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RINK OF THE NIBELUNGEN
Scroffers outnumbered supporters regarding the bright idea in this column last month—namely moving the Canadian Opera Company (and National Ballet) into the soon-to-be-vacated Maple Leaf Gardens (suitably renovated, of course). Hockey as culture (or was it opera as culture) was a bit too much of a stretch, eh? Well, I wonder how the scoffers are sleeping tonight with the recent dramatic announcement from Ottawa's National Arts Centre—a $1 million donation from Ottawa Senator, Alexei Yashin.

Speaking about his gift Mr. Yashin, who comes from Sverdlovsk, Russia, said "My parents knew the importance of arts in a child's education and development ..." and as a result his childhood was filled with music and cultural activities as well as sports.

We concede that last month's proposal might have been too much of an imaginative stretch for our city's movers and shakers. But given that the Ottawa Senators are about to make the playoffs (which the Maple Leafs are not) can we respectfully propose that Mr. Yashin's un-Canadian training methods be given serious consideration in Toronto? If the opera will not come to Maple Leaf Gardens, we can settle for the Maple Leafs going to the opera.
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OUR COVER: Beverley Johnston, percussionist extraordinaire

After the first of two photo sessions with Beverley Johnston, photographer, Michael Shaw commented, a mixture of awe and disbelief in his voice, "she's always tapping on things, wherever she goes ... she never stops". If this constant attention to the resonance of the world is the secret of her flawless technique and disciplined vitality on stage, then may she keep tapping!

Described by one reviewer as "... a whiz bang player with the soul of a poet ..." the poetry of Beverley Johnston’s performance is all in the way she moves - precise but flexible, fast when necessary but never hurried. She is a performer who must be seen as well as heard. Of course, what you hear is well, out of this world. Her premiere performance of Christos Hatzis’ Fertility Rites at February’s "Collaborations"

Concert was a virtuosic synchronization of Johnston on stage with a tape of Inuit throat singing and electronically synthesized sounds.

Her talent, now internationally recognized, has taken her to concert halls around the world - Alice Tully and Merkin Hall in New York, the Kennedy Center in Washington, D.C., and the 1994 Commonwealth Games in Victoria. On Friday, April 24 she will add another to the list, the Weston Recital Hall at the Ford Centre for the Performing Arts. The featured work on the program is the premiere of a new work by Canadian composer, Peter Hatch, called Psionic Interference, in which she will wear a costume which will be her instrument. It sounds like a metaphor for the way she lives her art.

She will also be performing a program of music for flute and percussion with Carol Ann Savage, April 4 at Deer Park United, a fundraiser for the Schoolhouse Private School on St. Clair Avenue West.

YORK UNIVERSITY

PIANO SALE

April 30 - May 3

York University's Faculty of Fine Arts is renewing its stock of pianos and hosting a sale on campus in association with Kawai Canada Music Ltd. and Y.C. Chau & Sons Pianos Inc. More than 100 pianos will be offered, including grands and uprights - some new, others professionally refurbished - plus a wide selection of 88 note digital pianos. Instruments will be available in many sizes and finishes. Brand names include Kawai, Yamaha, Steinway, Heintzman, and others. Arrange an early appointment for better selection.

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Carter’s view is that a work of art’s value lies in its vitality, imagination, personality and individuality. A composer, in his view, will be comprehensible, only if he “compose[s] the same piece over and over again under different titles.” Despite this ideological starting point, it is the expressive power of his music that has made him a force in the latter half of the century. Carter will be the guest of honour at New Music Concerts’ Elliott Carter Jubilee on April 5 at the Glenn Gould Studio.

Lou Applebaum’s 80th - Sound Streams, April 6
The very next night Sound Streams Canada will honour Canadian composer, Louis Applebaum on the occasion of his 80th birthday. Perhaps best known for his long affiliation with the Stratford Festival, for which he has written and composed music for over 75 productions, Applebaum has also written several hundred works for radio, film and television and has collaborated with the likes of Robertson Davies, Paul Quarrington and W.O. Mitchell.

A former Music Director of the NFB, and Executive Director of the Ontario Arts Council, he is currently President of the SOCAN Foundation.

Described as “composer, administrator and champion of the arts”, he has established “The Lou Applebaum Composers Fund,” to support Canadian composers and recognize excellence in composition in any genre.

Amici’s 10th - May 2
In the labour-intensive and remuneration-scarce chamber music world a ten year lifespan is very good. Amici (pianist, Patricia Parr, clarinetist, Joaquin Valdepenas and cellist, David Heatherrington) began in the Faculty of Music’s Faculty Artists Series, organized at the time by Ms. Parr.

In it they played both with each other and with other musicians. This really shaped their approach in that, unlike many chamber music ensembles, they frequently augment their trio as they did, for example, last January when seven musicians were added to the group.

At their ten year landmark concert on May 2 they will be joined by dancer-choreographer, Peggy Baker, for a performance of Toronto composer, Chan Ka Nin’s 1993 Amici commission, I think that I shall never see... Ms. Baker has said of this collaboration, “My overarching aspiration is to match the superb artistry of the composition’s abstraction, the clarity and passion of the musicians’ performances and to bring dance into this work as a fully integrated element.”

Jacques Israelievitch’s 50th - RCM Concert Hall, April 19
Yet another birthday being celebrated musically this month will be that of TSO concertmaster Jacques Israelievitch.

The concert, on April 19 at the RCM Concert Hall, was organized by his wife, Gabrielle, and will include appearances by his sons, Josh, Michael and David. The program consists entirely of music by Canadian composers commissioned for the occasion. They include Murray Schafer, Michael Colgrass, Raymond Luedeke, Barbara Croall, Ruth Watson Henderson, Murray Adaskin and David Israelievitch.
**ORCHESTRAS**

Clifford Poole and Neil Blair retiring - Cathedral Bluffs S.O. Almost two decades ago violinist, Neil Blair, brought infectious enthusiasm and a lot of hard work to an idea, the result of which became the Cathedral Bluffs Symphony Orchestra.

An accomplished violinist, with much experience as a concert master in a number of orchestras, Blair recruited a very distinguished Canadian musician, Clifford Poole, to be the orchestra’s first conductor.

After eighteen years with the symphony both men are about to retire and will be honored by a farewell concert on April 18th.

I Musici de Montreal - April 2

Te Deum Orchestra - April 25

I Musici de Montreal chamber orchestra, renowned for its recordings of the baroque repertoire, makes a rare appearance at the CBC’s Glenn Gould Studio April 2, and another fine orchestra, the Te Deum Orchestra under Richard Birney-Smith, performs an all Bach program on the same stage April 25, joined by the Te Deum Singers. They perform the same program April 24 at Christ’s Church Cathedral in Hamilton, which is (to this point anyway) just beyond our regular listing and distribution boundary! Any volunteer carriers out there?

**Toronto Sinfonia of Nations**

Again at the Gould, another very fine orchestra, the Toronto Sinfonia of Nations, May 2. This young orchestra, composed of U of T music students and young professionals was founded and will be conducted by U of T conducting student, Mehdi Javanfar.

The artistic success of its inaugural concert last December plus an interesting program that includes two premières bodes well for this next appearance.

**TWO SOPRANOS**

Measha Brueggergosman

Two years ago at the Lloyd Bradshaw memorial concert at the U of T Faculty of Music a young soprano stepped out of the chorus and sang a spiritual with power and conviction that left the audience breathless. She then stepped back into the choir and her voice blended with the self-effacing anonymity required of every chorister worth her salt.

The soprano was Measha Gosman.

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Mendelssohn's haunting song, reveals Weill, Mozart, Poulenc songs of days later at the Glenn Gould Toronto Classical. Leonard Cohen. Her flair for the cabaret and art performance of Felix studio she gave a recital of she everything from oratorio to cabaret.

Another soprano whose star is rising is Patricia O'Callaghan, whose astoundingly versatile interpretations encompass everything from oratorio to cabaret. On March 13, for example, she did justice to Robert W. Stevenson's kitchen sink new music drama, Organize. Six days later at the Glenn Gould studio she gave a recital of music by Purcell, Schubert, Weill, Mozart, Poulenc and Leonard Cohen. And May 3rd she will be a soloist with the Toronto Classical Singers in a performance of Felix Mendelssohn's Elijah.

Her recently released CD, Youkali, named after Kurt Weill's haunting song, reveals her flair for the cabaret and art songs of Satie, Poulenc and called "The High Park Recital Series," take place at an acoustical gem, Redeemer Lutheran Church. In that trumpet recitals are fairly rare the next concert in the series, April 18 at 7:30, featuring trumpet player, Randall Pinson, will be an interesting one.

Chamber Music Unlimited April 6 at 8:00 pm is the time of the inaugural concert of a new chamber music series called "Chamber Music Unlimited." Under the artistic direction of the acclaimed young Toronto pianist, Andrew Burashko, in cooperation with Marilyn Gilbert Artists Management, the series will bring us the best Canadian musicians in performances of contemporary works as well as the standard repertoire.

Concerts, etcetera Holy Joe's, where Patricia O'Callaghan performs April 6, 7, 9 is one of several venues (Bar Code, the Flying Cloud Folk Club, Oasis are others) that defy our usual "concert venue " categories. The performers are often musicians whose names you will find regularly in the pages of wholenote and symphony programs, playing a mix of "art" and "cabaret" music. This situation poses a problem for the wholenote. The problem, as our listings editor, Simone Desilets, puts it, is this:

In our quest to provide readers with comprehensive concert listings, wholenote is constantly thrown into a dilemma by the news of hybrid recordings release of the Carmen Concerto, composed by Czech born Toronto composer and conductor, Peter Breiner. The other six were a set, national anthems composed by Czech born Toronto artist and wife of Norbert Kraft, Peter Breiner and Hannik Grigorian; Norbert Kraft's Naxos records release of the Carmen Concerto, composed by Czech born Toronto composer and conductor, Peter Breiner. The other six were a set, national anthems composed by Canadian singer at the Pacific Music Festival, Japan.

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PHOTOS: MICHAEL SHAW

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performs. Does a "concert-type" performance (live "classical" music with or without amplification) in a club-like setting (with bar and loud recorded music between sets) constitute a concert? Put another way, is a concert defined by the music being performed or by the venue? Comments, anyone?

ETCFILE
APRIL 98

LECTURES
April 1, 8:00 Wagner Society. "All you ever wanted to know about voice - from the stars of tomorrow." An evening of demonstration & recital of voice technique by students from the Opera Division, U of T Faculty of Music, with Dr. Caryl Clark, Arts & Letters Club, 14 Elm St. 416-425-1019.
April 5, 1:00: COC's Face to Face lecture series. Guest speaker: Father Owen Lee on the subject of Beethoven's Fidelio. Moderator: Rick Phillips.
April 18, 1:00: COC's Face to Face lecture series. Guest speakers: Alexina Louis & David Henry Hwang on the subject of Puccini's Madama Butterfly. Moderator: Rick Phillips. (Both at Joey and Toby Tanenbaum Opera Centre, 227 Front St. E. 363-8231. $15.)

WORKSHOPS
April 1, 8:30am - 3:00pm: Recording Successfully - one day workshop on the classical recording business, hosted by The Small Ensembles Program at Orchestras Canada, CBC Broadcast Centre, 205 Wellington St. W. 366-8834.
April 4-5, 9:00-4:00: Toronto Early Music Players Org., CAMMAC favourite Lucie Janke features the 21-string kora; Dan Goldsman on the oud. 598-4000.
April 24, 7:30: Recorders Society. Amateur musicians who meet to explore recorder repertoire from the Renaissance to modern times. 988-1559.
April 25, 10:30 - 5:00: renowned Canadian baritone, Robert Savoie, formerly soloist at Covent Garden, Royal
ETCFILE, continues page 9
Our Members Write....

ALL THE KING’S VOICES

All The King’s Voices’ music director, David J. King, has been invited to teach musical theatre for CAMAC (Canadian Amateur Musicians Association Camp) this summer from August 2 to August 9 at Cedar Glen in Bolton, Ontario. For more information about the course call 416-757-5512, or CAMAC at 416-444-0840.

ELECTRIC COMMUNITY CONCERT BAND

Artistic Director John Edward Liddle was recently awarded the distinction of “Musician of the Year” by The Electrician Guardian. This award is in recognition of Liddle’s musical achievement as Conductor and Trumpeter, and in appreciation for his contribution to community music through the Electrician Community Concert Band. Congratulations, John!

TAFELMUSIK

As part of their Music Education Programme, Tafelmusik will present two concerts at Trinity-St. Paul’s Church on April 8. Entitled “A Baroque Apprentice,” the free concerts will take students on a musical voyage through the Europe of 1733. A capacity crowd of over 1,100 students have already signed up for the performances.

TORONTO SYMPHONY ORCHESTRA

The Orchestra’s Music Director, Jukka-Pekka Saraste, will make his BBC Symphony debut in April, record a programme for broadcast on the BBC, and appear with the Finnish Radio Symphony and the Rotterdam Symphony. As well, he and the TSO will perform at Carnegie Hall in New York on May 5.

UNIVERSITY SETTLEMENT MUSIC & ARTS SCHOOL

Viva Voce, a Women’s Chamber Choir, currently has openings for new members. Ability to sing in tune & commitment required. Meets Wednesday from 7:00pm to 8:30pm at University Settlement Music & Arts School, 23 Grange Road (south of Dundas, off McCaul). For information & registration call Annette or Cindy at 598-3444.

ETCFILE

continued from page 8

Scottish Opera etc. will give a workshop in vocal technique. Advanced singers who wish to sing, as well as auditors, call Cecille Ignatieff, 480-9817. April 25-26, May 2-3: 11th annual Royal Conservatory of Music Suzuki Non-Competitive Festival, consisting of adjudications for flute, piano, violin, cello & harp. 408-2824 ext. 321.


April 26, 2:00: CAMMAC Musical Reading. Victor Feldbrill conducts choir & orchestra in Mendelssohn’s Elijah. First Unitarian Church, 175 St. Clair W. 924-1938, $5 non-members.


May 3, 1:30: Toronto Early Music Players Organization. Workshop with Colin Savage. Blow your shawm, sackbut, etc. 480-0225.

ANNOUNCEMENTS

Subtonic Monks will host Jam Sessions from 7pm to 10pm at the Shanghai Club every Sunday. Audience brings an instrument. Buffet & wine served. 703-5825.

The new Riverdale Community Orchestra invites musicians who want to play music just for the joy of it. Rehearsals every Sunday, 4-6pm at the Bain Cop Community Centre. Instruments, music stand, ability to read music req. 408-5974.

Thornhill Community Band invites new members to join. All amateur musicians, w. high school proficiency and their own instrument welcome. No auditions necessary. Rehearsals every Tues, Westbrook Collegiate Inst. 905-738-4511. Scarborough Community Concert Band, cond. Thomas Dowling, welcomes new members who play wind or percussion. Rehearsals weekly at Samuel Hearne Senior Public School located near Danforth & Pharmacy. 416-282-7973.

Ruth Watson Henderson Choral Competition Competition is now accepting applications & submissions of SATB work for chamber choruses. For guidelines & application form, please call 416-363-7488.

Classic Jazz Society Of Toronto needs people to share their homes with visiting jazz musicians, May, July & October. Call 698-0336.


Opera Anonymous needs choristers - all voices for upcoming production of Stravinsky’s The Rake’s Progress. Rehearsals begin early to mid April. 535-0865. Call Carla at 698-4837. More details soon.

Cultura needs all voices for performance in May. 1-800-887-3281.

CBC TV, April 5 4:00: Adrienne Clarkson presents a special tribute to Elmer Iseler including scenes from the Elmer Iseler Singers’ Canadian Tapestry concert.

Welcome to Part Eight of WholeNote’s ongoing 1997-8 Member Profiles Series

This month, we extend a warm WholeNote welcome to...

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Summer Camp...warm days, new friendships, roasting marshmallows and singing songs around campfires...the sound of violins and trumpets floating through the air?

Inter-Provincial Music Camp, now in its 38th season, combines all this with the highest quality band and orchestral music training available to young musicians. For the last 9 days of the summer Manitou-wabing Sports & Arts Centre in McKellar, Ontario, one of the finest summer camp facilities in Canada, opens its facilities to musicians ages 11-16. These young people have the opportunity to work with an impressive list of faculty members - world-class professional musicians and some of the finest music educators in North America, who show a strong commitment to working with young people.

The Inter-Provincial Music Camp program includes musical theatre, band and orchestra performance, master classes, evening concerts featuring the faculty and special guests, chamber music training and all of the cherished activities associated with summer camps.
Mihai Tetel began his musical studies in his native Romania at the famed George Enescu Music School. The chain of events which brought him to Canada began in 1977 when his father, a double bass player, defected while on tour with the Romanian State Orchestra, found his way to Edmonton where for a year he earned a meagre living repairing and painting houses, and was then hired by the Edmonton Symphony, enabling him to bring the family to Canada in 1979.

Mihai remembers walking to school because he could not afford to take a bus. He persisted with his cello studies, however, aspiring to come to Toronto to study with Romanian expatriate, Vladimir Orloff, who had defected when Mihai was two. When he finished high school in Edmonton his English was so bad, he says, that he probably got only 20% on his exams, but his teachers, recognizing his musical potential, allowed him to move on.

He was auditioned for the U of T Faculty of Music in Banff by Lorand Fenyves and Patricia Parr. At U of T he was a good student but constantly found ensemble rehearsals in conflict with the cello-playing jobs he had to take in order to survive. For this reason he was kicked out of every ensemble in the school. Only because of the tolerance of one conductor there, he was able to get the requisite ensemble credits in order to graduate.

After getting his master's degree from Juilliard he came back to Toronto to pursue a musical career, which now includes playing in the TSO and directing the Aria International Summer Academy for Advanced Music Studies.

Aria is a direct outgrowth of his success as a cello teacher. His approach is to establish a foundation of solid technique, combining work on scales, arpeggios and double stops with the study of repertoire of an appropriate technical level. And he also encourages his students to do useful related activities - go to concerts, listen to recordings and read the classics and biographies of composers and performers. He likes his students to know about the pieces they play, why they were written and where they fit into the composer's life. Practice, he says, should not take up all a student's time - there must be time for recreation.

In addition to all this, he says, a musician must take pride in and get good at the business of a career. A player must also develop business skills - discipline, the management of time, money and detail. If a musician assumes they are going to make a good living it, then, just as for any other professional person, one must master these ancillary skills.

Mihai Tetel is living proof: earning a good living, and contributing, as player, teacher, and administrator of his own school.

Musicians in our Midst is photographed by Michael Shaw, Ashley & Crippen photographers
200 Davenport Road (416) 925-2222

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In addition to all this, he says, a musician must take pride in and get good at the business of a career. A player must also develop business skills - discipline, the management of time, money and detail. If a musician assumes they are going to make a good living it, then, just as for any other professional person, one must master these ancillary skills.

Mihai Tetel is living proof: earning a good living, and contributing, as player, teacher, and administrator of his own school.

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The (im)possibility of performance with(out) fear: PART 3

BREATHING AND BEYOND

BY ELISABETH POMÉS

In the previous two articles, we’ve looked at identifying the enemy and then the physical coping. This month we extend our ability to cope with nerves by using two simple and efficient tools: breathing and visualization.

THE BREATH 1

There is nothing more simple than breathing and yet we "forget" to breathe, hold our breath or breathe shallowly when we tackle a difficult piece.

This first exercise is as important as it is simple. I suggest, after reading the instructions, you try it before continuing with the rest of this article.

- Sit comfortably on a chair
- Put your hands on your abdomen for a count of five unforced breaths. Just follow the rhythm of your breath. Feel your abdomen inflating like a balloon on the inhale and deflating on the exhale.
- Next, put your hands on your ribcage for a count of five more unforced breaths. Feel the ribcage expanding on the inhale and gently retracting on the exhale. (I picture an umbrella slowly opening on the inhale and closing on the exhale.)
- Finally put your hands underneath your collarbone, for five more breaths. Feel the movement in the body.

(If you actually pause from reading right now to do this first exercise, the rest of the article will probably make more immediate sense!) How do you feel after this simple exercise? Any different in your level of energy? Do you feel any quieter? Breathing exercises allow you to remain in the present (as much as we can), to be mindful and attentive to whatever is happening.

THE BREATH 2

Here is a powerful breathing exercise: alternate nostril breathing.

Use your right hand (if you are right-handed). The thumb is used to close the right nostril and the ring finger to close the left nostril. You can tuck the 2 middle fingers into the palm of your hand or rest them on the forehead.

- Close the right nostril with your thumb and gently exhale. Then, inhale through your left nostril.
- Next, close your left nostril with your ring finger, exhale gently and inhale through your right nostril.
- Repeat the alternate motion for as long as you want.

Can you feel the effect of the calming breath? This breath helps alleviate headaches, migraines, and generally frazzled states of being. I use this exercise quite often when standing in the wings. It gives me something precise to do rather than dwelling on negative thoughts; it helps me to stay focused and in the present moment.

MENTAL BLOCKS

Our final step is to deal with the mental blocks: understanding where they come from and how we can reprogram the mind; how we can switch from a negative channel to a positive one.

An artist ready to give a performance cannot afford to succumb to negative ideas. Negative voices can especially be heard when the event is important; when important people are in the room; when the hall is foreboding; when it is "the chance of your lifetime".

I was first introduced to the concept of changing preconceived notions by Michael Colgrass. He was giving a talk at Carnegie Hall before the performance of one of his pieces. For him, more than the audience or the performing conditions, it was the Hall itself that was foreboding.

So he went into the Green Room at the intermission, took off his jacket, shoes and cuff links, did some yoga, and began to have fun miming the reaction of the audience if only they could see him. Then, he put himself back together and went to stand in the wings. Not only had the exercise given him some energy, it had also changed his image of Carnegie Hall from a place where you are supposed to be dignified, serious (and scared), to one where he could have fun.

Yoga in the Green Room of a concert hall might not be everyone's cup of tea! But the concept remains powerful: you have the ability by changing the way you look at things, to empower yourself. But (I can already hear grumbling!) how can we do it?

Consider this. When we worry, we are using our imagination to our disadvantage: imagining (sometimes very vividly and with great power) what we don't want to happen. Well, it is just as possible to use our imagination to our benefit, to use positive mental imagery and visualize our perfect performance.

Try this simple exercise.
PERFORMANCE WITH(OUT) FEAR, continued

• Sit comfortably in a chair, close your eyes and allow relaxation progressively in every part of your body: eyes, cheeks, jaw, neck, shoulders, arms, back, abdomen, legs and feet.
• As you feel relaxation coming over your body bring to mind a performance that could be stressful and start to visualize your perfect performance: how you want the concert to be; how you want to feel; what you want to share with your audience; and how you would like your audience to react.
You may want to do this exercise several times especially as your performance gets nearer. Using the power of the mind to work towards achievement of goals is something athletes are very familiar with. And in a way, musicians are athletes. Assuming you have worked hard and are thoroughly prepared, nervousness is not to be feared, but welcomed as the body’s way to tell you that you are ready for the performance.

On stage is not the time to correct any mistakes or rethink your interpretation (that work has already been done in studio)! To share your fullest ability, to release your utmost potential, fear forward! Good Luck!

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).
John McGuigan is currently the administrative secretary of the Canadian Band Association (Ontario Chapter). His main function is the editing of the quarterly magazine "Fanfare" and to maintain records and offices for the association. He also owns and operates "COMPRINT" a publishing house for new Canadian music.

A MONTH OF GREAT BAND CONCERTS

I have enjoyed a fine month of concerts and need to tell you about this cornucopia of band performances. The preliminary contests of the MUSICFEST competitions took place this month and I was able to take in the day of events listed in the photo at the bottom of this page.

This is an event of importance to young people across the province. They look forward to this day of travel and performance with anticipation and with much hard work at rehearsals. This is very evident judging by the happy teeners I saw this day in Collingwood. Several of these two day events take place each spring and our young musicians look forward to the knowledgeable judgements of three judges from across the nation. If they do well they can be invited to the national finals which take place this year in Vancouver. What an incentive!

The playing level of these high school bands is outstanding and I highly recommend your attendance for a few hours next year when this event takes place again in your district.

Another fine concert of band music was the annual WIND BAND SPECTACULAR at the George Weston Recital Hall in North York. Three outstanding bands put on a fine display of outstanding band literature to entertain a fine audience of band fans. The U of T Wind Symphony under Steve Chenette, and the Toronto Youth Wind Orchestra conducted by Colin Clarke played the first half of this program and hosted the United States Air Force Band of Liberty in a superior performance during the second half of the program. This program was highlighted by an exciting performance of McBeth’s Of Sailors and Whales. I have played this piece and was surprised at the emotional wallop it can create in the hands of an accomplished group of musicians like this one. Major Alan Sierichs can be very proud of his musicians who let us know what kind of musical excitement this wind band can generate.

Music audiences of Toronto are going to be encouraged, in this column, to attend these wonderful concerts in the future. I see a renaissance of wind bands growing in this city and am encouraged and enthused each time I attend. Be aware (beware) Toronto, Wind Bands are here for you to enjoy.

TWO MORE CONCERTS FOR APRIL

April looks like another good month for wind band audiences. On April the 5th at 3:00 pm the marvelous Hannaford St. Silver Band will perform under the able hands of Gary Kulesha and with guest performers Joseph Macerollo on the accordion, and the Royal Canadian Air Farce Symphony Orchestra? This final performance of the season will take place at the Jane Mallett Theatre. Phone 416-366-7723 for tickets.

The evening of April 18th will bring an outstanding performance of the Greater Toronto Area Teachers’ Wind Ensemble to the Trinity Presbyterian Church at Bayview and the 401. Featured is a new work by Nancy Telfer for flute orchestra and concert band Visions of Heaven. Guests will be the Toronto Youth Flute Orchestra. This is an ambitious program played by some outstanding music teachers in our hometown. Music by Van der Roost (Flashing Winds), Mellilo (The First and Last), Herberman (Green Shadows in the Woods), Barker (Concerto for Trumpet, Flugelhorn and Cornet), Kalinnikov (Finale Symphony #1 in G minor), and Wagner (Elsa’s Procession to the Cathedral) are planned. Phone 905-826-5542.

If you have information of interest to banders or otherwise wish to contact us, phone or fax 905-826-5542.
Recording orchestras:
Looking back to see how far we've come

In the early days (1900-25), recordings took place in specially designed studios with walls of very live sound-reflective material, so little sound energy was lost. The rooms could seat up to 20 sitting in a semi-circle on wooden tiers, floor to ceiling, all playing toward several horns protruding from an end wall.
The sound coming through the horns caused a needle to vibrate and cut grooves into a wax master.
The recording engineers of the time had to predetermine seating distances and heights within the room to balance the instruments on the recordings. Also for the sake of balance, much-despised production assistants were hired to follow the score and pull singers back from the recording horns during certain passages! There was little to no bass drum and cymbals, since they tended to blur the recording.

By 1925 microphone technology had arrived, with sound waves being converted into electrical signals. This electrical output could be amplified resulting in better control of the grooves cut into the wax masters. This dramatically increased the frequency response of recordings, and rendered the horn studios obsolete. Now it was possible to record a full orchestra in an actual performance hall, picking up a balanced mix of the orchestra, and a blend of natural reverberation as well.

INCREDIBLE ADVANCES
The last seven decades have provided incredible advances in recording and playback technologies. In recent years, microphone technologies have really taken off. Of note is the Soundfield Mark V, a single point stereo and surround sound microphone system, not only viable for today's recordings, but also perfectly suited to emerging DVD (Digital Versatile Disk) surround sound playback technology.

WINDSOR TEST
Recently I had the opportunity to put the Mark V to the test recording the Windsor Symphony Orchestra, conducted by Susan Haig. The recordings took place in two venues: Assumption University Chapel, a 300-seat somewhat reverberant chapel with a raised stage area.

AudioFile continues, page 18
As we slip into the month of April, two of the favourite inspirations for choral music-making are upon us: the coming of spring, which always brings to mind ideas of rebirth and new beginnings, and the Christian celebration of Easter, which delves into similar themes. The choirs of Toronto and surrounding areas are offering a rich variety of concerts this month, and the following are a few suggestions for dates you might want to mark on your calendars:

**ST. JOHN PASSION:** I ended last month’s column with a reminder about the Tafelmusik performances of this magnificent work on April 2, 3 and 4. A reminder also that the choirs of the Church of St. Simon’s will also give a special performance of this piece on April 5, as will the Choir of St. Anne’s on April 10.

**FOR MOZART LOVERS,** the Amadeus Choir of Greater Toronto gives a performance of the Mass in C Minor, which is actually fairly rarely performed in this city, in the unsurpassed acoustic environment of the Ford Centre recital hall on April 4.

**THE ELORA FESTIVAL SINGERS** give a free concert at noon on April 7 at Roy Thomson Hall, featuring the marvellous Durufle Requiem. Two days prior, in Elora, they pair the Durufle with the popular recent setting by Torontonian Eleanor Daley.

**METROPOLITAN UNITED CHURCH** continues a proud tradition of Good Friday concertizing on Queen Street. April 10, with cantatas by Bach and Buxtehude and the Faure Requiem.

**VOICES,** a relatively young choir conducted by Ron Cheung, gives a concert at Trinity-St. Paul’s United Church on April 18. Big things are happening for this choir, these days. They begin a tour of the Maritimes on May 9, ending up in Halifax at Podium ‘98, the conference of the Association of Canadian Choral Conductors, where they will be featured performers.

**THE VICTORIA SCHOLARS.** If you’ve never heard them, I strongly urge you to attend their April 19 concert, where they will be performing sacred Italian music for male choir, and a guest appearance by rising soprano Measha Gosman.

**THE CBC CONCLUDES** its marvellous choral component of its OnStage series at the Glenn Gould Studio with a performance by the great Moses Hogan Chorale on April 26. I sincerely hope, whether this series was a money-maker or not, that the nation’s broadcaster will continue to bring the world’s finest choirs to Toronto, next season.

**LOOKING AHEAD TO THE MONTH OF MAY,** there’s a difficult choice facing choral music fans on May 2nd, where no less than four wonderful choral concerts are planned for the same evening. All the King’s Voices performs Spanish music, the Oriana Singers sing Glick and Vivaldi, the Toronto Chamber Society delve into Purcell and the Toronto Children’s Chorus welcome spring. All on the same night! We are indeed a rich city.

**MAY 30 CHORAL CARNIVAL.** The Ontario Choral Federation’s plans for this event at Lansing United Church are proceeding apace. For information about this or any of our programmes, contact me by phone at (416) 363-7488, fax at (416) 363-8236 or e-mail at choirs.ontario@sympatico.ca.

Measha Gosman sings with Victoria Scholars and with All the King’s Voices. See Concert Notes, page 7
BEHIND THE SCENES 3
Why Roy Thomson Hall needs a day job (& the lady who makes sure it has one)

BY DAWN LYONS

"I don't know if it's interesting," Heather Clark said doubtfully when I said I wanted to write about her work. "I do not book artists. As Director of Marketing and Communications for Roy Thomson Hall and Massey Hall, I handle marketing of risk shows and of the two Halls, and development of corporate and other 'friends' programs."

Me: 'Risk' shows?
Heather: Ones that are the financial responsibility of the Hall; where we book the artist, do the advertising, sell the tickets and make or lose the money. Between the two halls, we do about 80 risk shows a year.

Me: If you have to sell them, surely you would have some say in who is booked?
Heather: The Programming Director of The Halls, Wende Cartwright, and I work closely together. We discuss whether something can sell out, break even, or needs corporate sponsorship. Sometimes we'll be content to take a loss.

Me: You book artists who will lose money?
Heather nods: "In addition to making money, we have to consider the mandate of the Halls. For instance, the Royal

Concertgebouw Orchestra Amsterdam sold out Roy Thomson Hall February 10th. The tickets cost up to $95; it must have looked like a great success. But we lost $30,000 — it costs so much to bring an orchestra from Europe! But to maintain the profile of Roy Thomson Hall as one of the world's great concert halls we have to present the world's great artists.

Me: You make money on other shows?
Heather: Yes, we can rely on popular artists such as Natalie Cole, Tom Jones, and anything Celtic—multicultural performances, too, if you know how to sell them. Toronto is cosmopolitan, but people coming from other countries often find our telephone ticketing process intimidating. We sold tickets continued on page 18

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BEHIND THE SCENES: HEATHER CLARK
continued from page 17
for the Polish dance ensemble "Mazowsze" through a local Polish travel agency. We co-produced Portuguese singing sensation Dulce Pontes with CIRV, a local Portuguese radio station. That was VERY cost-effective advertising... And there are other revenue streams. You should look at our financial statements.*

I did, and they were fascinating -- if you're interested, they are public and available on request. They showed a debt-free balance sheet and capital of $51 million -- that's basically the value of the two halls plus an accumulated operating surplus of $2.5 million, of which $1.9 million is prudently earmarked for building and equipment replacement. (By the way, Roy Thomson is the ONLY non-profit performance hall in Canada which receives no government funding for operations.)

How do they do it? Like any other musician -- day jobs: what Heather called "other revenue streams". Rentals of the two halls; charges for services to other people presenting events in the halls; bar, catering, music store & parking; fundraising.

Heather: "We rent out every bit of this Hall. We have our two major tenants, The Toronto Symphony Orchestra and The Toronto Mendelssohn Choir; other regulars are the "Unique Lives & Experiences" lecture series and the Toronto International Film Festival. Corporate clients hold annual meetings here. Our lobby has been rented for wine-tastings, auctions, book sales, fashion shows and car launches. Our board room is used for the annual actuarial examination. Mirvish Theatres and Livent rent our rehearsal hall for auditions for their shows. The Upper Canada Law Society of Osgoode Hall does their annual "Call to the Bar" here. The list goes on and on. Want to take a tour?"


Another door, a room with plush carpeting and a big refrigerator unit. "The Boardroom." Next door is a stainless steel room the size of a two-car garage. One wall is all refrigerator doors, another is a bank of ovens and a third is stacked trays of cups. "The Kitchen. Hard to believe we do dinners for 300 out of this. We cater food in, heat and assemble here. We do a LOT of flambes..."

And then there's fundraising.

Heather: "We can't just go knocking on doors for corporate funds, there needs to be some kind of connection. For instance, Magna Corporation has held the annual gala presentation for their scholarship awards here for many years. This March we presented the Vienna Choir Boys. Frank Stronach, the CEO of Magna is also honorary consul of Austria. It seemed natural to ask Magna if they would sponsor the Vienna Choir Boys; and they said yes. Similarly we asked the Dutch-owned ABN-AMRO Bank Canada to sponsor The Royal Concertgebouw Orchestra and they agreed.*

But it's not just corporations.

Heather: "The Friends of Roy Thomson Hall' have existed since 1981, people who donate a specified amount in return for their priority ticketing privileges, perks like that. When I came here 18 months ago, there were 400 members. I needed a bigger base in order to realize the economies of scale in servicing members. We did informal market research to make the perks of Friends' membership better reward active cultural consumers, so they would come to more concerts and donate more money. As a result, the perks now include reserved "Best in House" seats, ticket ordering from real people who remember who you are, a membership card (we're big on cards around here), complimentary cocktail, discounts in the music store and other things to make our Friends feel special. It's working; now there are 1,000 Friends. We're also launching the Marquee Club, like the Friends, only more high-end. More fundraising means we can take more risks, present more Canadian artists, more young artists, do more educational programs."

AUDIOFILE: Recording orchestras--look at how far we’ve come

Continued from page 15
(approx. 3 feet) with wooden baffles to help direct the sound; and Chrysler Theatre, an 1100-seat venue with a larger stage (approx. 6 feet), also with wooden sound baffles.

Assumption Chapel houses the symphony's Best of Baroque series, most recently featuring Moshe Hammer as leader/ soloist. The intimate setup and low stage made microphone placement quite easy, about 5 feet from the musicians and raised 12 feet to average off the individual distances between the various musicians and capture a good blend of music and reverberation.

The Mark V can be set up as any type of mono or stereo microphone. Here it was set up as a "loose cardioid" microphone pair (cardioid picks up sound in front only, so this was set slightly toward omni which picks up sound all around), set at 110 degrees, providing a good stereo image with a portion of the reverberation from the hall as well.

At The Chrysler Theatre, microphone placement was much more challenging. There were over 40 musicians on the stage with the concert featuring the Robert Hohner Percussion Ensemble. The microphone had to be suspended from the ceiling, approximately 15 feet up and back from the stage.

This predetermined position also made it difficult to face the microphone in the correct direction.

But the Mark V's capabilities shone. Its electronics allowed complete aiming of the microphone, from electronically turning it to zooming it forward.

The Chrysler Theatre has a very dry non-reverberant sound, so we aimed the Mark V electronically slightly toward the wooden baffles above the orchestra, where a nice blend was found. And we used what is called a stereo cardioid pair at 90 degrees, allowing for a well defined stereo placement of each section.

A very small amount of digital reverb was added, during post processing, to account for the lack of natural reverb in the hall.

The role of an orchestra’s music director or conductor is to create a musical blend, by making decisions on the individual dynamics of various instruments, throughout the piece. An engineer's job is to faithfully recreate the work the conductor has done, and not to provide a different sound. The Mark V allows an engineer to do this, while also providing the versatility necessary for the challenges of different halls and orchestra sizes, by taking full advantage of today's technologies.

Next: symphonic bands.
Me: And your background?

Heather: I am a classically trained musician, which was of some interest here when I was hired. I did a BMus in performance (organ) at McGill, then an MBA in Arts Administration at State University of New York (Binghamton). There are several classically-trained musicians on staff at The Corporation and I think that we have feelings about this place that no non-musician can have.

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1997-98: Centennial Year for the Home Music Club

BY LOUISE MORLEY

A venerable musical organization exists in Toronto, a club which has survived the fashions and fates of a century.

The Home Music Club of Toronto is a small, private, non-commercial club in which both professional and amateur musicians come together several times a year to perform with and for each other. The general music-loving public may never have heard of it, since membership is by invitation only: a consistent standard of performance is maintained through a form of audition where the prospective member plays as a soloist or in an ensemble at one of the concerts.

It all started on Markham Street in 1897. Of the founding members one, Elizabeth McGillivray Knowles, was a pianist, hostess and well-known Canadian painter, while another was Anna Butland (later Mrs. Thomas Bedford Richardson), 22-year-old concert pianist and winner of the gold medal for her Licentiate exam taken from the 2-year-old Toronto Conservatory of Music. She had just returned from 2 years' piano study in Germany.

Originally the Club met weekly in the afternoon, for members (22 in 1897) to play to each other and discuss their work. The fee for membership - ladies exclusively - was 25 cents. By 1900 the Club became biweekly and changed from an afternoon to an evening one, and gentlemen were admitted. By 1905 the membership was up to 50 and has continued to grow very slowly (80 members to this day). Well-known musicians have been members through the years: Frank Welsman, conductor of the first Toronto Symphony Orchestra, as well as Lois Marshall and Glenn Gould.

To quote Robin Elliott, author of Counterpoint to a City - a history of the Women's Musical Club in Toronto: "...the Home Music Club has flourished in its own quiet way, out of the scrutiny of the public eye, and it may legitimately claim to be the second oldest existing musical organization in Toronto, after the Mendelssohn Choir."

Why has it survived when so many other clubs have fallen by the wayside? Perhaps because the intimacy of a home setting fosters the activity that its members have always thrived on: sharing their love of music by performing with and for each other. Perhaps, too, because its existence has depended upon musical friends linked to musical friends, through a century-long lineage. Therefore we offer no public performance, no phone number to bate the eager musician searching for a milieu...

But if the charm of the idea attracts you, that is good enough reason to start your own music club - all that is needed are a few friendly homes with acoustically amenable spaces and a group of like-minded people eager to share their interest in investigating and performing music in an organized fashion.
Wholenote’s Music Theatre Listings

April & Early May

Brampton Music Theatre.

Canadian Children’s Opera Chorus. Julius Caesar Jones. Malcolm Williamson, composer; libretto by Geoffrey Dunn. May 7 and 8; public performances May 9 (2:00 and 7:00pm), and May 10 (2:00pm). duMaurier Theatre Centre, Harbourfront. 973-4000.

Etobicoke Musical Productions - Oklahoma

If you really want to keep your finger on the pulse of music theatre keep track of Etobicoke Musical Productions. Their 1997 production of "Chicago" may have been the stage of "Oklahoma," beginning April 24. If you haven’t seen this blockbuster musical isn’t it about time? Go west young man or woman, not too far - just to Highway 427 and Bramhamthorpe Road, then north half a block, and finally to the Bramhamthorpe Auditorium.

Canadiann Children’s Opera Chorus - Julius Caesar Jones

The Canadian Children’s Opera Chorus is presenting Malcolm Williamson and Geoffrey Dunn’s 1966 piece, "Julius Caesar Jones," in early May. Reuniting the creative team from last year’s zany Hart House "Pinafore" this year’s offering is a very different beast! The opera, written specifically for children, has 2 solo parts for children and three lesser roles for adults. The story is of a group of children in a garden-world of fantasy, the "Fortunate Isles," and their collision with the adult world and each other.

Tapestry Music Theatre - Elsewhereless

The Oscars behind him, Atom Egoyan will now be able to concentrate on the final preparations for his new operatic collaboration with composer Rodney Sharman. Described as a "daring and contemporary work" that fuses music, drama, film and projections, it will feature an outstanding Canadian cast and a virtuoso chamber orchestra directed by Wayne Strongman.

The composer, Rodney Sharman, studied composition at the Victoria School of Music, the State University of New York at Buffalo and the Staatliche Hochschule für Musik in Freiburg, Germany. He is currently composer-in-residence with the Vancouver Symphony Orchestra.

Toronto Operetta Theatre - The Yeomen of the Guard

Toronto Operetta Theatre will venture away from continental Europe to the island kingdom with its production of Gilbert and Sullivan’s "The Yeomen of the Guard" this month. Taking the part of Jack Point will be Henry Ingram, who with Bill Silva is a prime mover behind both TOT and Opera in Concert. Well known of late for his famous fund-raising back yard barbecues, Henry is a regular TOT performer, who also has a long G & S history behind him. He appeared as Nanki-Poo in Stratford’s 1982 production of "The Mikado," (pictured above) a production which is being revived by its director, Brian Macdonald, at Ottawa’s National Arts Centre this summer.

ETOBICOKE MUSICAL PRODUCTIONS - OKLAHOMA

If you really want to keep your finger on the pulse of music theatre keep track of Etobicoke Musical Productions. Their 1997 production of "Chicago" may have been the stage of "Oklahoma," beginning April 24. If you haven’t seen this blockbuster musical isn’t it about time? Go west young man or woman, not too far - just to Highway 427 and Burnhamthorpe Road, then north half a k. to the Burnhamthorpe Auditorium.

Canadiann Children’s Opera Chorus - Julius Caesar Jones

The Canadian Children’s Opera Chorus is presenting Malcolm Williamson and Geoffrey Dunn’s 1966 piece, "Julius Caesar Jones," in early May. Reuniting the creative team from last year’s zany Hart House "Pinafore" this year’s offering is a very different beast! The opera, written specifically for children, has 2 solo parts for children and three lesser roles for adults. The story is of a group of children in a garden-world of fantasy, the "Fortunate Isles," and their collision with the adult world and each other.

Tapestry Music Theatre - Elsewhereless

The Oscars behind him, Atom Egoyan will now be able to concentrate on the final preparations for his new operatic collaboration with composer Rodney Sharman. Described as a "daring and contemporary work" that fuses music, drama, film and projections, it will feature an outstanding Canadian cast and a virtuoso chamber orchestra directed by Wayne Strongman.

The composer, Rodney Sharman, studied composition at the Victoria School of Music, the State University of New York at Buffalo and the Staatliche Hochschule für Musik in Freiburg, Germany. He is currently composer-in-residence with the Vancouver Symphony Orchestra.

Toronto Operetta Theatre - The Yeomen of the Guard

Toronto Operetta Theatre will venture away from continental Europe to the island kingdom with its production of Gilbert and Sullivan’s "The Yeomen of the Guard" this month. Taking the part of Jack Point will be Henry Ingram, who with Bill Silva is a prime mover behind both TOT and Opera in Concert. Well known of late for his famous fund-raising back yard barbecues, Henry is a regular TOT performer, who also has a long G & S history behind him. He appeared as Nanki-Poo in Stratford’s 1982 production of "The Mikado," (pictured above) a production which is being revived by its director, Brian Macdonald, at Ottawa’s National Arts Centre this summer.

ETOBICOKE MUSICAL PRODUCTIONS - OKLAHOMA

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Curtain Call Players present The Music Man

Book, music and lyrics by Meredith Willson. April 16 to 25: 8:00; April 16 and 18: 2:00; April 19, 23 to 25: 8:00; April 21, 22 and 23: 2:00; April 24 and 25: 7:00. Hummingbird Centre for the Performing Arts, 1 Front St. E. 363-8231. $17, $14.
The Yeomen of the Guard

From the operetta masters of the British Isles comes the most daring operetta of them all.

Robin Wheeler,
Music Director & Pianist

Guillermo Silva-Marin,
Stage Director

April 23, 24, 25 at 8pm
& Apr. 26 at 2 pm $38/27/22

Leslie Fagan Barbara Sadegur Henry Ingram

sponsored by Ogilvy & Mather

Mark DuBois

JANE MALLET'T THEATRE
St. Lawrence Centre for the Arts

(416) 366-7723

TORONTO'S ONLY COMPREHENSIVE MONTHLY CLASSICAL & CONTEMPORARY CONCERT LISTING SOURCE
Music Theatre Listings for April and Early May, Continued

John Grabb Theatre, Cedarbrae Collegiate, 550 Markham Rd. 293-3981. $18, $16.

Scarborough Gilbert & Sullivan Society. Pirates of Penzance. Max Craddock, musical director; Frank Cairns, stage director. April 24 & 25, May 1 & 2: 8:00; April 26, May 3: 2:00. David & Mary Thomson Collegiate, 2740 Lawrence Ave E. 905-838-3411. $15, $10.


Streetville Musicrop Inc. Celebration, the 20th Anniversary. Justus & Friends. April 23, 24 & 25: 8:00; April 26: 2:00. Meadowvale Theatre, 6315 Montevideo Road, Mississauga. 905-821-0090. $15, $11 (group rates available).

Tafelmusik. Mozart: Bastien et Bastienne. One-act opera performed in English. Programme includes some of Mozart’s earliest instrumental compositions. Meredith Hall, soprano; James Taylor, tenor; Jeffrey Strauss, baritone, April 23, 24, 25: 8:00; April 26: 3:30. Trinity-St. Paul’s Church, 427 Bloor St. W. 964-6337. $20 to $40.


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ETOBICOKE MUSICAL PRODUCTIONS proudly presents

OKLAHOMA!

Music by Richard Rodgers • Book and Lyrics by Oscar Hammerstein 2nd
Based on the play "Green Grow the Lilacs" by Lynn Riggs

PERFORMANCE DATES:
April 24, 25, 26
May 1, 2, 3, 8, 9, 1998
Evenings: 8:00 p.m.
Sunday Matinees: 2:00 p.m.

All Tickets $18.00
Groups of 10 or more $16.00

416-248-0410
Burnhamthorpe Auditorium
Hwy 427 and Burnhamthorpe

WHOLENOTE’S COMPREHENSIVE CONCERT LISTINGS
April 1 – May 7 1998
Reader be aware. We make every effort to ensure the accuracy of these listings but
• mistakes happen
• plans change.
Please use the phone numbers supplied to check ahead.

Wednesday April 1

- 12:00 noon: York University Faculty of Fine Arts. Music at Noon. Student concert: Spotlighting the improvisation and classical ensembles. DACARY Hall, 050 McLauglin College, 4700 Keele St. 736-5185. Free.
- 8:00: Markham Theatre for Performing Arts. Trumpet Greats with Gary Guthman. Works by Davis, Williams, James, Mandez, Berriean, Gillespie, Hacket & Armstrong. Tommy Banke Band. 171 Town Centre Blvd. 905-305-7468. $28.89.
- 8:00: University of Toronto Jazz Series. Jazz Orchestras. Phil Nimmon & Ron Collier, directors. Walter Hall, 80 Queen’s Park; 978-3744. Free.

Thursday April 2

- 12:00 noon: York University Faculty of Fine Arts. Piano recital featuring students from the classical performance programme. DACARY Hall, 050 McLaughlin College, 4700 Keele St. 736-5186. Free.
- 8:00: Andre Rieu, violin. Helene Grimaud, piano. George Weston Recital Hall, 5040 Yonge St. 972-2222. $20 to $30.
- 8:00: Royal Conservatory of Music. Artist Series; Jeffrey McFadden, guitar. Program to
include works by Barrios, Coste & Asencio, Ettore Mazzoleni, concert hall, 273 Bloor St. W. 408-2824 ext. 321. $12, $8.

$10, $6.

Friday April 3


7:00: York University Faculty of Fine Arts. Improv Soiree. Students from the improvisation program. Dacary Hall, 950 McLaughlin College, 4700 Keele St. 735-5186. Free.

8:00: Baroque Concert for Passiontide. Music by Bach, Handel, de Brossard & Couperin. Kim Kendrick & Denise Williams, sopranos; Paul Meyer, baroque violin; Mary Katherine Finch, baroque cello; Christopher Dawes, positive organ. Trinity College Chapel, 6 Hoskin Ave. 588-6120. $18, $12.

8:00: Centro Scuola e Cultura Italiana/Columbus Centre, I Virtuosi di Toronto. Respighi: Ancient Airs and Dances, Suite #3; Marcello: Oboe Concerto in d minor; Pergolesi: "Guando corpus morietur" from Stabat Mater; Vivaldi: Concerto for Strings in g minor; Gloria in D major. Soloists: Palestina Chamber Chorus; Fabio Mastrangelo, conductor. George Weston Recital Hall, 5040 Yonge St. 872-2222. $20 to $30.

OnStage

Glenn Gould Studio

presents

I Musici de Montréal

Yuli Turovsky, director and cello soloist

Thursday, April 2, at 8 p.m.

Joaquin Turina: Serenata, Op. 87
Joseph Haydn: Concerto for Cello in C major
Alexina Louie: Nightfall
Giuseppe Verdi: String Quartet in E minor; arr.

Glenn Gould Studio

CBC Broadcasting Centre, 250 Front Street West, Toronto

Tickets $25

Box Office Telephone (416) 205-5555

11 a.m. - 6 p.m. Monday to Friday, and two hours before concert

April 1 - May 7 '98: whole note

WIBI JAZZ'N' Thursday April 2 8 pm

BOOM, ECHO AND BLOWBACK Friday April 3 8 pm

THE PAINKILLERS WITH JANE BUNNETT Saturday April 4 8 pm

CANADIAN ELECTRONIC ENSEMBLE Sunday April 5 8 pm

CCMT Tuesday April 7 + Tuesday April 21 9 pm

SONGSCAPES—AN EVENING OF PERFORMANCE ART VIA SONG

Wednesday April 8 8 pm

JOEL GARTEN—SOLO PIANO Thursday April 9 8 pm

CIUT Fundraising Week Special Event with CCMT

Tuesday April 14 9 pm

EVERGREEN CLUB GAMELAN—15TH ANNIVERSARY CELEBRATION

Thursday April 16 8 pm

MOSE SCARLETT, JACKIE WASHINGTON AND KEN WHITELEY

Friday April 17 8:30 pm (Note special start time)

LEGACIES OF DANCE—JASHAN E BAHAR

Saturday April 18 1:30 to 3:30 pm and 4 to 6 pm

NATURE'S VOICES Sunday April 19 8 pm

ALLIANCE FRANCAIS PRESENTS: ARTHUR H Monday April 20 8 pm

IMAGES FESTIVAL OF INDEPENDENT FILM + VIDEO

Thursday April 23 to Saturday May 2

www.interlog.com/~musicgal

179 Richmond Street West • West of University Avenue • All performances begin at 8 pm unless indicated otherwise • For tickets and information call 416.204.1080
Saturday April 4


8:00: Amadeus Choir. Glorious Mozart. Mozart: Jupiter Symphony; Mass in c minor, "Great." Dawn Musselmann-Rice, soprano; Pamela MacDonald, mezzo soprano; David Poméraney, tenor; David Jefferys, bass; orchestra; Lydia Adams, music director. George Weston Recital Hall, 5040 Yonge St. 872-2222.$26, $24.

8:00: Arkell Schoolhouse House Concert. Tamarack. Concert featuring Canadian folk music. 843 Watson Rd. 519-763-7528.$15 (reserved seating).

8:00: East York Symphony Orchestra, Douglas Sanford, conductor. Grieg: Two Elegiac Melodies Op.34; Symphonic Dances Op.64. Somers; Picasso Suite. Leah Poiluna Theatre, 4585 Bathurst St. 497-7142.$18, $15.

8:00: Music at St. John’s. Watson, horn, in Concert. CD Premieres. 280 Humbert Rd. 763-2393.$18, $15, $3.

8:00: The Painkillers With Jane Bunnett. The Carla Bley Project. Presented by Geordie MacDonald, eight pieces by Carla Bley, Featuring Janeunnit saxophone; Steve Donald trombone; Caryll Grant piano; Larry Kramer trumpet; Ted Guinan guitar; Kieran Overs bass; Geordie MacDonald drums. Music Gallery, 179 Richmond St. W. 204-1080.$10, $8.


8:00: Tafelmusik. Bach: St. John Passion. Yorkminster Park Church. See April 2.

**VIRTUOSI DI TORONTO**
FABIO MASTRANGELO, MUSIC DIRECTOR
operating under the auspices of the
**CENTRO SCUOLA E CULTURA ITALIANA / COLUMBUS CENTRE**
**Italy Beyond Opera**
Friday, April 3rd, 1998, at 8:00pm
George Weston Recital Hall, Ford Centre for the Performing Arts

**Respighi**
**Ancient Airs and Dances, Suite No.3**

**A. Marcello**
**Oboe Concerto in D Minor**

**Pergolesi**
"Quando corpus morietur" from Stabat Mater

**Anne Marie Norm, soprano**

**Claude Nobs, countertenor**

**Vivaldi**
Concerto for Strings in G Minor, RV 153

**Glória in D Major, RV 589**

**Dana McLean and Mary Amontons, sopranos**

**Michele Bogdanowicz, alto**

**Palestrina Chorale Ensemble**

For tickets visit the Ford Centre, Panatges Theatre, or call Centro Scuola at (416) 789-4970 or TicketMaster at (416) 872-2222

**Bunnett saxophone; Steve Donald trombone; Caryll Grant piano; Larry Kramer trumpet; Ted Guinan guitar; Kieran Overs bass; Geordie MacDonald drums. Music Gallery, 179 Richmond St. W. 204-1080.$10, $8.**


**8:00: Tafelmusik. Bach: St. John Passion. Yorkminster Park Church. See April 2.**

**Music for Passiontide**

Denise Williams Soprano
Kim Kendrick Soprano
Paul Meyer Baroque Violin
Mary Katherine Finch Baroque Cello
Christopher Davies Organ

Music by Bach, de Bresard and Handel

and

Cooperin's Triissina & Lea de Finclbro

Friday, April 3 at 8:00 PM

Trinity College Chapel
6 Hoskin Avenue
Adults $18.00
Seniors & Students $12.00

**Quartetto Gelato**
April 3 • 8 p.m.
Living Arts Centre

New CD Aria fresca

in stores April 7

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Classical 96 FM

April 6 • 7-10 pm

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**Patricia O'Callaghan**
April 6, 7, 8 • 9:30 pm
A cabaret:

Women, War and What's Above

at Holy Joe's

Queen & Bathurst

May 3 • 4:00 pm

Mendelssohn Elijah

Toronto Classical Singers

Christ Church Deer Park

1570 Yonge Street

Her debut CD

Youkali: Cabaret & Art Songs

is in stores now!
MUSICFEST ‘98
Music for flute and percussion - a great concert for kids of all ages. A special fund raising concert for The School House.

CAROL ANN SAVAGE flute
BEVERLEY JOHNSTON percussion

Adults - $20; Kids - $5
Sat. Apr. 4, 1998, 7:30 pm
Deer Park United
129 St. Clair Ave. West
tickets at door or call 920-0972

A TRIBUTE TO DR. ELMER ISELER

Amadeus Choir
LYDIA ADAMS, Conductor
Dawn Musselam-Rice, soprano
Pamela MacDonald, mezzo-soprano
Eric Shaw, tenor David Jeffries, bass
and orchestra

Glorious Mozart
Mass in C minor Jupiter Symphony

Saturday, April 4, 1998 at 8 p.m.
George Weston Recital Hall
Ford Centre for the Performing Arts

FOR TICKETS, PHONE (416) 872-2222

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SPRING CONCERT
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With guest appearance by the renowned
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Ann Cooper Gay, Artistic Director
Errol Gay, Conductor

Sunday, April 5 • 2:30 pm
Betty Oliphant Theatre • 404 Jarvis Street
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New Music Concerts Presents

An Elliott Carter

Jubilee

Sunday, April 5th 1998, 8 pm
Glenn Gould Studio
Canadian Broadcasting Centre
250 Front Street West
Tickets: $20 adult, $10 students/seniors
☎ 416 205 5555
**Monday April 6**

- **7:30:** York University Faculty of Fine Arts. Student vocal and chamber ensembles in recital. DACARY Hall, 050 McLaughlin College, 4700 Keele St. 736-5186. Free.
- **8:** Chamber Music Unlimited, Russia #343, millennium. Chamber music by Stravinsky, Gluck, Schottkite & Prokofiev. Joaquin Valdepensas, clarinet; Mayumi Seiler & Annalee Patapakanok, violins; Steven Dunn, viola; Joel Quatington, cello. Glenn Gould Studio, 250 Front St. W. 205-5555. $20, $12.
- **8:** Choral Music at University of Toronto, Sweet Spring. University Women's Chorus, John Bruch, conductor. Walter Hall, 80 Queen's Park. 978-3744. $5.
- **8:** Hart House Music Committee. Hart House.

**Wednesday April 8**

- **12:** York University Faculty of Fine Arts. Student improvisation & chamber ensembles. DACARY Hall, 050 McLaughlin College, 4700 Keele St. 736-5186. Free.
- **12:30:** Toronto Symphony Orchestra. Evening Overture. Music by Debussy, Honegger & Saint-Saëns for violin, viola, cello, double bass, piano & trumpet. Roy Thomson Hall, 80 Simcoe St. 593-4828. Free with ticket to the 8:00 concert or $5 additional.

**Thursday April 9**

- **12:** York University Faculty of Fine Arts. Piano Marathon. Student pianists in the Department of Music's performance program. DACARY Hall, 050 McLaughlin College, 4700 Keele St. 736-5186. Free.
- **12:** Music at University of Toronto. Thursday Noon Series. Recent works by student composers. Walter Hall, 80 Queen's Park. 978-3744. Free.
- **6:** Toronto Symphony Orchestra. Evening Overture. Symphony Orchestra. See April 8.
- **9:** Music at University of Toronto. Jazz Series. New works by student composers performed by students from the Jazz Performance Department. Cecile McLorin Salvant, stride piano; Nicolas Tamoulis, trumpet; Brian Macdonald, piano. DACARY Hall, 050 McLaughlin College, 4700 Keele St. 736-5186. Free.
- **11:** Music at University of Toronto. Thursday Noon Series. Recent works by student composers. Walter Hall, 80 Queen's Park. 978-3744. Free.
Music at Metropolitan presents

Music for Good Friday

CANTATAS by J. S. Bach and Dietrich Buxtehude
MOTETS and REQUIEM by Gabriel Fauré
The Metropolitan Festival Choir and Orchestra
Patricia Wright, conductor

Lacey Carrick Wedel, Hope Nightingale, soprano
Terese Szek, Véronique Fontaine, alto
Ming Kwan, Benjamin Stein, tenor
Bernard Jackson, Michael Thomas, baritone

Good Friday, April 10, 1998
7:30 PM
Admission $20 from nave and from balcony
$15 rear of nave and rear of balcony

Metropolitan United Church, 55 Queen St. E., 363-0331.
VISA is accepted on telephone orders

Christa M.C.C., Bathurst, Bloor St., Toronto Korean & Trinity-St. Paul’s United Church

Good Friday Choral Service
Poulenc Motets for the Season of Lent
Durufle Requiem with the choirs of
Bloor Street United Church
and
Trinity-St. Paul’s United Church.

Friday, April 10, 1998 at 11 a.m.
Service begins at
Bloor Street United Church
(300 Bloor Street West, corner of
Huron and Bloor) and proceeds by
silent procession to
Trinity-St. Paul’s United Church.

Witness: Stations of the Cross
from women’s perspective
by artist Jan Handy
will accompany the service

Saturday April 11

THE PASSION OF CHRIST

George Frederick Handel

Good Friday, April 10, 1998 at 3:00 pm
St. Andrew’s United Church
227 Bloor St. W. 481-9276
Underground parking available.

THE EASTER ORATORIO

Brandenburg Concerto No. 6
Cantata No. 157

Monica Whilchir soprano
Elizabeth Turnbull mezzo-soprano
Dennis Giesbrecht tenor
Russell Braun baritone

...and Instrumentalists from the TSO

St George the Martyr Church
(Corner of Stephanie & McCaul, S. of AGO)

Easter Saturday, April 11, 8pm. Tickets $20, $15
Proceeds to University Settlement Music & Arts School Subsidy Fund.
Call 598-9444 for information and tickets


7:30: Intrada Brass. Ivory and Brass. Works by Curnow, Litoff, Gregson, Lloyd Webber, Giere, Satie & Saint-Saens. Rob Miller, euphonium; guest artist: Leslie De’Ath, piano; Bram Gregson, music director. Meadowvale Theatre, 6315 Monticello Road, Mississauga. 905-821-0090. $15.

8:00: Arkell Schoolhouse House Concert. Spring Reflections: An Engaging Evening of Music, Poetry and Movement. Peter Togni, piano; Malcolm Gould, drums; Henry Rose, acoustic bass; Veronica Tennant, spoken word. 843 Watson Rd, South Arkell. 519-763-7528. $40 (reserved seating).

8:00: Bach Concert. Fundraising Concert for University Settlement Music Subsidy Fund. Monica Whicher, soprano; Elizabeth Tumbull, mezzo soprano; Dennis Giesbrecht, tenor; Russell Braun, baritone; instrumentalists from the Toronto Symphony Orchestra. St. George the Martyr Church, 205 John St. 598-5444. $20, $15.

8:00: Canadian Opera Company. Beethoven: Fidelio. 7:15pm: Free Pre-performance Talk in the lobby. Hummingbird Centre for the Performing Arts.

See April 8.

Sunday April 12

2:30: Toronto Early Music Centre/Royal Ontario Museum. Many Strings Attached. Bach; Partita in a minor for solo violin; Suite in C major for solo cello; Violin Sonata in a minor. John Edwards, lute; Mary-Katherine Finch, baroque cello; Thomas Georgi, viola d’amore/baroque violin. 100 Queen’s Park. 986-1409. Free with admission to the ROM.

Tuesday April 14

1:00: Lunch Hour at St. James’, Brahms: Prélude & Fugue in g minor; Mendelssohn: Sonata in D Op.65 #5. Christopher Dawes, organ, 65 Church St. 364-7865. Free.

4:00: U of T Faculty of Music Opera Division. Puccini: La Bohème - Workshop production. Herman Geiger-Torial Room (078), 80 Queen’s Park. 978-3744. Free.

7:00: Canadian Opera Company. Puccini: Madame Butterfly. 6:15pm: Free Pre-performance Talk in the lobby. Hummingbird Centre for the Performing Arts. See April 9.

9:00 Music Gallery. CIUT FUNDRAISING WEEK SPECIAL EVENT WITH CCMC 173 Richmond St. W. 204-1080. Free.

Wednesday April 15


7:00: Art Gallery of Ontario. All That’s Jazz: Benghez Saxophone Quartet. Walker Court, 317 Dundas St. W. 979-6608. $8, $7, $6.

8:00: Aldeburgh Connection, Mark Pedrotti, baritone; Stephen Ralls, piano. Schumann: Dichterliebe; songs by Duparc, Wolf and Oskar Morawetz. Glenn Gould Studio, 250 Front St. W., 205-5555. $23, $17.

8:00: Ford Centre for the Performing Arts. The Chieftains, George Weston Recital Hall, 5040 Yonge St. 335-2222. $35 to $45.

### The Aldeburgh Connection presents

**MARK PEDROTTO baritone**

**STEPHEN RALLS piano**

8 pm, Wednesday, April 15, 1998

Glenn Gould Studio

Canadian Broadcasting Centre

250 Front Street West

Schumann’s Dichterliebe

and songs by Duparc, Wolf and Oskar Morawetz

Tickets: $23/$17 seniors & students

Call: (416) 205-5555

**Special Guests:**

Willowdale Middle School Children’s Choir

Music by Handel, Arne, Haydn, Boccherini, Arensky, Willan and Copland

April 16, 2:00pm

St. Andrew’s Presbyterian Church, at St. Andrew subway

Wheelchair access on Simcoe St.

For tickets call 769-5071.

Pleasantly priced at $10.00

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**Christ Church Deer Park Noonday Chamber Music at Christ Church**

**April 16th:**

*The Loves of a Poet.*

Lenard Whiting, tenor; Brett Kingsbury, piano.

Schumann: Dichterliebe, sung complete.

**April 23rd:**

*Flute Salad.* Louise Hanley, flute; Michel Allard, piano.

**April 30th:**

*Beckwith and Son.* Lawrence Beckwith, violin; John Beckwith, piano. An all-North American programme, including music by Copland.

**May 7th:**

*Songs in an Original Key.* Katherine Hill, soprano; Andrew Ager, piano. Works by Ager.

For further information please contact the church office at 920-5211 or fax 920-8400

Christ Church Deer Park, 1570 Yonge Street, Toronto

Adaptation of the Pena dancer, guitars, percussion
Thomson St. 769-5071. $1

Serenade; Shaham, violin; Jun’ichi Symphony #6 for String of Tchaikovsky; destino Overture; Barber: Arne: Comus; Haydn: Arensky: Variations ••• 8:00: Music by Biber, & • • • 2:00: Canadian Opera Company. Puccini: Madame Butterfly. 7:15pm; Free Pre-performance Talk in the lobby. Hummingbird Centre for the Performing Arts. See April 8. • • • 8:00: Royal Conservatory of Music. Britten: Variations on a theme of Frank Bridge; winning concerto in the RCM Concoro Conpetisco. RCM Orchestra; Richard Bradshaw, conductor. Ettore Mazzoleni Concert Hall, 273 Bloor St. W. 408-2824 ext.321. $12,8.

• • • 8:00: Toronto Symphony Orchestra. Roy Thomson Hall Volunteers. Bring Your Own Lunch Concert. Linda Dempster, lyric soprano, performs traditional folk songs. 50 Simcoe St. 593-4822 ext. 363, Free.

• • • 7:30: York University Faculty of Fine Arts. Ann Morrone, soprano, in recital. Church of the Redeemer, 162 Bloor St. W. 735-5186, Free.

• • • 8:00: Ford Centre for the Performing Arts. Anne-Sophie Mutter, violin; Lambert Orkis, piano. Beethoven: Violin Sonatas nos. 6 in A, 7 in c minor & 8 in G. George Weston Recital Hall, 5040 Yonge St. 872-2222, $40 to $60.

Thursday April 16

• • • 11:00pm: Toronto Symphony Orchestra. Roy Thomson Hall, See April 15. $20 to $43.50.

• • • 2:00: Toronto Senior Strings. Handel: Rodrigo Suite; Arne: Comus; Haydn: Serenade; Boccherini: Minuet; Arensky: Variations on a theme of Tchaikovsky; Willan: Poem for String Orchestra; Copland: Hoedown from Rodeo. Willowdale Middles School Children’s Choir; Victor Feldbrill, conductor, St. Andrew’s Church, 75 Simcoe St. 769-5071. $10.

• • • 7:30: York University Faculty of Fine Arts. Judy Karaco, soprano, in recital. DACARY Hall, 050 McLaughlin College, 4700 Keele St. 739-5186, Free.

• • • 8:00: Canadian Opera Company. Beethoven: Fidelio. 7:15pm; Free Pre-performance Talk in the lobby. Hummingbird Centre for the Performing Arts. See April 8.

• • • 8:00: Evergreen Club Gamelan - 15th Anniversary Celebration. Fifteen years of new gamelan music culminates in this celebration concert/party with special guests John Wyre on darbuka and Paul Inton on electric bass.Music Gallery, 179 Richmond Street W. 204-1080. $12,8.

• • • 8:00: Ford Centre for the Performing Arts. Anne-Sophie Mutter, violin; Lambert Orkis, piano. Beethoven: Violin Sonatas nos. 1 in D, 2 in A, 3 in F, 4 in a minor & 5 in F "Spring." George Weston Recital Hall, 5040 Yonge St. 872-2222, $40 to $60.

• • • 8:00: Royal Conservatory of Music, Rossell: Journees de flute; Schubert: Jazz Etudes and Sonate; Ferroud: Trois Pieces; work by Scriabin. Dianne Aitken, flute; Eve Egoyan, piano. Ettore Mazzoleni Concert Hall, 273 Bloor St. W. 408-2824 ext.321. $12,8.

Friday April 17

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

• • • 1:30-3:30, 4:00-6:00, 7:30-10:30: Music Gallery. Jashan e bahr-e Legacies in Dance: A celebration of Immigrant Life & Art. Sadihi Bajpai, vocalist; Vishwas B. Dhakney, tabla; Anwar Khurshid, sitar; poetry readings & dance. 179 Richmond St. W. 204-1080, $20 (full day) $12 (concert), $10 per workshop.

• • • 7:30: Concentus Art High Park Recital Series. Randall Pinson, trumpet, with Marvin Fick, organ. Music for trumpet and organ by Martini, Albinoni, Telemann, and others. Redeemer Lutheran Church, 1691 Bloor St. W. 964-8293, $10, $7.

Saturday April 18

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

SONGS OF FAREWELL

The simple beauty of a cappella music is the feature of C.H. Parry’s Songs of Farewell and Rachmaninoff’s Vespers. Rich textures and sounds combine for a truly stirring experience. A chance to hear Rachmaninoff’s greatest sacred work!

Sung by the Voices before they go on tour to the Maritime provinces present.

Sweet Day

Madrigals, motets, opera choruses and folk songs, featuring Allegri’s Misereire

Saturday April 18, 1998 8:00pm Trinity-St. Paul’s United Church 427 Bloor Street West, Toronto Tickets: $15 Adults; $10 Student/Senior

Voices

Music Director Ron K.M. Chiang Accompanist Catherine Magazine

Call (416) 769-1345 for tickets, season brochures or more information.

Email: voiceschoir@hotmail.com

http://members.tripod.com/Voiceschoir/home.html
Melsted, violin; Charlotte Nederig, organ; Michael McCraw, dulcian. St. George the Martyr Church, Stephanie & McCaul Sts. 598-4501. $17, $12.


8:00: Ford Centre for the Performing Arts. Anne-Sophie Mutter, violin; Lambert Orkis, piano. Beethoven: Violin Sonata nos. 9 in A "Kreutzer" & 10 in G. George Weston Recital Hall, 5040 Yonge St. 872-2222. $40 to $35.

8:00: Toronto Symphony Orchestra. Verdi: La Forza del Destino Overture; Barber: Piano Concerto; Tchaikovsky: Symphony No. 5 "Pathetique." John Browning, piano; Jun'ichi Nandiger, organ; Michael Macaulay, soprano, harp; George Williams, cello; Canadian Chamber Choir, David Pan. Seeley Hall, 60 Simcoe St. 325-1080. Free. $17, $12.


9:00: CCMC. Music Gallery, 179 Richmond St. W. 204-1080. Free.

Spring Concerts.

Program of new works commissioned for the Performing Arts. See April 8.

SATURDAY April 11

8:00: Ford Centre for the Performing Arts. Great Music at St. James’. Mendelssohn: Prelude & Fugue in G Op.37 #2; Brahms: Chorale Preludes II. Giles Bryant, organ. 65 Church St. 364-7865. Free.

7:00: Canadian Opera Company. Beethoven: Fidelio. Free. 6:15pm: Free Pre-performance Talk in the lobby.

7:00: Canadian Opera Company. Great Music at St. James’. Mendelssohn: Prelude & Fugue in G Op.37 #2; Brahms: Chorale Preludes II. Giles Bryant, organ. 65 Church St. 364-7865. Free.

7:00: Canadian Opera Company. Beethoven: Fidelio. Free. 6:15pm: Free Pre-performance Talk in the lobby.

Sunday April 19


7:00: High Park/Morningside Presbyterian Church — Cello Recital. Janko Marjanovic (cello), Dora Kozymanic (piano). Works by Corelli, Bach, Paganini, Schubert, Glazunov. 4 Morningside (at Kennedy and Ellis), Toronto. 416-766-4765. $10/7.


Monday April 20

2:00: Toronto Symphony Orchestra. Royal St. John's College. See April 18. $20 to $43.50.


8:00: Toronto Theatre Organ Society & Kiwanis Club of West Bayview. Robert Wilson. $12 to $35.

Tuesday April 21


8:00: Canadian Opera Company. Puccini: Madama Butterfly. 7:15pm: Free Pre-performance Talk in the lobby. Hummingbird Centre for the Performing Arts. See April 9.

8:00: Toronto Symphony Orchestra. Stravinsky: Concerto for Piano & Wind Instruments, Sibelius: Night Ride and Sunset; Four Legends Op.22. Alexander Toradze, piano; Jukka-Pekka Saraste, conductor. Roy Thomson Hall, 60 Simcoe St. 593-4825. $22 to $71.

Wednesday April 22


8:00: Canadian Opera Company. Puccini: Madama Butterfly. 7:15pm: Free Pre-performance Talk in the lobby. Hummingbird Centre for the Performing Arts. See April 9.

8:00: Toronto Symphony Orchestra. See April 18. $20 to $43.50.


8:00: Toronto Theatre Organ Society & Kiwanis Club of West Bayview. Robert Wilson. $12 to $35.

Thursday April 23


6:00: Eighteenth Century: The Sound of Enlightenment. Music for violin & harpsichord by LeClair, Vivaldi, Bach, Monodoville & Dulphy. Ivana Popovic, baroque violin; Anna Combs, harpsichord. St. George the Martyr Church, 205 John St. 782-4727. $10, $7.

8:00: Tafelmusik. Mozart: Bastien et Bastienne. One-act opera performed in English. Programme includes some of...
Johnston & Vivaldi. George Weston Recital Hall, 5040 Yonge St. 872-2222. $17 to $25.

- 8:00: Performing Arts York Region. Fabulous Fridays. Michael Kim, piano. Thornhill Presbyterian Church, 271 Centre Street. 905-889-4359. $18, $12.

- 8:00: Tafelmusik. Mozart: Bastien et Bastienne. Trinity-St. Paul's Church. See April 23.

- 8:00: Royal Conservatory of Music. Lobby Concert. Students of all ages & levels of ability in a highly informal recital. Main lobby, 273 Bloor St. W. 408-2824 ext.321. Free.

- 2:00 Inner Stage. The Velveteen Rabbit. Theatre with music for family audiences. 2nd floor auditorium, Metro-Central YMCA, 20 Grosvenor St. 469-2878. Admission by donation.

Saturday April 25

- 12:00 noon: Tafelmusik; Mozart: Bastien et Bastienne. Trinity-St. Paul's Church. See April 23.

- 8:00: JONAI. RECALL

- 8:00: Toronto Symphony Orchestra. Stravinsky: Concerto for Piano & Wind Instruments; Sibelius: The Dreyed; Four Legenda Op.22. Alexander Toradze, piano; Jukka-Pekka Saraste, conductor. Roy Thomson Hall, 60 Simcoe St. 593-4828. $22 to $71.

- 8:00: Toronto Opera. Gilbert & Sullivan: Yeomen of the Guard. Leslie Fagan, Elea Maynard; Barbara Sadegur, Phoebe; Nina Scott-Stoddart, Deme Cerruthers; Mark DuBois, Colonel Fairfax; Henry Ingrum, Jack Point; Guillaume Silva-Marin, stage director; Robin Wheeler, piano & music director. Jane Mallett Theatre, 27 Front St. E. 386-7723. $22 to $38.

Friday April 24

- 7:30: Music at the University of Toronto. Friday Evening Concert Series. Music performed by students & faculty. St. Peter's Church, 188 Carlton St. 978-3744. $5 to $12.

- 8:00: Canadian Opera Company. Beethoven: Fidelio. 7:15pm: Free Pre-performance Talk in the lobby. Hummingbird Centre for the Performing Arts. See April 8.

- 8:00: JONAI. RECALL

- 8:00: Font Centre for the Performing Arts. Beverley Johnston, percussion. Works by Volans, Hatzis, Colgrass, Abe, Kraft, Hatch, Reich.

Sine nomine

From Eastern lands

Friday. April 24, 8 p.m., St. Stephen-in-the-Fields
Saturday. April 25, 8 p.m., Holy Rosary Church
$12 $8
Call 416-638-9445

MUSIC UMBRELLA PRESENTS

TONAL RECALL
The music of Arnold Schoenberg and Charles Ives
Max Christie - clarinet
Mark Fewer - violin
Peter Longworth - piano
Carol Savage - flute
Tom Whye - cello
Fri., Apr. 24, 8:00 pm
Eastminster United 310 Danforth Ave $10 & $8 at door 461-6881

Deer Park Vocal Ensemble with orchestra
William Wright, Conductor

Guest artists:

Catherine Robbin
in Bach's solo cantata "Geist und Seele wird verwirret" (BWV 35)
and
Janet Obermeyer
in Mozart's "Exsultate Jubilate"
also
Mozart's "Vesperae solennes de confessore"
and
Bach's cantata "Die Himmel Erzahlen" (BWV 76)

Saturday, April 25 at 8:00 PM

Deer Park United Church
129 St. Clair Avenue West
Tickets $20
(416) 962-3381
Visa Accepted
The Aldeburgh Connection presents
Noblesse Oblige

SUNDAY, APRIL 26, 2:30 PM
Walter Hall, University of Toronto
80 Queen’s Park
Tickets: $24/$18 - Call (416) 516-1496

The Off Centre Music Series presents the Magic Flute of Carol Wincenc

The first Toronto appearance by this extraordinary New Orleans choir, internationally renowned for their musical excellence and versatility, encompassing choral classics, gospel, and jazz.

Glenn Gould Studio
CBC Broadcasting Centre, 250 Front Street West, Toronto
Tickets $25
Box Office Telephone: (416) 205-5555  Fax: (416) 205-5551
11 a.m. - 6 p.m. Monday to Friday, and two hours before concert

scribe by
ZURICH
Zurich Canada

Music by two titled English composers, the eccentric Lord Berners (including his Voltes bourgeois), and Sir Hubert Parry, composer of Jerusalem.

THE

The Aldeburgh Connection

Moses Hogan Chorale
Moses Hogan, founder and artistic director

Sunday, April 26, at 2:00 p.m.

The first Toronto appearance by this extraordinary New Orleans choir, internationally renowned for their musical excellence and versatility, encompassing choral classics, gospel, and jazz.

Glenn Gould Studio

CBC Broadcasting Centre, 250 Front Street West, Toronto
Tickets $25
Box Office Telephone: (416) 205-5555  Fax: (416) 205-5551
11 a.m. - 6 p.m. Monday to Friday, and two hours before concert

The Magic Flute of Carol Wincenc with special guests Mihail Tetel, Inna Perks and Boris Zaranikin performing works by Weber, Dvorak and Doppler. Poetry and prose readings by Fiona Reid. A unique blend of music with poetry, pastries, and coffee in an intimate 19th century salon setting.

Sunday, April 26, 2:30 p.m.
Arts & Letters Club, 14 Elm St.
(416) 466-1870
Tickets: $17, $23, $28
Concert Listings May 1 - May 7 1998

Please Note: These are our early bird May listings only.

Check the May 1-June 7 WholeNote (available April 26) for changes and additions.

Wednesday April 29

- 6:45: Toronto Symphony Orchestra. Evening Overture. Brahms: Piano Quartet #2 in A major. Leon Fleisher, piano; members of the TSO. Roy Thomson Hall, 60 Simcoe St. 593-4828. Free with ticket to the 8:00 concert or $4.85.
- 8:00: Ford Centre for the Performing Arts. Klezmer Conservatory Band. 7:00: Pre-Concert Talk by Snail Irving. Glick. George Weston Recital Hall, 6040 Yonge St. 872-2222. $27 to $40.
- 8:00: Piano Music of Arnold Schönberg. John Farah, piano. Works for piano Op. 11, 19, 23, 25, 33a and 33b. Chancel Room, Metropolitan United Church, 56 Queen Street East (@ Church St.) (416) 793-7787. $10, $7.
- 8:00: Toronto Symphony Orchestra. Dutilleux: Metaboles; Timbres, espace, mouvement; Revel: Piano Concerto for the Left Hand; Bolero. Leon Fleisher, piano; Jukka-Pekka Saraste, conductor. Roy Thomson Hall, 60 Simcoe St. 593-4828. $22 to $71.

Thursday April 30

- 8:00: Ford Centre for the Performing Arts. Klezmer Conservatory Band. George Weston Recital Hall. See April 29.
- 8:00: Toronto Symphony Orchestra. Dutilleux: Metaboles; Timbres, espace, mouvement; Revel: Piano Concerto for the Left Hand; Bolero. Leon Fleisher, piano; Jukka-Pekka Saraste, conductor. Roy Thomson Hall, 60 Simcoe St. 593-4828. $22 to $71.

Friday May 1

- 8:00: Amiel. Farrenc: Trio in E flat major Op. 44; Poulenc: Sonata for clarinet & piano; Debussy: Sonata for cello & piano. Chan Ka Nin: I think that I shall never see... (1993). Peggy Baker, dancer-choreographer; Joaquin Valdepeñas, clarinet; David Hetherington, cello; Patricia Parr, piano. Walter Hall, 80 Queens Park. 765-6943. $12 to $25.
- 8:00: Exultate Chamber Singers. John Tuttle, conductor. Rachmaninoff.

Saturday May 2

- 7:00: Mississauga Youth Orchestra. Spring Concert. Meadowvale Theatre, 6315 Montevideo Road, Mississauga. 905-821-0090.
- 7:00: Mississauga Youth Orchestra. Spring Concert. Meadowvale Theatre, 6315 Montevideo Road, Mississauga. 905-821-0090.

Friday, May 1st at 8pm
St. Thomas’s Church
383 Huron Street

Tickets are available at the Walter Hall box office from 5:00pm on the day of the performance. To purchase tickets in advance, call 416/766-6943.

1997-98 Tenth Anniversary Season

Amici

Walter Hall, Edward Johnson Building, 80 Queens Park

Friday May 1, 1998
8:00 pm

Tickets are available at the Walter Hall box office from 5:00pm on the day of the performance. To purchase tickets in advance, call 416/766-6943.

Toronto’s only comprehensive monthly classical & contemporary concert listing source
Chamber Concerts.
Toronto. Saint Vincent de Paul soprano; Witold Swoboda, violin; Vivaldi: Spring from Four Serenade for Strings; Seasons; Tchaikowsky: • • • 8:00:
Church.

Teatre Flamenco; Lobos: Air from Bachianas Arraymusic Young Composers’ $20 • • • 8:00:
Singers. Vivaldi: Gloria; Glick: Moments In Time. William Brown, conductor; Ian Sadler, guest accompanist. Grace Church on-
the-Hill, 300 Lonsdale Road. 742-7006. $17, $14.

8:00: Scarborough Philharmonic. From Mozart to Mahler. Applebaum: SPO Fanfare; Mozart: Piano Concerto #21 in C major K.467; Symphony #1 in D major (Titan). Jason Li, piano; Jerome Summers, conductor. Birchmount Park Collegiate Institute, 3683 Danforth Ave. 261-0380. $16, $13, $8.

8:00: Toronto Chamber Society. The Pleasures of Purcell. Purcell: Welcome to All the Pleasures; My Beloved Spake; Rejoice in the Lord Alway; The Tempest (excerpts); Aradia Baroque Ensemble. Christ Church Deer Park, 1570 Yonge St. 934-
2854. $20, $10.

8:00: Mallett Workshop: Lemire, Marcel, Morin (premiere), Morlock, Music by alumni of the wunderkinder of contemporary music, are heard to $28. 15 Shuter. 872-4255.

8:00: York Symphony Orchestra. Opera Gala. Arias & duets from celebrated operas. George Weston Recital Hall, 5040 Yonge St. 872-2222. $24.

Sunday May 3


2:00: Mississauga Pope Concert Band. It Don’t Mean A Thing If It Ain’ Got That Swing. Favourite selections from the Big Band Era. Peter Appleyard; Denny Ringler, music director. Meadowvale Theatre, 6315 Montevideo Road, Mississauga. 905-821-
0099. $10, $8.

7723. $26.


3:00: Academy Concert Series. Virtuoso Violin. Italian & German music from the 18th century. Rona Goldensher, violin; David Sandall, harpsichord. United Church, 31 Danforth Ave. 778-1941. $15 to $19.


3:00: Markham Concert Band. 20th Anniversary Gala. Guest artists: The Canadian Singers. Markham Theatre for Performing Arts, 171 Town Centre Blvd. 905-305-7499. $14, $10.

3:00: Mooradale Concerts. Winners of the Canadian Music Competition Concert. Walter Hall, 80 Queens Park. 922-3714. $15, $10.

3:00: Toronto Children’s Chorus, Jean Ashworth Bartle, music director. Spring the Sweet Spring. Metropolitan United Church. See May 2.


4:00: Toronto Classical Singers, Jurgen Petrenko, conductor. Mendelssohn: Elijah. Patricia O’Callaghan, soprano; Sandra Boyes, alto; Lenard Whiting, tenor; Bruce Kelly, baritone; Talisker Players. Christ Church Deer Park, 1570 Yonge St. 443-
0312. $15, $12.
TOO LATE TO LIST

**Next Deadline 6pm Wednesday April 15, for the period May 1 to June 7**

- April 1 8:00: Robert Pomakov, bass; Brahms
- April 4 7:30: Musicfest '98
- April 4 7:30: RCM Woodwinds, Brass & Percussion Dept. Showcase.
- April 5 2:00: Jordan Klipman Band, Scarborough Civic Centre, 396-5395.
- April 9 8:00: Saraha & Marangozis, duo piano. RCM Recital Hall, 408-2824 ext.321.
- April 12 2:00: Vic Lawrence Eight, Scarborough Civic Centre, 396-5395.
- April 12 12:00: RCM Lobby Concert, 408-2824 ext.321.
- April 12 7:30: Ettoe Mazzoleni Concert Hall, 408-2824 ext.321.
- April 12 8:00: RCM Wind Ensemble. 920-5211.
- April 12 9:00: Canadian Concert & Recital Artists.
- April 13 8:00: RCM 100th Anniversary Gala.
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Yorkminster Park Church 2-4, 5
Yorkminster Park Noonday Recital 1, 8, 15, 22, 29, m6

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Dec. 8 Toronto String Quartet
Mar. 2 Gryphon Trio
Mar. 23 Toronto String Quartet

TUESDAYS
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