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It's interesting to see which of our gaffes got our readers' collective goat and which slip uncastigated into the purple night.

A few months back, we called Maureen Forrester a celebrated soprano. Mass outcry? Nope. Not a trill!

The flip side: in November Larry Beckwith's Choral Page contained a passing reference to the great Healey Willan. In a burst of overenthusiastic editing we amplified the reference into "Healey Willan, the great Scottish immigrant."

Well, you'd have thought we'd said "Jamaica's Donovan Bailey!"

Neatly encapsulating the responses was a letter from EMI Classics' Brandon Bayer. After reminding us of Willan's own comment on the subject ("I'm English by birth, Irish by extraction, Canadian by adoption and Scotch by absorption") Mr. Bayer went on to say:

"For a person who lived more than 54 years in Toronto and called himself a Canadian, I think we can drop the immigrant bit every time he's mentioned. (When was the last time you saw Irving Berlin referred to by the Americans as 'that great immigrant from Russia'?"

"And by the way, Feb 16 1998 is the 30th anniversary of his death--surely worth some editorial notice."

Duly noted!

Allan Faulkner
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Cover Story:
Next big step
Violinists Zofia and Kamila Drotlef were born in Poland
and came to Canada in 1991. Under the guidance of Youri
Zaidenberg they have won numerous awards in the
Kiwanis and Peel Music Festivals and the Canadian
Music Competitions.
This month they will be
performing J.S. Bach’s
Concerto in d minor for
violinis on February 15 with
the Toronto Sinfonietta
under the direction of
Matthew Jaskiewicz.
The Toronto Sinfonietta is
the Orchestra of the Polish
Canadian Society of Music,
formed in 1986 by Matthew
Jaskiewicz, soon after his
arrival in Canada. The
orchestra with its choral
counterpart, the Musica
Antiqua Chamber Choir, has
been making a unique
contribution to the Toronto
music scene now for well
ever ten years, introducing
audiences here to the music of
Polish composers dating from
as long ago as the time of
Monteverdi, as well as
presenting repertoire more
familiar to Toronto audiences.
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Future" concerts provide a
much needed opportunity for
promising young artists to
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IN MEMORIAM

And February 2 the Aldeburgh Connection celebrate the life of Lois Marshall, at the Glenn Gould Studio. Among the performers, soprano, Monica Whicher, a student of Lois Marshall.

TWO OUT OF 15
One of the busiest venues this month is the Music Gallery, with 15 concerts in our listings (see page 23). Two mentions: February 7 soprano, Stacie Robinson and John Hess, piano; and February 24 the Montreal-based alcides lanza, and Meg Sheppard, whose specialty is the music of the three Americas.

Robinson and Hess’s evening of contemporary song features three premieres of compositions by Canadian composers. Solligay, by

Juhan Puhm, winner of the Boulez prize at the 1991 Scotia Festival, was commissioned by the performers.

Robinson’s interpretations of 20th century music have been heard at the Banff Centre and at the Britten-Pears School in Aldeburgh. John Hess, of Queen of Puddings fame, is now a music professor at the University of Western Ontario.

The February 24 alcides lanza/ Meg Sheppard event is a blend of music, theatre and electronics. “Brilliantly conceived ... new music at its most intelligent and stirring,” it sounds like one not to miss.

HIS CUP OF TEA
TSO. concertmaster, Jacques Israelievitch, was first attracted to the Gardiner Museum of Ceramic Art, he says, because of his own interest in ceramics.

Now artist-in-residence there, he plays February 8 with harpist, Judy Loman. The concert marks the end of the museum’s "White on White" contemporary Canadian ceramic exhibition.

Follow that harp!
Had we cash enough, and time, we’d expand our index of presenters and venues (page 38-9) to include also every individual artist. That way you could follow Judy Loman’s gifted trail from the Gardiner (Feb 7) to the Arkell Schoolhouse (Feb 13) to the Glen Gould studio, (Amadeus Ensemble) Feb 22.

And if harp is your usual cup of tea, by the way, try the combination of flute and guitar—flautist, Margot Onodera and guitarist, Ivan Zilman at St. Anne’s Church Feb. 1 at 4:30 and flautist Susan Hoeppner with guitarist, Rachel Gauk at Hart House on February 8.

ORCHESTRAS 1
By now many of you will have heard of Marco Parisotto, graduate of the Royal Conservatory of Music’s now defunct Orchestral Training Programme.

Currently the conductor of the Oshawa-Durham Symphony Orchestra he is a winner of top honours in seven major conducting competitions, most recently the Tokyo International Conducting Competition and the Besancon 45th International Competition for Conductors. There will be an opportunity to hear and see him in action February 8 conducting the O-DSO in a concert in Oshawa.

ORCHESTRAS 2
On the other side of "The New Toronto" the Mississauga Symphony gets to test the pitch of its new hall February 28 with soloist, cellist, Shauna Rolston. (Rolston can also be heard with pianist, Lydia Wong, just north of the city in a recital presented by Performing Arts York Region, in Thornhill on February 27.)

ALIVE & STILWELL
Back in the centre of Toronto, February 10 the Saraste Chamber Players, conducted by Jukka-Pekka Saraste, with mezzo soprano, Jean Stilwell, present a programme of European music from the 1920’s and 30’s (with some Jacques Brel added to the mix).

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Hab'ich nur deine Liebe
(Boccaccio)

GIACOMO PUCCINI
(1858 - 1924)
0 mio babbino caro (Gianni Schicchi)

ENRICO TOSELLI
(1823 - 1906)
Come un sogno d'or

JOHANNES BRAHMS
(1833 - 1897)
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FRIEDRICH HEBERLE
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- **Valentine Fundraising Dinner** at the Beach Arts Centre. An intimate evening of fine food, wine and music. Sat Feb 14: hors d'oeuvres & silent auction at 6:30pm; dinner at 7:15, followed by live music & dance performance. $100 per couple. 1852 Queen St. E. 690-4552.

- **Find It at the Opera Sale:** The COC’s garage sale: treasures ranging from stage props to specially donated antiques and china. Joey and Toby Tanenbaum Opera Centre, 227 Front St. E. Feb 28-Mar 2, Appraisal and/or pickup of donated items, call 416-363-6671 ext.376.

- **Amadeus Auction:** 5th auction, featuring buffet dinner and silent auction; live auction following dinner; items for spring and summer, recreation, holidays & gardening, raffle and door prizes. February 28, Civic Garden Centre, Edwards Gardens. 446-0188.

**Concerts, from page 6**

In this, the 900th anniversary of her birth, you’ll hear more. Start with songs and excerpts from her musical drama, *Ordo Virtutum* (and learn about her through her writings and letters) at the Toronto Consort’s concert on February 27.

**Thornhill Community Band** invites new members. High school proficiency; own band instrument. No auditions necessary. Every Tuesday, Westmount Collegiate Institute, 905-738-4511.

**Workshops**
- February 1, 1:30: Toronto Early Music Players. Janos Ungvary, Hungarian recorder player. 480-0225.
- February 8, 10:00am. to 6:00pm.: Full-day dance and drum-a-thon, part of KUUMBA. Led by COBA (Collective of Black Artists) and OMO Dance Company. Endurance and the desire to dance; rhythmic instruments welcome too. Brigantine Room, 235 Queen's Quay W. 973-4000. $20 (participants); $7 (onlookers).
- February 18, 7:00: CAMMAC Flute Club. For flute players to play with others. 421-0779.
- February 20, 7:30: Toronto Recorder Players Society. Amateur musicians who meet to explore recorder repertoire from the Renaissance to modern times. 968-1559.
- February 28, 1:30 to 4:30: Etobicoke Centennial Choir. Praising with Finesse, for singers, choristers and choral conductors. Clinician: John Ford. To register call 416-239 1131 ext.49. $15.

**March 1, 1:30:** Toronto Early Music Players Organization. Linda Adams, renaissance dance. 480-0225.

**Worlds of Music Spring 1998**

- **Opera Sale:** The Elmer Iseler Singers have been awarded the 1997 Lieutenant Governor’s Award for the Arts, in the amount of $25,000.

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Donna Green

In conversation with Donna Green two dominant personality traits became evident - a (family-inherited) flair for business and an irrepressible desire to help people. Schooled as a pianist, Donna Green forged a twelve year career as a folk, pop and country music singer/songwriter. She also formed a record company, Snowy River Records, with Ottawa singer/songwriter, Alex Sinclair, geared to talented artists not yet signed by big labels.

Starting a family eight years ago meant the end of professional singing and the record company, replaced in part by performing and teaching music in schools with her husband Mike. Then two years ago she discovered the joy of choral music, singing for a short time in the Amadeus Choir before moving on to the Toronto Choral Society, whose eclectic repertoire is very much to her liking. "Choral singing," she says, "is an amazing expression of pure joy, inexpressible in other ways. It requires total engagement - you really feel part of something larger than yourself in a choir."

Hard to realize, Donna is legally blind, having only about a pencil width of vision. "Having adapted for the last 15 years to a retinal degenerative eye condition called RP (Retinitis Pigmentosa) leading to blindness, I am now heavily involved with the RP Research Foundation-Fighting Blindness."

And she has a new company, D.G. Concert Productions once again gives expression to her philanthropic/entrepreneurial bent. The five extraordinary choral groups involved in her innovative first venture, Spring Sing for Sight, March 1 at Convocation Hall, are, with the exception of the Victoria Scholars, not yet widely known. The event gives them exposure; at the same time, the revenue they generate will benefit eye research.

Musician in Our Midst is photographed by Michael Shaw, Ashley & Crippen Photographers 200 Davenport Road 416 925-2222
Welcome to Part Five of WholeNote's ongoing 1997-8 Member Profiles Series

This month, we extend a warm WholeNote welcome (or welcome back) to Beach Art Centre, and to Patrons of Wisdom

BEACH ARTS CENTRE
Artistic Director: Elain Daviau
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For over seventeen years the Beach Arts Centre has been providing quality instruction in dance, drama, music and visual arts. Students of all ages and levels benefit from the high standard of teaching and a focus on the student as an individual. Learning amidst a community of artists encourages collaborations and new ideas. Students also have the opportunity to perform and to take exams.

At the heart of the BAC is the goal to promote, sponsor and encourage interest in the arts and in their study. Since moving to a new building in 1996, the BAC has continued to serve this goal, and has become a venue for concerts, plays, exhibitions and workshops. Find out more about our classes - including private music lessons - concerts, March Break and summer camps and what’s on in our theatre space.

PATRONS OF WISDOM
Founder: Kenneth G. Mills
Mailing address: P.O. Box 175, Station A, North York ON M2N 5S8
Phone: 416-225-4750

Patrons of Wisdom is a non-profit charitable organization founded in 1980 by Canadian musician and philanthropist Kenneth G. Mills. Dedicated to the advancement of artistic and educational forays into the future of man’s attainment, it presents the annual New Artists Series of concerts and the international Competition for Advanced Music Study, among other initiatives.

The New Artists Series, under the artistic direction of Glen Sawich, is now in its seventh season. It provides upcoming artists in Canada with the opportunity to perform for a public interested in encouraging the development of promising musicians with serious intention and commitment to their art.

For 1998, the New Artists Series concerts showcase winners from the Canadian Music Competitions, artists sponsored by the Province of Quebec, and young Canadian pianists who are European competition winners.

All previously published Profiles are available from WholeNote by calling (416) 406-6758.
See page 20 for a complete list of available Member profiles.
BEHIND THE SCENES 2
Phillip Davis, luthier, on bows
BY DAWN LYONS
I wait my turn. A small customer, 1/4 scale violin in hand, stands looking at small bows spread on the counter of luthier Phillip Davis's basement workshop, in his home at 67 Wolverleigh in what used to be East York.

Further in is a worktable, neat racks of small tools, and tidy pigeon-holes of violins awaiting repair or sale. Bookshelves beyond hold mostly books, but also a jar full of drill bits and a candle in a complicated glass and metal tube. There are racks holding clamps, clamps and more clamps. Still further in, the dim shapes of 3 or 4 double basses.

Phillip offers the young lady yet another bow from a case on the wall: Here is a Korean bow, a little stiff because it's new. But try that. It'll fit your case -- oops, no it won't.

(Meanwhile, at the L-shaped worktable, Phillip's assistant Christina Yankovich has a violin on a padded support that just fits its curved back. She is snicking little bits off the bottom of a new bridge and checking the fit. Snick. Check. Snick. Check. Snick. snick. Check.)

The young customer tries bow after bow. Finally a selection is made, thank-you's said. "You're very welcome, Barbara" Phillip replies. "We'll see you when you're a size bigger."

"How did you get into this kind of work?" Barbara's mother wonders, while Phillip calculates the price, and Christina snicks and checks. (Oh good! that's one question I can cross off my list!)

Phillip: Three years in England and three in Germany ...
The exchange rates were good in those days. It's even more now, in Germany, seven years -- three in school, two as an apprentice, three back in school and then a masterpiece.

Barbara and her mother leave. My turn to ask questions. (I am utterly ignorant of bowed instruments.) "What is a bow made of?"

Phillip: The wood is traditionally snakewood, 'amourette' in French, but this wood, pernambuco works as well. (He pulls out a billet of dark, fine-grained wood from a rack, like walnut soaked in methylated spirit.) It grows in the littoral areas of Brazil and was brought to the Old World as a dyestuff. Yields a lovely purple... very nice in handmade paper. Banza is also used.

Me: What did you mean "pernambuco works as well"; what is the work of a bow?

Phillip: Well, it has to be the ideal balance of weight and strength...

An older man and a young woman with a violin case enter. "Hello, this is my dad. I'm looking for a new one--bow, I mean."

Phillip takes the proffered bow. It's actually quite a good bow... what don't you like? We can make yours fatter or thinner."

"No," she says, "not that. It's just too heavy. I'm playing mostly klezmer now, lots of double stops in D and G, and even for classical I find it heavy."

(Christina, satisfied with the fit of the bridge, stops snicking and checking, and is sanding the edge to taper it.)

"I have some lighter bows, actually, quite good, they've just been left in the evolutionary dust. People are using heavier now, 82 to 86 grams, even 90 is not out of the ordinary." Phillip puts the bow on a small scale. "Yours is 58, maybe 59 with new hair."

"People want heavier?" the customer wants to know.

Phillip nods. "Bigger, thicker, and stronger to get the strength. "But with klezmer, it's rhythm, the lower end" the customer says. "The power comes from your hand's work."

(Christina files the edges of the bridge with a tiny round file, then cuts a tiny lozenge-shaped piece of some white material. "Parchment, for under the E-string," she informs me.)

Phillip goes to one of his bow cabinets. "This is quite light, but I don't know how good it is. It's from that fellow in Bobcaygeon."

Bow after bow. Names fly, Kun, Reid Hudson, Hill, Dod and "a couple of good bowmakers in Montreal." Phillip weighs each bow as he removes it from the cabinet. "Here's a 51. French, judging by the frog."

They talk patterns of snakewood (garden snake and anaconda), balance, weight, the possible advantage of two bows "This one's not too expensive, about $900." "Actually, I like this one a lot. Can I try it for a little while?"

(Christina has finished the violin, tuned it, and returned it to its case. Now she's working on a cello in a cello-shaped support. She slides off the strings, selects a bridge blank from a cardboard box marked "CELLO BRIDGES". The blank is stamped "Aubert a Mirecourt". "End grain maple," she informs me.)

The subject of discussion at the counter is now the old bow. Her dad says "We bought this one from Moshe Hammer." Phillip nods. "Professionals keep an eye out for good ones when they are travelling. A sort of pension scheme. Bows have become infernally collectible; a Hill's silver-mounted pernambuco, $300 after the war, is $2,500 now... ."

At last they finalize the sale and depart, goodbye-ing cheerily. (Christina has selected a template and, using a tiny round file, is filing slots in the cello bridge blank for the strings.) It's my turn again. "Phillip, how do you make a bow?"

Phillip: From a suitable-sized piece of wood, light and strong, you cut a blank. Straight, not curved (contrary to myth). Here's a template. The bow is narrow along its length, narrower at the throat and flares for the head or anvil. Then you taper. Exactly how depends on what you
want. Here are some of my taper sticks.
(The tapers are the length of the bow for which they are the model, about 3/4" wide, with measurements for height and width written along their length in ink -- 79mm, 99mm, on and on. Many have a maker’s name and date to identify the original from which the measurements were taken.)

Once the tapering is done pretty exactly, I eight-side the bow. Then I bend it to shape using heat. An alcohol lamp, that’s the traditional way.

Next comes shaping. Another handful of templates appears, each showing an outline of a curved bow. I recognize some of the same makers’ names and dates.

Then comes fluting. Optional, but the bow gets strength and a lower balance point which increases playing length.

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Two Premium Bands Vie for Attention in TO

I had the pleasure of listening to two fine band concerts last month and found them to be interesting contrasts in band philosophy. The first was a concert by the Toronto Wind Orchestra under guest conductor Tania Miller. The second was a concert at MacMillan Theatre by the Toronto Youth Wind Ensemble under its own conductor Colin Clark.

Both of these ensembles boast fine musicians to start with and the choice of repertoire and fine conducting made them both concerts of impressive standards. It was in comparing the content of the two concerts that I found great differences.

The first concert on November 28th by the Toronto Wind Orchestra was a presentation of standard well known works for band impressively presented by a group of professional adult musicians who knew which end of the horn to blow into. The playing was very fine and the conducting by the strikingly youthful Tania Miller from the University of Michigan was superb. It is wonderful to see young conductors arriving on the scene who can take control and wield a baton in front of seasoned musicians and make them take the music seriously. Shostakovich's Festive Overture, Grainger's Shepherd's Hey, Holst's Jupiter and Hindemith's Symphonic Metamorphosis all came across with excitement and enthusiasm. Miss Miller incidentally was born in rural Saskatchewan. This is irrelevant but it is a compliment to our Canadian band scene that such a fine young conductor is emerging.

In contrast, the November 30th concert by the Toronto Youth Wind Orchestra and its feeder band, the Toronto Youth Concert Winds, was distinguished by its attention to the newer composers of literature for the Wind Ensemble. I guess this is very appropriate since the youthfulness of the fine musicians in this group was apparent and impressive. A feature of this concert was the new work by Eric Whitacre called Ghost Train Triptych. This featured solo work on clarinet by Phil Nimmons and on piano by Mark Camilleri. What a daring and audience-thrilling piece of programming!

Both of these groups will be presenting concerts in the near future and I highly recommend them to you. If you enjoy wind band music this is the best that Toronto has to offer and it is of a highly entertaining and satisfying nature. If you are a music lover who has heretofore not been a fan of wind literature, these are your best opportunities to experience the idiom. Take my advice and see for yourself. There is much to recommend in the performing of good wind literature. The dynamic potential, the gorgeous rich sound of multi-winds and brasses mixed with the salt and pepper of precocious percussion not always subtly applied makes these presentations a feast for the ear in novel ways that an orchestra is not able to present.

On Friday, March 6th, 1998, nearly 200 musicians will perform on George Weston Recital Hall stage (…but not at the same time - thank goodness!) The Toronto Youth Wind Orchestra will join musical forces with the University of Toronto Wind Symphony, and the fearless men and women of the United States Air Force Band of Liberty, in a presentation suitably called Wind Band Spectacular! Executed by three top-notch ensembles, the evening will feature presentations of some of today's most innovative and exciting selections for wind band, and will be hosted by one of Canada's most popular music personalities, Bobby Herriot. The concert begins at 7:30 p.m. and tickets can be purchased at the Ford Centre Box Office or by calling Ticketmaster at (416) 872-2222. This is a concert you don't want to miss!

The Toronto Wind Orchestra is breaking new ground by presenting two concerts in bars next month. On Friday, February 13 the Hargrave Bar on the Danforth will host a presentation of Walton's Façade, Stravinski's L'Histoire du Soldat and Weill's Little Threepenny Music. Concerts are at 9:00 pm and will be very interestingly narrated by Peter Tiefenbach from CBC. The same concert will be presented at the Barcode on Queen St. on the following night.

The Toronto scene is blossoming with quality band music as these groups plan their fine band repertoire. Keep in mind also the Greater Toronto Area Teacher's Wind Ensemble which is planning a grand concert for April 18. More about this in a future column.

Do you know about band-related events Wholenote readers would be interested in? Phone or fax John McGuigan at 905-826-5542 or email comprint@sympatico.ca
Part II: Location, Humbercrest United

Our ears, like microphones, pick up all sound around us. But our brains filter out sounds we choose to ignore and focus more closely on the sounds we are interested in. For example in a noisy restaurant, to a certain extent we are able to decide which conversation we want to listen to and disregard the rest. Similarly musicians are quite adept at listening for their own instrument, even if it's a quiet part in a symphony.

We use these selective listening skills, often unknowingly, when we attend concerts, especially the wonderful and varied concerts in Toronto's churches.

Churches are typically located on busy streets; many have subways underneath (understandable, given that the church's main concern is not extraneous noise, but accessibility). And many older churches with wonderful acoustics have old boiler systems with gurgling and vibrating pipes.

During the concert, though, we quickly tune out the unwanted sounds and enjoy the music.

FLAWS AMPLIFIED

Listening from the comfort of our living room, where we have already tuned out the sounds of our house, is another story! We notice every rumbling subway train or gurgling pipe.

Even worse, we tend to anticipate and notice the recording's unwanted noises or mistakes more on each subsequent listening.

Therefore, when choosing a church to do a serious recording, it is imperative that consideration be given to these noise concerns.

HUMBERTCREST

Although rare, some churches can be found away from subway lines and within residential areas, which meet these criteria.

Humbercrest United Church on Baby Point Road near Bloor and Jane is tucked away on a residential street, and any road noise is reduced further since only one end of the hall faces the road with a large entry way between road and hall.

The staff at Humbercrest offer an affordable professional recording environment, a well maintained 9 foot New York Steinway Grand Piano, and they have even recently replaced one of the stained glass windows in the entrance hallway with a plate glass window allowing the engineer, producer and performers to see each other. (The heating and cooling controls can be set by the staff to help further reduce any unwanted noise.)

Humbercrest's acoustics are excellently suited to dedicated recording sessions with plenty of nice smooth reverb. Through careful microphone placement, artists and producer can create almost any blend.

Humbercrest remains one of the favourite spots for recording in Toronto with mention in many liner notes of top notch recordings over the years.

(Great for recorded sound, Humbercrest is less suitable for concerts, as the reverb overpowers the instruments by about the tenth row.)

Please join us next issue for another installment on factors to consider when choosing a location to record (highlighting St. Timothy's Anglican Church).

Robert Hanson is the owner and operator of The Audio Group, specializing in classical/acoustic location recording and digital editing services. Please send comments or questions by email to audiogrp@interlog.com, or by fax to (905) 420-8421.

The Halton Youth Symphony, Oakville

Cantilena, the theatrical music ensemble, has opening for qualified singers. Cantilena performs Classical, Musical Theatre, Folk, Spiritual, Sacred, Gospel, and Pop repertoire with elements of theatre added.

PAID PERFORMANCES

Call 1-800-867-3281 for an audition and/or for more information.
As in the past two issues of WholeNote magazine, here are some highlights of choral events that might be of particular interest.

As you can see, choral music thrives through the winter months in Toronto (though I know altogether too many choristers who are suffering from severe colds). I'm thrilled to note that the month of February is, again, jam-packed with exciting concerts. One could hear a different choir in concert every couple of days!

Here are a few highlights to whet your appetite.

Warland
Dale Warland Singers: This is truly one of the finest choirs in the world today, with many exceptional recordings in their catalogue. Thanks to the CBC, we have a chance to hear them in concert in the OnStage series at the Glenn Gould Studio on February 4 at 8:00 pm.

Renaissance polyphony
Tactus Vocal Ensemble: The Toronto Early Music Centre has been in the business of presenting concerts for many years now and has been responsible for bringing some of the great early musicians to Toronto. Lately, they have concentrated on presenting local early music groups in a wonderful monthly series of Sunday afternoon concerts at the Royal Ontario Museum. This month, they present "Tactus", who are an ensemble of professional singers from the Kitchener/Guelph area dedicated to exploring Renaissance polyphony. February 8 at 2:30 pm.

Mendelssohn Valentine
Toronto Mendelssohn Choir: Noel Edison leads the choir in a Valentine's Day concert, February 13 at 8:00 pm and 14 at 2:30 pm featuring German Romantic choral music, with guest duo pianists Amagonos and Kinton. Marvelous things are happening to the choir and the organization these days. Their membership is way up and attendance at their concerts is growing rapidly, as well, which is great to see.

Amazing
Faith Chorale Gospel Choir: Now this programme looks intriguing. Entitled "Kuumba: Amazing Grace" this concert is billed as an examination of the story behind the well-known hymn. It takes place on February 15 at 1:00 pm.

New Holman, new home
Mississauga Choral Society: also on February 15 at 3:00 pm is a chance to catch the MCS in concert at their new home at the Living Arts Centre. Conductor Chrys Bentley directs them in a performance of Mozart's Requiem and a new piece by Derek Holman to the text of the Magnificat.

Iseler, Adams
It is now official that Lydia Adams, along with Doreen Rao and Giles Swayne, will conduct the next concert of the Elmer Iseler Singers, taking place on February 27 at 8:00 pm, with Dr. Iseler still out of commission with serious health problems.

I urge WholeNote readers to attend this concert, as it is a chance to hear a superb choir that has lived through a great deal in the past year. As a representative of the Ontario Choral Federation, I have been greatly troubled, as many others in the choral community of Ontario have, by the hardships that Dr. Iseler has faced, recently. Our sincere best wishes go out to him and his family during this difficult time.

CF high gear
Activities at the Choral Federation are in high gear, these days, with preparations being made for two upcoming competitions: the Leslie Bell Prize for choral conductors and the Ruth Watson Henderson Choral Composition Competition, both to be held in 1998.

For more information on these or other Federation programmes such as the Children's Choir Camp and Ontario Youth Choir, both of which are held each summer, please contact the office at 416-363-7488, or write to Ontario Choral Federation, 100 Richmond Street East, Toronto, Ontario, MSC 2P9. You can also reach us by e-mail at choirs.ontario@sympatico.ca.

Larry Beckwith is the General Manager of the Ontario Choral Federation

**CHORAL QUICK GUIDE**

Many other choral events are taking place this month. Get out to as many as you can. There's nothing like a concert of choral music to cure your mid-winter doldrums. Stay warm.

You can find all of the following in this month’s WholeNote listings!

Feb 1: Uxbridge Chamber Choir, ROM
Feb 6: Echo Choir, Holy Trinity
Feb 6: Kuumba: Youth Outreach Mass Choir, Harbourfront Centre.
Feb 13: Exultate Chamber Singers, Saint Thomas’s Church
Feb 13: Orpheus Choir of Toronto, St. James’ Cathedral
Feb 14: Brampton Festival Singers, St. Paul’s Church, Brampton
Feb 14: Choirs of the Church of St. Mary Magdalen
Feb 14: Metropolitan Choir & friends, Arts & Letters Club
Feb 16: Musica Antiqua Vocal Ensemble Glenn Gould Studio
Feb 17: Vancouver Chamber Choir, Glenn Gould Studio
Feb 21: Toronto Welsh Male Voice Choir, Kingston Road United Church
Feb 21: Te Deum Orchestra & Singers, Glenn Gould Studio
Feb 22: VocalPoint Chamber Choir, St. Patrick’s Church
Feb 25: Cawthra Seniors Choir & guest soloists, Meadowvale Theatre
Feb 25: Our Lady of Sorrows Youth Choir, Montgomery’s Inn
Feb 26: Eight of Us, Glenn Gould Studio
Feb 27: Bate Folciorico da Bahia, Massey Hall
Feb 28: University of Toronto Choirs, St. Basil’s Church
Feb 28: Oriana Singers, Grace Church on-the-Hill
Mar 1: Victoria Scholars, Village Harmony, Darbazi, Wibijazz’n’ & Toronto Choral Society, Convocation Hall
Mar 1: Concert Singers, Saint Thomas’s Church
Mar 1: Markham Concert Band, Serenata Singers Markham Theatre
Mar 5: Wiener Lieder Tafel Choir, George Weston Recital Hall
Mar 6: Vienna Choir Boys, Roy Thomson Hall
Mar 7: Toronto Children’s Chorus, Minkler Auditorium

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THE CHORAL PAGE
BY LARRY BECKWITH

DR. ELMER ISELER and LYDIA ADAMS, conductor of the Amadeus choir, after a concert at St. Basil’s Church, October, 1997. Lydia Adams will conduct the Elmer Iseler Singers at their concert on February 27th.
The possibility of performance with(out) fear

BY ELISABETH POMES

Performance without fear: is it possible? Well, in a way, no, it’s not; because fear is an intrinsic part of the performance.

Everybody gets more or less nervous before a performance. If not - well, as one of my friends said, “There’s something wrong; I’m not nervous enough.”

Granted, this comment could give you ideas of murder while you’re standing in the wings petrified - but it does have a lot of truth in it.

Every artist needs to feel the adrenaline charging through their blood and to feel the energy running through the body before and during a performance: that sense of excitement propels us forward; enables us to dare and to take risks; to do things we’ve never done in our studios; and to share that excitement with the audience.

If your s tage fright or mental blocks and to turn pre-performance jitters into a powerful energy.

Elisabeth Pomes is an award-winning soprano, a voice teacher and a certified yoga instructor. She has created a series of classes called Performance Awareness and a workshop called Performance Without Fear which she presents at the Glenn Gould Professional School (Royal Conservatory of Music in Toronto).

COPING WITH NERVES

Before we can cope with our nerves we need to witness them, to identify them, to know exactly what it is that our bodies do under the stress of dealing with performance nerves. The following list is by no means complete but probably at least one reaction will resonate for you:

- mount gets dry
- tongue-tied
- the heart races
- butterflies in the stomach
- legs are shaking
- hands become slippery
- breath control disappears.

If this is beginning to sound more and more familiar then I would like to suggest this exercise:

Take a pen and paper with you backstage prior to your next performance and take the time to make your own personal list of the things, small or large, you experience in your body as well as your mind. Then as soon as you can, after you leave the stage, again write down, in point form, everything you can remember about how you were feeling.

KNOW THE ENEMY

This will help you identify how your nerves manifest themselves, physically and mentally, so that before the next performance you will be able to say instead:

- “aah, my heart is running a marathon now”
- “oops, my hands are dancing the twist”
- “my mouth is so dry I could drink a gallon of water”
- “my knees are shaking like an autumn leaf”

The next step is to use simple tools to cope with these manifestations of the nerves. If your tension builds up in the muscles of the neck, shoulders and upper back, a few stretches when you feel nerves building up will help alleviate tension and pain. If, while stage fright hits, you hold your breath or breathe very shallowly, then doing some conscious breathing exercises allows you back into your body. Instantaneously you become quieter, more centered. Breathing deeply also quiet the mind and stops the merry-go-round of negative thoughts that invades the psyche of the performer exiting to a far-away land of “what if,” “if only” and “this is pure hell.”

Next month’s article will outline in detail the exercises that can truly help you overcome stage fright and mental blocks and to turn pre-performance jitters into a powerful energy.

Lisa TETFORD

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Evening and weekend appointments available.
Smaller companies step into spotlight

With the Canadian Opera Company's season winding down (a rousing Sendak send-off), the smaller companies will take over this month. Several of them provide opportunities for young singers just setting out. One, the Royal Conservatory Opera Ensemble, is presenting two performances of Monteverdi's 1642 masterpiece, L'incoronazione di Poppea.

Also at the Ettore Mazzoleni Concert Hall is Opera Anonymous' production of Mozart's Idomeneo. Why, you might ask, would the company that brought us Menotti's The Consul and Amelia Goes to the Ball and Quentin Doolittle's Charlie the Chicken be doing Mozart? Simple: their mandate also includes opera education. The "role study project" gives a group of young singers the opportunity to "learn and perform an entire role from standard rep."

February is always Toronto Opera Repertoire's big month, with hearty, piano accompanied productions—this year La Cenerentola and Carmen at the Central Tech Auditorium on Harbord Street. TOR's 19-year reputation as a rare and unique training ground for singers is based on fact. Among its alumni are Michael Burgess and the acclaimed Wagnerian tenor, Paul Frey.

One offbeat offering worth a look is Trinity Basement Theatre's remounted original production, Come Away: The Story of Ruth, opening February 19.

And Opera York's artistic director, William Shookoff writes that his new company's aim is "to present the readily-accessible and slightly-off-the-main-stream gems from the realm of grand opera." This month, Leoncavallo's (not Puccini's) La Bohème under Shookoff's musical direction, with stage direction by Valerie Kuinka, subject of the last Wholenote cover story. Their completely sold out run, complete with rave reviews, of The Czarina's Princess behind them.

Toronto Operetta Theatre will celebrate Valentine's Day with a Latin flair, presenting Rumba Espanola on February 14 & 15. There will not be long to wait, however, to hear more of the sounds of Viennese opera; on March 5, 5 Seasons Opera will present a night of just that at the Weston Recital Hall.

Another evening of excerpts will be presented by the COC February 23 at the Glenn Gould Studio.

And to top it all off, the new Mississauga Living Arts Centre will bring us the best in European operatic talent when the Opera Nazionale Italiana, one of the most successful opera touring companies in the world performs Mascagni's Cavalleria Rusticana and Leoncavallo's I Pagliacci on February 10.

Leonard Whiting and Alexa Wing from the cast of OpAnon's Idomeneo.
North Toronto Players present Gilbert and Sullivan's

\textbf{MIKADO}

Dates: March 13, 14, 19, 20, 21 at 8 pm
March 15 at 2 pm

Prices: $15.00 for adults
$12.00 for seniors on March 15
$6.00 for children under 12

Opening Night Friday the 13th Special: $13.00 for adults

Location: Cardinal Carter Academy, 36 Greenfield Avenue, North York, Ontario
(1 block north of Sheppard off Yonge)

For tickets call (905) 727-2209

\textbf{La Cenerentola}
Carmen and Opera Excerpts

\textbf{TORONTO OPERA REPETOIRE 1998 Season}

\section*{FEBRUARY 11 THROUGH MARCH 12, 1998}

See Pulse Listings for Specific Dates

FOR TICKET INFORMATION, CALL 698 9572

\textbf{CENTURIES OPERA ASSOCIATION AUDITIONS}

\textbf{1998 SUMMER OPERA WORKSHOP}

\textbf{JUNE 14TH TO AUGUST 11TH 1998}

Giacomo Puccini: La Bohème
Jacques Offenbach: Tales of Hoffman

Audition dates
February 14, 15, 21, 24, & 28, March 1 & 2

phone: 416-787-3708 fax: 416-787-1028

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Professional artistic direction and music

Costumes
Conductor

Double cast

\section*{CASTING}
All roles available
All roles will be auditioned

Resume and photo required (where possible)

\section*{AUDITIONS}
Phone 416-787-3708 for your audition time

Accompaniment provided by Centuries Opera Association
at $15 (or you may provide your own)

An audition tape will be accepted for persons living outside the Greater Toronto Area. Phone 416-787-3708

\section*{FEES}
Fee will be determined by the role obtained and will be announced at the audition (for the 2 month study term)

\section*{LA BOHEME by Giacomo Puccini}

\section*{LES CONTES D’HOFFMANN by Jacques Offenbach}

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Music Theatre Listings, February

Broadway’s recent smash success. February 11 & 12: 8:00. Hammerson Hall, 4141 Living Arts Drive, 905-306-6000; $50, $40.
- **Opera Anonymous. Idomeneo, re di Creta. In-concert performance in Italian of Mozart’s opera series. Lenard Whiting, Nina Scott-Stoddart, Adele Kozak & Alexia Wing, soloists; Brett Kingsbury, piano; Opera Anonymous Chorale, Peter Bishop, conductor. February 7: 8:00. Etienne Mazzoleni Concert Hall, 273 Bloor St. 535-0654. $10.
- **Opera York. Leoncavallo: La Boheme. Performers include: Susan Gudgeon, Deborah Jean, Bruce Kelly, Oliver Dawson; William Shookhoff, conductor; Valerie Kuinka, director. February 13 & 14: 8:00. Vaughan City Playhouse, Bathurst & New Westminster. 905-709-4057. $20, $18.
- **Pantages Theatre. Lloyd Webber: Phantom of the Opera. Unlimited engagement. 244 Victoria St. 872-2222. $50. $30. $22.
- **Scarborough Music Theatre. Goya, the Book by John-Michael Tebeleak; music & lyrics by Stephen Schwartz. February 5 to 7, February 12 to 14, February 19 to 21: 8:00; February 8 & 15: 2:00. Scarborough Village Theatre, 3600 Kingston Road. 399-4049. $17, $14.
- **Storytellers Theatre & Listen-Up International Festival of Storytelling, Women in Shakespeare. Two stories of Shakespearean women told to music for chamber organ.

Following is a list of available member profiles

Academy Concert Series; Aideburgh Connection; All the King’s Voices; Amadeus Choir; Amadeus Ensemble; Amici; Aradie Ensemble; Arbor Oak Trio; Artwork Theatre; Associates of the TSO; Bach Children’s Chorus; Canadian Children’s Opera Chorus; Canadian Military Choristers’ Ensemble (Toronto); Centre for South Asian Studies; Chamber Music at McGill; Chinese Canadian Music Society; Classical Chamber Orchestra; Conventus Arts; Concerts; Concerts; Dea! Park Concerts; D.G. Concert Productions; East York Symphony; Esprit Orchestra; Etoitico Community Concert Band; Etoitico Philharmonic; Ford Centre for the Performing Arts; Hansford Strothoven Band; High Park Girl’s Choir; Mississauga Choral Society; Mooradale Concerts; Music at Metropolitan; Music Toronto; Music at St. John’s; Music Umbrella; Musica Viva; New Music Concerts; Off Centre Music Series; Opera Division. U of T; Organ Alternatives; Orion Houses Artists Management; Petria Morris; Theatre Projects; Performance without Fear; proVOCE Studios; Saint Andrew Chorale; Scarborough Philharmonic; Shevchenko Music Ensemble; Sine Nomine; Tafelmusik; Theatrefix Arts Festival; Toronto Camerata; Toronto Chamber Society; Toronto Early Music Centre; Toronto Latvian Concert Association; Toronto Mendelssohn Youth Choir; Toronto Musicians Association; Toronto Senior Strings; Toronto Symphony; Toronto Wagner Society; University Settlement Music & Arts School; Women’s Musical Club of Toronto; Yip’s Children’s Performing Arts Centre (Canada); York Symphony

And our members write....

- **TORONTO CAMERA: The Toronto Camerata is pleased to announce that Jaymar Music Limited has agreed to publish a "Camerata Folk Song Series." The series will include arrangements for a cappella choir of traditional folksongs, specifically winners of the Toronto Camerata Annual Folksong Competition. For more information, call Arthur Wenk at 905-841-6842.
- **TAFELMUSIK: Tafelmusik, Canada’s world-renowned orchestra on period instruments, embarks on its fifteenth European tour February 3, 1998. The upcoming three week tour is the orchestra’s most ambitious to date, with sixteen concerts in eight countries. Venues include many of Europe’s leading concert halls; plus two performances as part of the Canadian Cultural Programme for Expo 98 in Lisbon, Portugal.
FEATURING

Victoria Scholars: An all male award winning ensemble-singing Medieval, Baroque, Romantic and Classical song - stunningly clear and precise!

Village Harmony: An unorthodox, energetic Vermont Youth Choir singing World Music. 'Shape Note' and original composition - unforgettable!

Darbazi: Biting dissonance, complex blend creating a traditional Georgian soundscape - brooding, moody and sensitive!

Wibijazz'n': Dynamic emotionally charged ensemble. A vocal range of Jazz, Pop, Funk and Gospel - outstanding!

Toronto Choral Society: Joyous, grand choral sound of popular and traditional song - heart warming!

A Festival of Song

Tickets: $30.00, $25.00, $20.00 Group rates available
Call Ticket Master (416) 870-8000

Proceeds in part to: The RP Research Foundation - Fighting Blindness
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<th>MONDAY THROUGH FRIDAY</th>
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<td>5:30 am</td>
<td>The Saturday Morning Show Bill Anderson and David Franco</td>
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<td>10 am</td>
<td>Morning Concert Kerry Stratton</td>
<td>9 am Music for Sunday John van Driel and Kerry Stratton</td>
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<td>Noon</td>
<td>News Package</td>
<td>12:10 pm Luncheon Date Arlene Meadows</td>
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<td>1 pm</td>
<td>Musically Speaking Catherine Belyea</td>
<td>1 pm Music for Sunday John van Driel and Kerry Stratton</td>
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<td>Patpouir Terry Campbell and David Craig</td>
<td>5:15 pm Concert in the Park David Craig</td>
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<td>Sounds Great Michael Lyons</td>
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<td>11 pm</td>
<td>Nocturne Arlene Meadows</td>
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<td>Midnight</td>
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STRANGE ATTRACTORS
Friday, February 13, 8 pm

NEW MILLENIUM ORCHESTRA
Saturday, February 14, 8 pm

CCMC Tuesday, February 17, 9 pm

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TORONTO’S ONLY COMPREHENSIVE MONTHLY CLASSICAL & CONTEMPORARY CONCERT LISTING SOURCE
Toronto-based pianist JAMES PARKER (known to his friends as Jamie) offers a wonderful varied programme concluding with Beethoven’s beloved Appassionata.

Thursday February 5

**12:12 noon:** Toronto Symphony Orchestra. Art of the Concerto. Handel: Concerto grosso Op. 6 #1; Concerto a duo coni #2; Vivaldi (arr. J. R. Rousseau): Le preludjno (for solo flute); Martinu: Concerto grosso H.263; Mozart: Violin Concerto #5 in A major K.219. Mayumi Seiler, violin; Nina Shulman, flute; Christopher Hogwood, conductor. Roy Thomson Hall, 60 Simcoe St. 593-4828 ext. 20 to $65.

**8:00:** University of Toronto Jazz Series. Small Jazz Ensembles. Favourite standards and student arrangements & compositions. Walter Hall, 80 Queens Park Crcs. 978-3750 ext. 6. Free.

**Friday February 6**

**12:00 noon:** Barra MacNeils. Oakville Centre for the Performing Arts, 130 Navy St. 905-815-2021. $37.99.


**12:10:** University of Toronto Thursday Noon Series. Music and Poetry. Britten: Sechs Holderlin-Fragmente; Hawkins: Drei Sonette on Orpheus (Rilke); Michael Colvin, tenor; John Hawkins, piano; Prof. Eric Domville, commentator. Walter Hall, 80 Queen’s Park. 978-3750 ext. 6. Free.

**6:45:** Toronto Symphony Orchestra. Pre-concert Classic Intros talk with Christopher Hogwood. Rick Phillips, host. Roy Thomson Hall, 60 Simcoe St. 593-4828. Free with ticket to the 8:00 concert or $4.85.

**8:00:** Canadian Opera Company. Humperdinck: Henschel and Gretel. 7:15pm: Free Pre-performance Talk in the lobby. Hummingbird Centre for the Performing Arts. See February 4.

**8:00:** Echo Choir. An evening of Ragtime, jazz & blues classics from the early 20th century, presents this and more in a concert to include his own compositions at Holy Trinity United Church.

**8:00:** Ford Centre for the Performing Arts. Kronos Quartet. Program to include: Vasks: Quartet #3; Riley: new work; Part: Paalom; Machaut: Kyries (arr. Kronos Quartet). George Weston Recital Hall, 5040 Yonge St. 872-2222.

February 1 - March 7 '98 wholenote.

**Saturday February 7**

**12:00 noon:** Royal Conservatory of Music. Lobby Concert. Students of all ages & levels of ability in a highly informal recital. 273 Bloor St. W. 408-2824 ext.321. Free.

**8:00:** Great Music at St. Anne’s. Gilbert & Sullivan: The Sorcerer. See February 5. $15, $12.

**8:30:** Living Arts Centre Mississauga. Susan Aglukark. Hammerson Hall, 4141 Living Arts Drive. 905-306-6000. $35, $25.
**North America & Eastern Europe**

Discover the connections between the musical traditions of North America and Eastern Europe with a programme featuring a world premiere by Canadian composer and TSO Composer Advisor Gary Kulesha, plus a selection of Dvořák’s Slavonic Dances.

Wed., Thurs. & Sat.,
Feb. 11, 12 & 14 at 8 p.m.
Jukka-Pekka Saraste, conductor
Thomas Zehetmair, violin
Jens Lindemann, trumpet
Zimmermann – Nobody Knows de Trouble I See
Bartók – Violin Concerto No. 2
Gary Kulesha – Symphony
(Dvořák – Slavonic Dances, Op. 72, No. 1 and Op. 46, Nos. 2, 1, 4 & 5

**Jazz & Classical Music**

Juno Award-winning instrumentalist Phil Dwyer brings jazz to the TSO stage with piano music written especially for this programme. Hear him perform his original music, which illustrates how modern jazz connects each of the orchestral works that follow.

Wed. & Sat., Feb. 18 & 21 at 8 p.m.
Mon., Feb. 23 at 2 p.m.
Jukka-Pekka Saraste, conductor
Phil Dwyer, composer & jazz pianist
Joaquin Valdepeñas, clarinet
Daniel Domb, cello
Michael Torke – Green
Phll Daniel Domb , composer
John Corigliano – Violin Concerto No. 2
Stravinsky – Symphony in Three Movements

**East Meets West**

Mahler’s song cycle Das Lied von der Erde, with texts based on seven Chinese poems, has become a classic of the 20th century. This 1908 work is juxtaposed with a contemporary piece by the Chinese-born composer Tan Dun. Combining music and theatre, Tan Dun adds his own electrifying presence to the TSO’s presentation of his work.

Wed., Thurs. & Sat.,
Feb. 25, 26 & 28 at 8 p.m.
Jukka-Pekka Saraste, conductor
Monica Grou, mezzo-soprano
Richard Margison, tenor
Tan Dun, composer & performer
Tan Dun – Orchestral Theatre I: Xun
Mahler – Das Lied von der Erde

**Call**

(416) 593-4828

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8:00: Music Gallery. On the Edge. Puhtm: Sollioquy (Echoes of Emptiness) (premiere); Ades: Life Story (premiere); Kurtag: Requiem of the Beloved (premiere); Knussen: Whitman Settings; Messiaen: Poemes pour Mi. Stacie Robinson, soprano; John Hess, piano. 179 Richmond St. W. 204-1080. $10, $5.

8:00: OnStage at the Glenn Gould Studio. Oliver Jones Trio & Ranee Lee, vocals. Dave Young, bass; Norman Marshall Villeneuve, drums. 250 Front St. W. 205-5555. $20.

8:00: Opera Anonymous. Role Study Project. Idomeno, re di Creta. In-concert performance in Italian of Mozart’s opera seria. Lenard Whiting, Nina Scott-Stoddart.

Deer Park Concerts

Presents

Organ Recital

Patricia Phillips Wright
Director of Music and Organist of Metropolitan United Church of Toronto.

Bach, Brahms, Mendelssohn; Draper, Rege; and "Three Spirituals, for Palm Sunday" by Robert Grunewald.

Saturday, February 7, 1998 at 8 p.m.
Admission $15

Deer Park United Church
129 St. Clair Avenue West
Tel: 962-3381
Parking available.
Free parking behind church on Imperial Oil lot.

THE GEORGE R. GARDINER MUSEUM OF CERAMIC ART

Concert Series

Jacques Israelievitch & Judy Loman

Sunday February 8, 2 pm at the Gardiner Museum

Come and hear works by Saint-Saëns, Leclair, Fishman, T.J. Anderson, Robert Lombardo, Robert Wykes and Kishio Hirao.
A new musical work by Sril Irving Glick will also be premiered.

$15 Members, students and seniors; $20 general public; $10 children under 16

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Call and reserve in advance or buy your tickets at the door. 586-8080

February 1 - March 7 '98 Wholnote
Hamerson Hall, 4141 Living Arts Drive, 905-306-6000. $60-$40.

- 8:00: On Stage at the Glenn Gould Studio. Jean Stilwell, mezzo soprano; Saraste Chamber Players, Jukka-Pekka Saraste, conductor. Weill: Suite for Wind Orchestra from The Threepenny Opera; Song Cycle for mezzo & wind orchestra (arr. Kulesha); love songs by Poulenc, Satie, Koechlin, Brel & Weil. 250 Front St. W. 205-5555. $25.

- 8:30: Thomson Hall. Roal Concertgebouw Orchestra of Amsterdam, Ricardo Chailly, conductor. Rachmaninoff: Piano Concerto #3; Stravinsky: Petrouchka. Arcadi Volodos, piano. 60 Simcoe St. 872-4255. $45 to $95.


Tuesday February 12


- 12:00 noon: Music Gallery. CCMC. Paul Dutton, soundscoring; John Oswald, sax; Michael Snow, piano, synth; special guests. 179 Richmond St. W. 204-1080. Free.

Wednesday Feb 11

- 12:00 noon: York University Faculty of Fine Arts. Joint concert by students from the improvisation studio of Casey Sokol & the vocal studio of Albert Greer. Karen Rynal, piano. DACARY Hall, 050 McLaughlin College, 4700 Keele St. 736-5136. Free.


- 8:00: Toronto Symphony Orchestra. Zimmermann: Nobody Knows de Trouble I See; Bartok: Violin Concerto #2; Kulesha: Symphony (TSO commission/world premiere); Dvorak: Slavonic Dances Op. 72 #1, Op. 46 #1, 2, 4 & 5. Jens Lindemann, trumpet; Thomas Zehetmair, violin; Jukka-Pekka Saraste, conductor. Thomson Hall. 80 Queen’s Park. 978-3750 ext. 6. Free.


- 8:00: Royal Conservatory of Music Artist Series. Michal Yui, piano. Albeniz: Iberia; Szymanowsky: Serenade de Don Juan; Rachmaninoff: Sonata #2. Ettore Mazzoleni Concert Hall, 273 Bloor St. W. 408-2824 ext. 321. $12, $8.

- 8:00: Toronto Symphony Orchestra. Thomson Hall. See February 11. Post-concert Lobby Chat with TSO Composer Advisor Gary Kulesha.


- 8:00: Orpheus Choir of Toronto. Chansons a la Vierge: An Evening of French Music. Music by Poulenc and Durufle. Sidwick Scholars; Donald Sutherland, organ; Brained & Team, conductor. St. James’ Cathedral, 65 Church St. 530-4428. $18, $15.

- 8:00: Roy Thomson Hall. Rite MacNeil. 60 Simcoe St. 872-4255. $30 to $55.


- 8:00: Toronto Mendelssohn Choir. Valentine Variations. Works by Schubert, Brahms, Schumann & Schumann. Anagnoson & Kinton, piano duo. 7:00pm: Pre-Concert Chat. George Weston Recital Hall, 5040 Yonge St. 978-0422. $22 to $30.

- 8:00: University of Toronto Faculty of Music. Jo-Anne Bentley: Nightscapes. Aspects of the night set to songs by Schubert, Mendelssohn, Faure, Saint-Saens, Brahms, Chausson, Boulanger, Crumb, Berio and others. Jo-Anne Bentley, mezzo soprano; William Aide, piano. Walter Hall, 80 Queen’s Park. 978-3750 ext. 6. $15, $10.

Friday February 13


- 8:00: Exultate Chamber Singers. John Tuttle, conductor. Ode to Cupid. Arbor Oak Trio. Saint Thomas’s Church, 383 Huron St. 961-8382. $18, $15, $10.

- 8:00: Music Gallery. Strange Attractors. 179 Richmond St. W. 204-1080. $10, $8.

- 8:00: On Stage at the Glenn Gould Studio. Michael Burgess. Songs & ballads from his many starring roles. 250 Front St. W. 205-5555. $25.

- 8:00: Opera York. Leoncavallo: La Boheme. Performers include: Susan Gudgeon, Deborah Jonas, Bruce Kelly, Oliver Dawson; William Shackoff, conductor; Valarie Kuinka, director.

Vaughan City Playhouse, Bathurst & New Westminster. 905-709-4057. $20, $18.

- 8:00: Orpheus Choir of Toronto. Chansons a la Vierge: An Evening of French Music. Music by Poulenc and Durufle. Sidwick Scholars; Donald Sutherland, organ; Brained & Team, conductor. St. James’ Cathedral, 65 Church St. 530-4428. $18, $15.

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The Exultate Chamber Singers present Ode to Cupid  
▼ a celebration of love ▼ through the ages ▼

Friday, February 13th at 8pm St. Thomas’s Church 383 Huron Street

For tickets and information call (416) 961-8382
THE TORONTO MENDELSSOHN CHOIR

VALENTINE VARIATIONS
A Programme of Schubert and Brahms
Noel Edison, conductor

Friday, February 13th, 1998 at 8pm
&
Saturday, February 14th, 1998 at 2:30pm

George Weston Recital Hall
in the Ford Centre for the Performing Arts
James Anagnoson and Leslie Kinton, pianists

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The Board of Directors
The Toronto Mendelssohn Choir (Feb. 14)

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TONAL RECALL
The music of Arnold Schoenberg and Charles Ives
Max Christie - clarinet
Mark Fewer - violin
Peter Longworth - piano
Carol Savage - flute
Tom Wiebe - cello

Sat., Feb. 14, 8:00 pm
Eastminster United
310 Danforth Ave
$10 & $8 at the door
461-6681

THE ORPHEOUS CHOIR
of Toronto
with organist
Donald Sutherland
in a concert of French sacred music.
Music includes Durufle's
Messe Cum Jubilo,
Requiem and Poulenc's
Litaines à la Vierge Noire.
461-6681
Sunday February 15

- **1:00:** Harbourfront Centre Cushion Concert. **Kuumba:** Amazing Grace. Story behind one of the world's best-loved hymns. Faith Chorale gospel choir, du Maurier Theatre Centre, 231 Queens Quay W. 973-4000. 45. Group rates available.
- **2:00:** Art Gallery of Ontario & University Settlement. Canadian contemporary music. 317 Dundas St. W. 979-6648. Free with gallery admission.
- **2:00:** Harbourfront Centre. **Kuumba: Mo'Banja.** Calypso, impromptu scat, vocal arrangements, hand percussion & story-songs. Water's Edge Cafe, 235 Queens Quay W. 973-4000. Free.
- **3:00:** Theatre. **Briганza Room, 235 Zippers.** Dance. Stephen Central Technical Theatre.

Monday February 16

- **7:30:** Associates of the Toronto Symphony Orchestra. **Five Small Concerts.** Music by Mendelssohn, Webem, Puccini & Bartok. **Silo Quartet:** Britt Hunt, Angelique Toews, violin; Reg Quiring, viola; Kirk Worthington, cello. Trinity-St. Paul's Church, 427 Bloor St. W. 221-8342. $15, $12.

Tuesday February 17

- **1:00:** Lunch Hour at St. James’. **Giles Bryant, organ.** Mendelssohn: Sonata Op.65 #4 in B flat, 65 Church St. 364-7855. Free.
- **5:30:** Clarke Institute of Psychiatry. **Music for Midwinter: Gang of Fortissimo...an Operatic Hour.** Rayanne Dupuis, Alison McHardy, Robert Martin & James Westman, singers. Aldwyn Stokes Auditorium, 250 College St. 973-6816. Free.
- **6:00:** Royal Ontario Museum. **Hindustani vocal music.** Gauri Guha presents a demonstration of classical Hindustani vocal music. Eaton Court, 100 Queen’s Park, 586-5797. Pay what you can.

Wednesday Feb 18

- **7:15:** Don Mills Organ Society. **Lowrey Organ Concert.** Cole Holland, organ. Toronto Playhouse, 1 Overland Drive. 447-1137. $7.
- **8:00:** Music For The Performing Arts. **Chick Corea, piano with Gary Burton, vibes.** Program of duos. George Weston Recital Hall, 5040 Yonge St. 872-2222. $46 to $60.

Thursday February 19

- **12:10:** Music in St. Paul’s. **Noonday Recital.** Taylor Pekka Sarasate, conductor. Post-concert Lobby Chat. Roy Thomson Hall, 60 Simcoe St. 593-4828. $22 to $71.

---

**Toronto Symphony Orchestra presents Stars of the Future**

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**Musica Antiqua Vocal Ensemble**

**Sunday, February 15 7:00 p.m.**

**Glenn Gould Studio**

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**PRESENTED BY THE ASSOCIATES OF THE TORONTO SYMPHONY ORCHESTRA**

**MENDELSOHN, VON WEBERN, PUCCINI & BARTOK**

**Monday, February 16, 7:30PM**

**SILO QUARTET**

Brigit Hunt, violin
Angelique Toews, violin
Reg Quiring, viola
Kirk Worthington, cello

Featuring members of the Toronto Symphony Orchestra and guests performing at

Trinity St. Paul's United Church
427 Bloor St. W. Toronto

**Admission $15**

(group rates available)

WOMEN'S MUSICAL CLUB OF TORONTO
Afternoon Concert

Feb. 19

TALICH QUARTET
One of Europe's finest. Playing works by Mozart, Bartok, Janacek

Women's Musical Club of Toronto. Talich String Quartet.

February 20

EMERSON QUARTET
The best American quartet of its generation. The 21st season. Emerson plays an all-Beethoven concert at Music Toronto.

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The Knights of the Round Table

Friday, February 20, 8 p.m., St. Stephen-in-the-Fields, 365 College St. 812 $8. Call 416-638-9415.

EOTIBOCKE PHILHARMONIC ORCHESTRA
Tak-Ng Lai, Music Director presents...

By Jupiter!

February 20, 1998 8:15 p.m.

Program

Mozart
Symphony No. 41 (Jupiter)

Rimsky-Korsakov
Scheherazade

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Toronto's only comprehensive monthly classical & contemporary concert listing source.

Friday February 20


12:00: Tafelmusik. Bylsma Plays Bach. Trinity-St. Paul's Church, 5040 Yonge St. 872-2222. $30 to $40 (senior/student discounts available).

8:00: Ford Centre for the Performing Arts. Chanticleer. Chant by Candlelight. George Weston Recital Hall, 5040 Yonge St. 872-2222. $30 to $45.

12:00 noon: Roman Catholoc of Music. Lobby Concert. Students of all ages level of ability in a highly informal recital. 273 Bloor St. W. 408-2824 ext. 321. Free.


7:30: Royal Conservatory of Music. Orchestra of the Eighteenth Century. Performance of works by Bach, Handel, Telemann, Vivaldi, Dusart & Mondeville. Ryerson, Arts and Social Sciences Building, near Yonge and College. 7:30 p.m. $35, $25.


8:00: I Arte Flamencol Spanish Dance Co. Almas Encerradas (Encaged Souls). du Maurier Theatre Centre. See February 19.


12:00 noon: Roman Catholoc of Music. Lobby Concert. Students of all ages level of ability in a highly informal recital. 273 Bloor St. W. 408-2824 ext. 321. Free.


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12:00 noon: Roman Catholoc of Music. Lobby Concert. Students of all ages level of ability in a highly informal recital. 273 Bloor St. W. 408-2824 ext. 321. Free.

cella; Peter Stoll, clarinet; Mary Kenedi, piano. Leaside Presbyterian Church, 670 Eglinton E. 488-2588. $15, $10.

** 8:00: Massey Hall. Baaba Maal. 15 Shuter St. 872-4255. $20 to $28.

** 8:00: Mooreale Concerts. Bach. All Six Sonatas & Partitas for Unaccompanied Violin. (Three at each concert.) Mark Kaplan, violin. Willowdale United Church, 347 Kennedy Ave. 922-3714. $14, $10.


** 8:00: New Hamilton Orchestra. Last Night of the Proms. Rule Britannia; Jerusalem; Land of Hope and Glory; many others. Brian Jackson, conductor/piano. Hamilton Place, Summers Lane between King & Main. 905-526-6556. $15 to $32.

** 8:00: Tafelmusik. Bylsma Plays Bach. Trinity-St. Paul's Church. See February 19.


** 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See February 18.


** 2:00: I Art Flamenco! Spanish Dance Co. Alma Encerrada (Encaged Soul). du Maurier Theatre Centre. See February 19.

** 2:00: Scarborough Civic Centre. Metrop Silver Band. 150 Borough Drive. 396-7212. Free.


** 3:00: Canadian Chamber Academy. Rabl: Quartet for clarinet, piano, violin & cello (Canadian Premiere); Brahms: Clarinet Sonata in F minor; Rimsky-Korsakov, Glazunov, Liadov: Collaborative work for string quartet "Jour de fate." Stravinsky: L'Histoire du Soldat. James Campbell, clarinet; Brandt Fredriksen, piano; Atis Banks, violin; Academy Quartet. Salle Hall, 7 Hoskin Ave. 588-4342. $15, $12.

** 3:00: Mooreale Concerts. Bach. Walter Hall, 80 Queens Park. See February 21.


** 3:00: Toronto Children's Chorus, Jean Ashworth Bartle, music director. A Little Music for a Sunday Afternoon. Flanders/Horovitz: Captain Noah and His Floating Zoo; Champagne (arr.): Petit Jean; MacMillan (arr.): Mon doux berger; Ridout (arr.): J'ai ouvrir la belle rose; Willan (arr.): Sainte Marguerite; solo performances by TCC instrumentalists. Metropolitan United Church, 56 Queen St. E. 932-8666. $12 to $20.

** 3:30: Two's Company. Program of art songs & duets, American songs & music from the musicals. Christina Arias, soprano; Dwane Webster, baritone; Edith Gardner, piano. Fundraiser for Headwater Health Care Centre Auxiliary. Town Hall Opera House, 87 Broadway, Orangeville. 918-941-9008. $15.


** 3:30 & 8:00: Roy Thomson Hall. Georgian State Dance Company. 85 dancers & musicians bring to life the country's colourful heritage of music.


Sunday, Feb. 22, 2:30 p.m. Arts & Letters Club, 14 Elm St. (416) 466-1870. Tickets: $17, $23. $28

---

BACH

Mooreale Concerts

All Six* Sonatas & Partitas for Unaccompanied Violin

*Three at each concert

Mark Kaplan, violin

"He played beautifully, with warm seamless phrasing and a pearly tone"

Chicago Tribune

"... an emotionally gripping concert of rare strength. A concert of which to savour every moment... a Bach that is very much alive, yet very Baroque"

Corriere della Sera, Milan

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Sat. Feb. 21, 8pm at Willowdale United Church
Sun. Feb. 22, 3pm at Walter Hall, U of T

Mooreale Concerts is the hot tip for great music, spoken commentary, a cameo appearance by a rising young star and affordable tickets! $15, ($10 St./Sr) 922-3714
work, love, war, festivals, ritual & games. 60 Simcoe St. 872-4255. $22 to $42.

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<td>JUDY LOMAN &amp; MOSHE HAMMER</td>
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<td>Acclaimed harpist Judy Loman joins Moshe Hammer, violin, and members of the Amadeus Ensemble for works by Tournier, Saint-Saëns, Debussy and more.</td>
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**Monday February 23**

**esprit orchestra 97.98**

Alex Pauk music director and conductor

Call or visit the St. Lawrence Centre box office, 27 Front St. E. (416) 366-7723

$26; $12.50 student/senior

un, deux, beaucoup

sunday, february 22, 1998

8:00 p.m.
7:15 p.m. pre-concert talk
Jane Mallett Theatre, St. Lawrence Centre

guest artists
ELIZABETH TURNBULL (Canada), mezzo-soprano
FUJIKO IMAJISHI (Canada), violin

composers
JEFFREY RYAN (Canada)
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1997 world premiere

Roger Bergs (Canada)
Soundbites
1997 world premiere

ERIC MORIN (Canada)
un, deux, beaucoup, 1994

ANA SOKOLOVIC (Canada)
Pesma
for mezzo-soprano and chamber orchestra, 1996

CHRIS PAUL HARMAN (Canada)
C-Section
for violin solo, woodwind quintet and strings, 1996

Handling charges may apply. Programming is subject to change without notice.

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**Sunday February 22**

**FEBRUARY 1 - MARCH 7 '98 WHOLENOTE**

**Thursday Feb 26**

**Friday Evening Concert**

Performance by music students and/or faculty. Portion of proceeds to St. Peter's food bank. St. Peter's Church, 188 Carlton St. 978-3750 ext. 6. $5 to $12.

**Sunday, February 22**

**8:00: Elmer Iseler Singers. Choral Classics.**

Featuring Mendelssohn, Brahms, Schubert, plus the premiere of a new choral work by Giles Wayne.

**Conductors:**

Lydia Adams, with Doreen Rao and Giles Wayne

$20 regular, $15 senior/student with ID.

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WholeNote's comprehensive concert listings
MARCH 1-7

Saturday February 28
with Toronto Symphony Bass Quartet, 288 Humberside Ave. 763-2393, $18, $15, $3.

Dixit Dominus; announcement on this page.

THE RAFFLE
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Saturday, February 28, 1998 from 6:30 p.m.
Floral Hall, Gvic Garden Centre, Edwards Gardens
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Viola & Flute, Valerie Kuinka, viola; Peter Rasponi, oboe;
Leslie Alt, flute, 843 Watson Rd. South Arkell, 519-763-7528. $15 (reserved seating).

Jackson, piano; David Murray, saxophone). 250 Front St. W. 205-5555, $20.

Jackson, piano; David Murray, saxophone). 250 Front St. W. 205-5555, $20.

-symbol-: St. Jacobs Schoolhouse Theatre. Motets, Madrigals and More. Chant,
 solo song & polyphony for two to eight parts. Tactus Vocal Ensemble. 11 Albert Street, St.
Jacobs, 519-664-1134, $15, $10.

-symbol-: Toronto Opera Repertoire. Rossini: La Cenerentola. Central Technical
Theatre. See February 11. $17, $12.

-symbol-: Toronto Symphony Orchestra. Roy Thomson Hall. See February 25.

-symbol-: University of Toronto Choirs. Masses for Many Nations. Concert of
multi-cultural settings of the Mass, linking traditions of the past with the talent of
mamillion singers. Doreen Rao, conductor; University of Toronto Concert Choir,
Lori-Anne Delloff, conductor; University Women’s Chorus, James
Pinhorn, conductor; Rupert Lang, guest composer. St.
Basil’s Church, 50 St. Joseph. 519-375-8666, $10, $5.

-symbol-: University of Toronto Chamber Orchestra.
Bach: Concerto for Oboe &
Violin; Mozart: Sinfonia Concertante KV364;
Tchaikovsky: Serenade in C.
David Zeff, conductor, Walter Hall, 80 Queen’s Park. 978-3750 ext. 6. $8.

Sunday March 1

-symbol-: 12:30-5:00, 8:00: Claviere Baroque and The Music Gallery. Robert Zappulla,
Harpsichord: Masterclass, seminar and concert. See
collection on this page.

-symbol-: 3:00: CJRT-FM & McMichael Volunteer Community Music Committee.
Kleinburg. 959-0404. Free with admission to the Gallery.

-symbol-: 2:00 & 7:00: Massey Hall. Peking Acrobats. Accompanied by
traditional Chinese instruments. 15 Shuter St. 872-4255. $15 to $35.

-symbol-: 2:00: Royal Conservatory of Music Family Concert. RCM
Community String Orchestras. Saint-Saens: themes from The
Carnival of the Animals. Ettore Mazzoleni Concert Hall, 273
Bloor St. W. 408-2824 ext. 321. $5, $3.

-symbol-: 2:00: Spring Sing for Sight. A Festival of Songs. Choral &
a cappella festival featuring Victoria Scholars, Village
Harmony, Dubarzi, Wibijazz’n & Toronto Choral
Society. Proceeds in part to RP Foundation Research.
Convocation Hall, 31 King’s College Circle. 870-8000. $22
to $33 (group rates available).

-symbol-: 2:00: Toronto Opera Repertoire. Bizet: Carmen.
Central Technical Theatre. See February 13. $17, $12.

Beethoven: Sonata #2 in A, Op. #2; Sonata #17 in d
minor, Op. #32 "Tempest"; Sonata #11 in B flat, Op. #22;
Sonata #21 in D, Op. #10. $3.

-symbol-: 2:00: University of Toronto Chamber Orchestra.
Bach: Concerto for Oboe &
Violin; Mozart: Sinfonia Concertante KV364;
Tchaikovsky: Serenade in C.
David Zeff, conductor, Walter Hall, 80 Queen’s Park. 978-3750 ext. 6. $8.

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music, poetry & dance. Featuring 44 musicians, pipers, narrator & dancers. 60 Simcoe St. 872-4255. $35 to $55.

■ 3:00: AutoBioMusics.
Kasements: JOHN CAGE/OCT A VIO PAZ CONJUNCTION; music by Krenek, Berg, Cage & Feldman. Udo Kasements, composer/piano; Susan Lavard, voice. Seeley Hall, 6 Hoskin Ave. $10.47.

■ 3:00: CMC Newman Centre Sunday Matinee. Rigaudon. Robyn Chan & Christopher Mokrezewski, piano; Jennifer Chung, violin; Rachel Desoer, cello; Rob MacDonald, guitar. 89 St. George St. 487-0345. $5.

■ 3:00: Concertsingers. Mozart Requiem; works by Part, Daley, Healey & Watson Henderson. Andrew Ager, organ; guest soloists; string ensemble. Roger Bergs, music director. Saint Thomas's Church, 383 Huron St. 769-7961. $15, $10.

■ 3:00: Markham Concert Band. On Canada, Echoes and Shadows (world premiere); program of Canadian music. Senenate Singers. Markham Theatre for Performing Arts, 171 Town Centre Blvd. 905-305-7489. $14, $10.


■ 3:30: Great Music at St. Anne's, Abendmusik. Stars of Tomorrow: music students from across Metro give a recital. 270 Gladstone Ave. 536-3160. Free.


Monday March 2


■ 8:00: New Hamilton Orchestra. Tchaikovsky: Violin Concerto; Beethoven: Symphony #3 “Eroica.” Juliette Kang, violin; Bramwell Tovey, conductor. Hamilton Place, Summers Lane between King & Main. 905-526-6556. $15 to $32.

Tuesday March 3


■ 1:00: Lunch Hour at St. James’. Taylor Sullivan, organ. Buxthahde: Praeulum in D; Sweelinck: Unter der linden grün; Fauré/DuPré: In Paradisum; DuPré: Corrette et Litanie; Cordell: Khartoum. 65 Church St. 364-7865. Free.


Wednesday March 4


■ 8:00: Toronto Symphony Orchestra. Beethoven: Prometheus Overture; Violin Concerto; Bartok: Concerto for Orchestra; Schoenberg: Asoph. Favourite standards and arrangements for compositions. Walter Hall, 80 Queen's Park Cres. 978-3750 ext. 6. Free.

Thursday March 5

■ 11:00am: Toronto Symphony Orchestra. Roy Thomson Hall. See March 4. $20 to $43.50.


■ 12:00 noon: Glenn Gould Studio: Music Around Us. Trio Lyra. Leclair/Salzedo: Sonate; Glink; Trio; Ravel/Salzedo; Sonatine. S. Shulman, flute; Mark Childs, viola; Erica Goodman, harp. 250 Front St. W. 205-5555. Free.


■ 8:00: Tafelmusik. The Virtuoso Recorder. Marion Verbruggen, recorder. Music of Vivaldi, Bach, Telemann & others. Trinity-St. Paul’s, 472 Bloor St. W. 964-6337. $20 to $40 (senior/student discounts available).

■ 12:00 noon: Roy Thomson Hall Volunteers. Bring Your Own Lunch Concert. Marie Criscione, soprano; Elisa Auger, piano. 60 Simcoe St. 593-4822 ext. 363. Free.

■ 11:00am: Mississauga Youth Orchestra. Winter Concert. Meadowvale Theatre, 6315 Montevideo Road, Mississauga. 905-821-0090. Free.

■ 8:00: Amici, Welcher: Quintet (Canadian premiere); Faure: Quartet in c minor. Op. 15. Patricia Parr, piano; Joaquin Valdepenas, clarinet; Yehonatan Berick, violin; Mi Hyon Kim, violin; Douglas McNabney, viola; David Hetherington, cello. Glenn Gould Studio, 250 Front St. W. 765-6944. $13, $11.

■ 8:00: Classical Chamber Orchestra, Alan Stellings, guest cond. Boccherini: Cello
Concerto in B flat; Elgar: Narmrod; Handel: Water Music suite; Mozart: Overture to the Marriage of Figaro. Church of the Redeemer, 152 Bloor St. W. 233-4200, $10, $15. 8:00: Markham Theatre for Performing Arts. Laura Smith, 171 Town Centre Boulevard. 905-305-7469. $10, $15. 8:00: Massey Hall. Celtic Spirit. Natalie MacMaster, Mary Jane Lamond, Altn. 15 Shuter St. 872-4255. $25 to $35.

8:00: Royal Conservatory Orchestra. Ravel: Le Tombeau de Couperin; Beethoven: Grosse Fuge; Brahms: Symphony No. 4. Leon Fleisher, conductor. Ettore Mazzoleni, cond. U.S.A. F. Band of Liberty, cond. Ford Centre, 5040 Yonge St. 872-2222. $17, $13. 8:00: Sinfonia Mississauga. Trumpet Spectacular. Toronto Youth Wind Orchestra, Colin Clarke, cond.; University of T. Wind Symphony; Stephen Chanteau, cond.; U.S.A.F. Band of Liberty; Allan Seiriachs, cond. Ford Centre, 5040 Yonge St. 872-2222. $20 to $41.

8:00: Opera Mississauga. Verdi: La Traviata. Hammerston Hall. See March 5. 8:00: Cape Breton singer Natalie MacMaster, with traditional and contemporary fiddle tunes. A元, an average of $15.

8:00: Absolute. Church Boys. Tapestry of World Voices. Eric Hall, 80 Barnum, conductor. Theatre Mississauga. 905 - 841-6482. $12, $8.


8:00: University of Toronto Faculty Artist Series. Canadian Song Recital. Program includes song cycles by Buczynsky, Beckwith & Weinzeig. Lorna Macdonald, soprano; Jean MacPhail, mezzo soprano; Mark Pedrotti, baritone; Walter Buczynsky & William Aide, piano. Walter Hall, 80 Queen's Park. 978-3750 ext. 6. $15, $10.

Saturday March 7


7:30: Concentus Arts High Park Recital Series. Four Corners No Walls. Maria Antonakos, soprano. Redeemer Lutheran Church, 1691 Bloor St. W. 964-8293. $10, $7.

8:00: Symphony Orchestra Casual Concert. Beethoven: Violin Concerto; Bartok: Concerto for Orchestra. Chio-Liang Lin, violin; George Poh, piano; John Thompson, piano; Barry Elmes, drums. 250 Front St. W. 205-5555. $20.

8:00: Opera Mississauga. Verdi: La Traviata. Hammerston Hall. See March 5.

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Motets by Bach, Brahms, Weikel, Tomkins, Victoria, Josquin Desprez, Alberto Ginastera

Friday, March 6, 8 p.m.
Saturday, March 7, 8 p.m.
Sunday, March 8, 3 p.m.

The Church of St. Leonard, 25 Wanless Ave. (one block north of Lawrence, east off Yonge)

Tickets: $12, students & seniors $8, at the door

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Friday, March 6, 8 p.m.
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Information: (905) 841-6482
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ADRIANNE PIECZONKA, soprano in her home town Toronto recital début, with STEPHEN RALLS, piano

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8 pm, Monday, March 9, 1998
Glenn Gould Studio, 250 Front Street West
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Songs by Tchaikovsky, Richard Strauss, Zemlinsky, Debussy and a new work

The Allegory of Sweet Desire (After Agnolo Bronzino) by John Greer
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Ceramics enthusiast and Gardiner Museum artist-in-residence, T.S.O. concertmaster, Jacques Israelievitch, who will be performing with harpist, Judy Loman, at the Gardiner Sunday February 8. See ConcertNotes, page 6.
WANTED: Lower brass and percussionists for the Festival Wind Orchestra.
Requirements: intermediate level and/or previous band experience. Must be able to read music. Rehearsals: Tuesdays at 7:30 P.M.; Newtonbrook S.S. Call Shelley at 416-491-1683 or Howard at 905-737-3268.

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Royal Conservatory of Music, 293 Bloor St. W., Toronto 7, 12, 14, 20, 21, 22, 23, 25, M1, M2.
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TOO LATE TO LIST

Feb. 7 8:00: Meadowvale Theatre. Primadonna On a Moose. Mary Lou Falla. 905-821-0090.
March 7 8:00: Music Gallery. Mark Pinkus, pianist, in concert. 179 Richmond St. W. 204-1080. $18, $15.
Royal Concertgebouw Orchestra Amsterdam

Riccardo Chailly, conductor
Arcadi Volodos, pianist

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