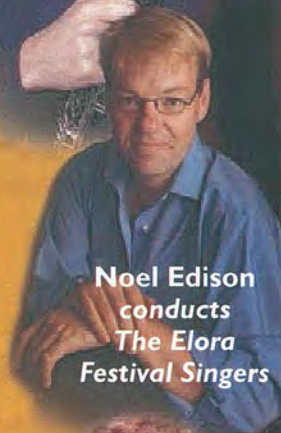
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