THE WHOLENOTE: VOL 3 NO 9  JUNE 1 - JULY 7 1998

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Notice anything different about this month's cover? We have finally axed the TMFKAP line from our banner. "The Magazine Formerly Known As Pulse" is now truly that.

Some readers have been surprisingly vehement about it! "Would you please get rid of the subtitle - so what it was Pulse. The WholeNote name stands on its own!"

And with our circulation now five times what it was when we started as Pulse in September 1995 it's no wonder our ongoing TMFKAP has found its critics.

Well, it's now just over a year since we made the switch, so it's probably time to let go.

Turning to brisker matters, just a reminder to presenters and readers that next month is when we do our annual midsummer "double issue." I.e. there will be a WholeNote June 25th covering July, August, and the first seven days of September. And then we go back to our monthly regime again. So June 15 is the deadline for listings for both July and August.

But let's not get too far ahead of ourselves! as you'll see from this issue there's a ton of life in this season yet! Enjoy.
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ON OUR COVER

Abraham Adzenyah, master drummer

Abraham Adzenyah--one of 22 musicians working with percussionist, John Wyre, in "Musaic", which they will present on Canada Day at Expo '98 in Lisbon, Portugal and then at Ottawa's National Arts Centre.

Born in Ghana, West Africa, Adzenyah trained at the School of Music, Dance and Drama at the Institute of African Studies, University of Ghana, and was a master drummer of the Ghana Dance Ensemble.

He received a Master's Degree in Music from Wesleyan University in 1979 and now teaches West African Music and Dance at Wesleyan. Wyre, Adzenyah and the twenty-one other musicians in their all star "made-in-heaven" world music ensemble are gathering in Toronto in late June to prepare for the Lisbon performance, which they will then take to Ottawa's National Arts Centre summer music extravaganza, "Festival Canada" for a performance on July 3.

Sponsored by the National Arts Centre, Musaic is rehearsing here for practical reasons. The ensemble is hoping to present its program on June 26 or 27 before leaving town on June 28 if a suitable venue can be found. For more on this story, please see the Concert Notes, p. 6.

the sound post

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Jazz Week Concerts – August 2 to 7

Monday Aug. 3  “Swingin’ with Swingtime”
8 PM at the Royal Canadian Legion, 219 Lambton St.
Fred Dulligal, bass; Norman Stewart, guitar and piano; Dave Johnston, trumpet; Peter Sagerman, trombone; Alastair Lawrie, clarinet; Doug Mcllned, drums, and Marie Gogo, vocals.

Tuesday Aug. 4  An Evening with Lisa Martinelli
8 PM at Kincardine Hall, Davidson Centre, 601 Durham St.
Jazz vocalist Lisa Martinelli with Brian Dickinson, piano; Dave Young, bass; Barry Elmes, drums; and Jane Fair, saxophonist.

Wednesday Aug. 5  “Jazz Superstars”
8 PM at Kincardine Hall, Davidson Centre, 601 Durham St.
Alex Dean, saxophone; Brian Dickinson, piano; Barry Elmes, drums; Jane Fair, saxophonist; Lorne Lofsky, guitar; Lisa Martinelli, vocals; Mike Malone, trumpet; Dave McMurdo, trombone; and Dave Young, bass.

Thursday Aug. 6  Time Warp: “Portraits of Jazz”
8 PM at Kincardine Hall, Davidson Centre, 601 Durham St.
Mike Murley, tenor and soprano saxophones; Kevin Turcotte, trumpet, flugelhorn; Al Henderson, acoustic bass; Lisa Martinelli, vocals; Mike Murley, tenor and soprano saxophones; Kevin Turcotte, trumpet, flugelhorn; Al Henderson, acoustic bass; Lisa Martinelli, vocals; Mike Murley, tenor and soprano saxophones; Kevin Turcotte, trumpet, flugelhorn; Al Henderson, acoustic bass; Lisa Martinelli, vocals; Mike Murley, tenor and soprano saxophones; Kevin Turcotte, trumpet, flugelhorn; Al Henderson, acoustic bass; Lisa Martinelli, vocals; Mike Murley, tenor and soprano saxophones; Kevin Turcotte, trumpet, flugelhorn; Al Henderson, acoustic bass; Lisa Martinelli, vocals.

Friday Aug. 7  KSMF jazz: Student Concert
8 PM at Kincardine Hall, Davidson Centre, 601 Durham St.
Featuring KSMF’s Jazz students.

For more information call 519-396-9716, fax 519-396-2769, email: imills@primeline.net, check out our website at: www.primeline.net/kac/ksmf.html or write to: KSMF, Box 251, Kincardine, ON, N2Z 2Y7.

Information about accommodations in the Kincardine area is available on request.

Festival Week Concerts – August 9 to 15

Sunday Aug. 9  “Serenade on a Summer Evening”
7 PM at the Kincardine United Church, 721 Princes St.
Let our Chamber Music staff (the Penderecki String Quartet and the Gryphon Trio) entertain you with light-hearted selections for a summer evening.

Monday Aug. 10  Festival Woodwinds
8 PM at the Knox Presbyterian Church, 345 Durham St.
Peter Shackleton and Amanda Palmer, clarinet; Susan Morris, oboe; Anne Thompson, flute; and The New Berlin Chamber Ensemble

Tuesday Aug. 11  “Pianos Forte”
8 PM at the Kincardine United Church, 721 Princes St.
Jamie Parker, Tina Yanush, and James Hibbard

Wednesday Aug. 12  Staff Spectacular
8 PM at the Knox Presbyterian Church, 345 Durham St.

Thursday Aug. 13  “Master Pieces”
8 PM at the Knox Presbyterian Church, 345 Durham St.
The KSMF Chamber staff combine to create a performance powerhouse featuring the Penderecki String Quartet, the Gryphon Trio and Jasper Woods, violin.

Friday Aug. 14  KSMF Chamber Students
6 PM at the Kincardine United Church, 721 Princes St.
Featuring KSMF’s Chamber Student ensembles.

Saturday Aug. 15  Grande Finale Student Concerts
1:00 PM at the high school-Junior & Senior Choirs - 11:00 AM at the United Church
All other programs -- 1:00 PM at the high school

KSMF is also a music camp, we’d be glad to send you a copy of our brochure.
CONCERT NOTES
June 1998

1. MUSAIC
Most Torontonians interested in the musical arts know about our world famous percussion ensemble, Nexus, which last season celebrated its 25th anniversary.

The members of Nexus all do other things besides play in Nexus. One of the many other activities of Nexus founding member, John Wyre, has been to organize many World Drum Festivals between 1984 and the present. At these festivals Wyre has brought together artists from many different cultures from around the world.

This month his latest drum festival, called "MUSAIC", begins its life cycle but exactly where is still up in the air.

What's certain is that June 28 the performers and their instruments leave Toronto for Lisbon, Portugal to perform at Expo '98 on Canada Day.

Then July 2 they re-pack and fly to Ottawa, where they will perform as part of Festival Canada at the National Arts Centre July 3-5.

SNEAK PREVIEW
But there are high hopes around here for a high-voltage kick-start to our summer--namely a Toronto-area pre-Lisbon performance.

Nothing is final or even certain but according to a spokesperson for Mississauga's Living Arts Centre "a date is in negotiation" for MUSAIC to storm into life at the new Hammerson Hall on Toronto's western edge June 26 or 27. (Call the Living Arts Centre box office at 905 306 6000 for news, exciting or disappointing, as the story unfolds.)

Wherever the event kicks off, one fact is beyond dispute: this is programming that only musicians of the highest calibre would dare attempt--bringing together, a day or two before a performance, twenty-three musicians, most but not all percussionists, representative of many different musical traditions, including West Africa, Java, India, Afro-Cuban, Latin, jazz, Viet Nam, Brazil as well as North American art music.

John Wyre, almost apologetically said to us over the phone that he really couldn't say much about the program because he wouldn't know until the 23 musicians involved had got together to rehearse a day or two before!
MUSAIC, continued
When WholeNote first heard about the possible Mississauga launch, the plan was much more ambitious. Since the musicians were gathering in Toronto to prepare for Lisbon anyway, why not have two or three smaller shows in the Living Arts Centre’s Royal Bank Theatre, featuring the music of Indonesia, India and Viet Nam; then Cuba, the Caribbean islands and South America; and then the music of Africa? In this scheme the fourth and final concert, to take place in Hammerson Hall, was to be a thunderous climax to the whole thing.

But even on its own a Hammerson MUSAIC launch would be something not to miss! So here’s hoping.

2) THE MUSIC GALLERY
One of Toronto’s best musical treasures is the Music Gallery, a 150-seat recital hall situated in a renovated commercial building at 179 Richmond Street West, one block west of University Avenue, diagonally across Richmond Street from the site of the new opera house and two blocks north of Roy Thomson Hall.

Every month the Music Gallery presents an amazing eclectic mix of new music, world music and jazz, usually between 15 and 20 concerts, making it one of the busiest venues in the city.

Andrea Kozlo: at the Music Gallery twice this month, and late night Saturday June 20 at the Downtown Jazz festival at Harbourfront

Another Music Gallery eye-catcher is a concert of Greek and Middle Eastern music for voice, percussion and a variety of musical instruments performed by Maza Meze, an eleven-member Greek and Arabic ensemble, who have recently released a critically acclaimed CD.

Yet another: that incredible ensemble, the Glass Orchestra, June 27, whose instruments are glass objects, on which sounds are produced in every way imaginable – hitting, rubbing and blowing. Among the Glass Orchestra’s instruments is a “glass harmonica”, the invention of Benjamin Franklin. This instrument enjoyed extraordinary popularity in Germany and Austria in the late 18th and early 19th centuries and various composers of the period including Mozart and Beethoven wrote music for it.

So give yourself a treat and go to a concert at the Music Gallery, if not this month, then soon. If you are interested in a more in-depth look at what is coming up each month, give them a call at 416-204-1080 and ask to be put on their mailing list.

3) DAY TRIPS - CONCERTS JUST OUT OF TOWN
With the return of warm weather comes an increased number of opportunities to get away from the city for the day and include a concert in rural or semi-rural settings.

Closest to home will be a performance by Musicians in Ordinary, subject of last month’s Musicians in Our Midst, on Toronto Island on June 7. Not much...
CONCERT NOTES, June 1998
continued from page 7

DAY-TRIPS, continued

further away at the McMichael Art
Gallery in Kleinburg John Arpin will
perform the same day, June 7, and also
on July 5.

Just south of Guelph in the hamlet of
Arkell you will find a charming little hall,
the Arkell Schoolhouse, run by the
Ysselstyn family, with concerts on June
1, 6, 13, and 20. Before and after the
concerts and during intermissions the
audience is invited to enjoy tea on the
generous lawn behind the schoolhouse.

North and east of Arkell, violist,
Anthony Rapoport, has organized two
contents near Caledon on June 13 and 14.
The first of these will be a concert by the
contemporary Music Umbrella Series,
featuring music by Debussy, Gunaidulina
& Shankar played by harpist, Lori
Gemell, flautist, Carol Ann Savage and
Rapoport himself. The second will be a
concert of songs & dance music from the
17th century Netherlands performed by
tenor, David Arnot, recorder player,
Avery MacLean, and lutenist, John
Edwards.

4) BENEFIT CONCERTS - 6 OF THEM

Putting on a concert isn’t always a great
way for a musician to make money but it
seems to be a good way to raise funds for
a worthy cause. We count six benefit
concerts in June: June 1 at the Music
Gallery; for the Columbus Centre June 2;
First Night June 3; the International
Resource Centre for Performing Artists
June 4; the Cancer Society June 11;
Toronto United Mennonite Church June
13.

5) DOWNTOWN JAZZ FESTIVAL

We have listed only a few of the many
events that are part of the annual
Downtown Jazz Festival. For more
information call the Toronto Downtown
Jazz Society at 363-8717.

6) MANUEL AX - UP CLOSE

Thursday, June 4 the TSO is giving us a
great opportunity to hear pianist Emanuel
Ax up close at the Evening Overtures
Concert at Roy Thomson Hall at 6:45,
before the 8:00 concert at which Ax will
be performing Beethoven’s Quintet in E
flat major for Piano & Wind and the
Piano Concerto #4. And fans of CBC
Radio Two’s Disc Drive will see Disc
Drive’s Jurgen Goethe host the concert.

7) MARK DUBOIS

Tenor, Mark DuBois, deservedly, has his
following around the world, in part
because of his extraordinary ability to
unlock the story or emotion of whatever
he chooses to sing.

This month we will have not one or
two but three opportunities to hear him
sing with the Toronto Choral Society on
June 3, with the Oakville Symphony
Orchestra on June 20 and at the Georgian
Theatre Festival gala opening concert on
June 28.

8) RUPERT SCHIEDER CONCERT

at Hart House, June 7 with Michael
Colvin and Mary Bella: long before
Toronto became the musical hotbed it is
now, Hart House at U of T cranked with
musical life. The Hart House Music
Committee still organizes numerous
concerts, big and small, that are as far as
we know, open to the general public as
well as to U of T students and faculty.
WholeNote publisher, Allan Pulker,
served one year on the Music Committee
under the dynamic chairmanship of
Trinity College English professor, George
Falle. And Falle was succeeded by
another Trinity English professor, Rupert
Schieler, in whose honor an annual
concert is held annually. This year’s event
features soprano, Mary Bella and tenor,
Michael Colvin with pianist Emily
Hamper in the Great Hall June 7.

9) METROPOLITAN UNITED CHURCH
FESTIVAL OF THE ARTS, JUNE 5-6

Metropolitan United Church music
director, Patricia Wright, has once again
organized a Metropolitan Festival of Arts,
June 5 and 6. This year’s event, entitled
“We are Not Alone” opens with an art
exhibition and a concert featuring
soprano, Mary Bella and tenor,
Michael Colvin with pianist Emily
Hamper in the Great Hall June 7.

10) NOON HOUR SERIES
AT HOLY TRINITY CHURCH

Another downtown church, the Church of
the Holy Trinity (tucked behind the
Eaton Centre near Yonge and Dundas)
have an excellent summer noon hour
concert series organized by versatile
Toronto Consort member, Paul Jenkins.
The series, called Music Mondays, runs
from June 1st to the end of August.
Please see the listings for details.

11) THE TRUE NORTH BRASS

A marvellous example of musician as self-
employed entrepreneur is trumpeter,
Stuart Laughton, whose activities include
playing in the Hannaford Street Silver
Band, the Laughton-O’Meara Trumpet-
Organ Duo and the True North Brass, and
having his own record label, Opening
Day, among whose releases are Mary Lou
Fallis’s “Prima Donna on a Moose”.
Opening Day’s latest, “The True
North Brass”, will be officially released at
a CD Release concert, Enoch Turner
Schoolhouse, near King and Parliament
Streets, at 5:30 on June 8.
Soprano, Measha Gosman with pianist, Carol Birtch. (Above) Pianist, Jeanie Chung, now back in Toronto after finishing the course work for her Ph.D. at the Juilliard School of Music, playing Francois Morel's Etude de Sonorite #2. (Right)

**General Manager**

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BY DAVID OLDS

Aficionados of Toronto's new music scene will recognize the name "Hear & Now" from its previous incarnation, a broad sheet produced by New Music Concerts. That excellent concert guide now makes its home here in WholeNote.

SHADES OF THINGS TO COME?
Music Toronto announced recently that the Gryphon Trio would be one of two ensembles in residence for the 1998/99 concert season. On June 2 the dynamic young ensemble performs "In the Eagle's Eye", written for them by Canadian composer Andrew P. MacDonald along with works of Beethoven and Ravel.

BEETHOVEN AS NEW MUSIC? Four of the programs in the Toronto Symphony's Beethoven Festival also include works by living composers. Kelly Marie Murphy, whose cello concerto for young ensemble performs "In the Home Here in WholeNote."

The Next Generation... Sir David Willcocks is guest conductor for the Toronto Children's Chorus' annual International Conductors Concert. The program includes works by Englishmen Willcocks and Britten, and Canadians Harry Freedman and Ruth Watson Henderson. St. James' Cathedral, June 7 at 2:00.

Canadian Brash, or Thank Goodness It's Monday? Looking for a way to let off some steam after work? Check out the True North Brass and their late afternoon CD Launch Concert. Stuart Laughton, Ray Tizzard, Joan Watson, Alastair Kay and Scott Irvine are joined by Mary-Lou Fallis and Peter Tiefenbach for what promises to be a rousing time. Featuring original compositions by Irvine, Gary Kulesha and Howard Cable. Enoch Turner School House, June 8 at 5:30.

Close Encounters for the Third Time... Encounters, Soundstreams Canada's annual pairing of significant Canadian voices with composers from the International scene, presents its third and final concert of the season June 9 at the Glenn Gould Studio. The music of Gary Kulesha, composer-advisor to the Toronto Symphony, is presented alongside that of American Joan Tower. Soloists include Robert Cram, Ryan Scott, Joaquin Valdepenas, Stephen Clarke and Jamie Parker.


The Pioneers Violinist Vivian Waters and pianist Carol Bird perform music by four important pioneers of Canadian music: Healey Willan, Jean Vallierand, John Weinzwieg and Oskar Morawetz. The Remenyi Room of the Royal Conservatory of Music, June 21.

Not With a Bang, But a Tinkle... Toronto's inimitable silicon savants The Glass Orchestra provide a "persuasive soundscape of associative imagery" in an all-too-rare performance at the Music Gallery on June 27.

David Olds is a classical music programmer and the resident contemporary music expert at CJRT-FM 91.1, listener-supported Fine Arts Radio.

Quick New

compiled by Lauren Pratt

This quick guide to new music in WholeNote's concert listings (pages 31-36) was compiled with the help of the Music Matrix Conflict Calendar, an aid to scheduling new music events in Toronto.

True North Brass

June 1: Church of the Holy Trinity
June 1: Arkell Schoolhouse
June 1: 3 Storey Cabaret
June 2: Columbus Centre
June 2: Music Toronto
June 2: Jewish Music - Toronto
June 2: Music Toronto
June 3, 4, 6, 10, 11, 13, 15, 17, 18, 20, 21, 22, 27: Toronto Symphony
June 4: Toronto Senior Strings
June 4: Dexter Roberts & Rufat Amiraliev
June 5: Evergreen Club
June 5: Contemporary Gamelan
June 5: Orpheus Choir of Toronto
June 6 & 7: Toronto Camerata
June 7: Toronto Children's Chorus
June 7: Amadeus Choir
June 8: Church of the Holy Trinity
June 8: True North Brass
June 8 & 9: DOMusic
June 9: Lunch Hour at St. James'
June 9: Soundstreams Canada
June 13: Caledon Chamber Music
June 14: Victoria Scholars
June 15: Church of the Holy Trinity
June 18, 19 & 20: Queen of Puddings
June 18: Compositions/Improvisations
June 21: R CM String Department
June 21: Maza Meze
June 23: du Maurier Downtown Jazz
June 27: Glass Orchestra
July 1: Eimer Iseler Singers
CONCERT COMPANION
"Encounters": tomorrow's classics

BY LAWRENCE CHERNEY

Classical music wasn't always "classical": once it was fresh, exuberant and challenging. Encounters is "the new classics" - music of today that will become the classics of tomorrow.

The Encounters series is all about savoring the creative process. Composers talk about their music from the stage before it is performed, giving the audience valuable clues about what to listen for. Little can match the excitement of hearing a work for the first time, or a composer one has never encountered before!

Encounters is international. On every programme a significant Canadian composer is paired with an important international figure for in-depth musical profiles performed by some of the best musicians in the country.

On Tuesday June 9 Encounters presents two consummate artists in Joan Tower (USA) and Gary Kulesha. Both bring the gift of imagination and the practicality of the working musician to their compositions.

Joan Tower, a talented pianist, formed the Da Capo Chamber Players in 1969, and played with the group for 15 years. The group won a Naumberg Award in 1973, and premiered works by her and many other Americans during that period. Perhaps her career as a pianist is what has made her so sensitive to the creative nuances of instrumental writing. From 1985-1988 she was composer in residence with the St. Louis Symphony, and was the first woman to win the biggest prize in contemporary music, the $150,000 Grawemeyer Award in 1990 for the orchestral work Silver Ladders.

The concert features three works of hers: Island Prelude (oboe and string orchestra), Stepping Stones (originally a ballet, score for 2 pianos), and Fantasy (clarinet and piano). All

Continued next page

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179 RICHMOND STREET WEST • WEST OF UNIVERSITY AVENUE • ALL PERFORMANCES BEGIN AT 8PM UNLESS INDICATED OTHERWISE • FOR TICKETS + INFORMATION CALL 416.204.1080
Tower's works exhibit an air of spontaneity, in part because she doesn’t write in any a priori compositional system. Every moment of a work seems to grow out of the preceding music, resulting in a sense of organic growth.

Gary Kulesha is a gifted pianist and conductor. He was formerly composer-in-residence with the Kitchener Waterloo Symphony Orchestra 1988-1992, and the Canadian Opera Company 1993-1995, and has been composer-advisor with the Toronto Symphony Orchestra since 1995. Like Tower, his work as a pianist and conductor has made him unusually sensitive to the nuances of instrumental writing. Kulesha’s goal as a composer has been to bring together the various techniques and esthetics of the twentieth century. He has proven himself comfortable in various different styles of composition, always serving the needs of the individual work. The June 9 concert features his Quintet (marimba and string quartet), Concertino for Flute and Strings, and Sextet (a world premiere for flute, oboe, violin, cello, piano and percussion).

In recent years, both Joan Tower and Gary Kulesha have increasingly been commissioned and performed by mainstream ensembles in North America.

Lawrence Cherny is Artistic Director of Soundstreams Canada presenter of ENCOUNTERS ‘98 DISCOVER THE NEW CLASSICS.

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USICIANS IN OUR MIDST: Donna Greenberg

Donna Greenberg, baroque dancer, is the guest artist in the last of this season’s distinguished Associates of the Toronto Symphony concert series. Best known now as a dancer, earlier in her career Donna was intensely interested in music and received extensive training in voice, ear-training and composition from Irene McLellan, herself a student of the distinguished musicologist and pianist, Karl Ulrich Schnabel.

Donna’s dance studies began with Til Thiel, “who taught us to be open to modern art and music.” She continued her dance studies with Elaine Biagi-Turner, “who inspired us and taught us to bring out the spirit of what is in the dance and to respect the integration of musicality and dance.”

Asked about the difference between baroque music and dance and modern music and dance she said “the vocabulary is different, it’s really a question of vocabulary. Other than that, I don’t see a big difference. Unlike the people of the 18th century, she argues, we don’t live by a hierarchical social system, so our lives are ordered in a different way. But the purpose of art is still to reveal the order and meaning of life. Even interpreting a work of art originating in the 18th century, "we are still modern people recreating a work of art for other modern people. Any work of art, old or new, is filtered through the sensibility of the interpreter. There is no question of 18th century art being better or worse than 20th century art."

Good art, she thinks, is good art if it moves and stimulates you. Regardless of whether a work of art was created three centuries ago or yesterday it is not enough just to re-construct it, "you need to re-create its spirit, to make it live and communicate to you, the interpreter, and to your audience."

Among the works that Donna Greenberg will be interpreting on June 8 will be Henry Purcell’s suite of dances for The Faerie Queen and Francois Couperin’s Concerts Royaux. Perhaps the largest chasm between the 18th century and the 20th century sensibility is that in Louis XIV’s time the ability to dance well was an indispensable social asset, at least among the privileged classes, and both Louis and the composer, Lully, were wonderful dancers. As we all know, dancing in our time as fallen low in our list of priorities. It will be interesting to see how Donna bridges that gap!

Musicians in our Midst is photographed by Michael Shaw Ashley & Crippen, Photographers

200 Davenport Road, Toronto 416 925-2222
Summer Camps

Last month I described the advantages of summer camp experiences for young musicians and suggested that camps hoping to fill up with aspiring young musicians should let me know of their programs. I was gratified to receive several announcements of camp experiences coming this season. For your information I have listed some of these events.

The Jazz Band Rhythm Section Institute will be held from July 6th to July 10th. This institute is open to performers on piano, bass, guitar and drums and features master classes, ensemble coaching and small group performances. It will be held at the University of Toronto Faculty of Music and features faculty members Lorne Lofsky, guitar, Barry Elms, drums, Dave Young, bass and Gary Williamson, piano.

At the same venue from August 17th to 21st the Canadian Brass Institute will hold the "Essentials of Brass Performance" which will include master classes, ensemble coaching and a final public performance with the members of the Canadian Brass and other U. of T. brass faculty. The Canadian Brass are Yamaha Artists in Residence at U. of T.

For information and applications contact Mary Ann Griffen, at the U. of T. Faculty of Music (416) 978-3733.

The Hollows Camp is pleased to introduce a first season of Summer Music at The Hollows their new program for young musicians. It will offer 40 students ages seven to fourteen currently studying violin, cello, piano or acoustic guitar an opportunity to develop their talents and enrich their musical experience in a fun and diverse recreational camp setting. The camp day will consist of musical activity, both individual and ensemble work, plus choices from many recreational activities. The camp period is from Aug. 10th to Aug. 15th. For information call Stephen or Janet Fine at (905) 775-2694.

The long running National Music Camp on Lake Couchiching will feature Senior and Junior sessions in Band, Strings, Broadway Music, and Jazz. This multi-inclusive camp has been active for about 30 years and provides an unequalled music and camp experience for young musicians taught by some of the most experienced and successful music educators in Ontario. This camp features a week-long musical learning and recreational experience followed by a concert featuring everything from a jazz ensemble to a symphony orchestra. Faculty concerts are a delight every day at camp. Call (416)482-2475 for information and applications.

I had the delightful experience this month of attending the final series concert of the Toronto Wind Orchestra held in the Glenn Gould Studio at the CBC. This adventurous concert featured new Canadian Music by Donald Coakley and Gary Kulesha as well as music by Igor Stravinski and Karel Husa. This concert showed the potential of the wind ensemble as a serious music ensemble to great advantage. The musicians were superb protagonists as they worked wonders with the difficult scores on their stands.

A highlight for me was the new commission by Don Coakley entitled Sonics. It proved to be fun as it bubbled along on its unpretentious way through the varied manipulations that Mr. Coakley is so adept at creating. The musicians obviously enjoyed their romp and infected the audience with their enthusiasm. Another highlight was the placement of the English Horn in the centre of the front row for the ensemble needs of the Stravinski Concerto and the Kulesha Ensembles. The warm glorious sound of this often neglected instrument was superbly translated by Sarah Jeffrey and, better still, it was clearly audible in this fine studio theatre. The piano work of James Parker in the Stravinski captured easily the rhythmic gyrations that Stravinski uses so freely in his music.
A proper discussion on how to record choral groups could easily cover a year of columns. From artistic decisions to technical aspects, there are many details to consider.

Rather than try to cover all the issues, let’s look at a few often overlooked technical items which can make a big difference to the overall sound and help your recording project run smoother.

PRE-SESSION TIPS

Before the day of the session, have a good idea of the sound you hope to capture. If at all possible, arrange to have a practise, at the same time of day you plan to do your actual recording session. Focus on the following details:

a) Stand back from the choir and listen to the blend of the various sections and how they balance from left to right. Consider whether you want to hear distinct unified sections or whether you would like to disperse the sections for an overall more blended sound.

b) Move back and forth in the hall to find locations where you hear a desired balance between the choir and the reverberation. Be sure how much you want to be able to hear the words of each section, and consider moving sections and/or specific voices around to achieve the balance you are looking for.

c) Decide where accompanying instruments, if any, should be in relation to the choir to get a good dynamic balance. If using an organ, you may have to move the whole choir forward or back for balance. And if the choir or accompanying instruments cannot be moved, you may have to adjust the dynamics of various passages.

d) Listen to the venue with the choir silent! Are there buzzing lights, air conditioning fans, noisy pipes, children’s voices from day care, office sounds, traffic noise, birds, etc.? Can any of these be avoided by making adjustments in the hall or by changing the time of day you are recording? (If the noise problems are really bad you may want to consider a different venue.)

SESSION TIPS

a) On the days of the recording have everyone wear loose comfortable clothes. Sneakers or sandals are more comfortable and less noisy than high heeled shoes or boots. Avoid corduroy, nylon or any clothes, bracelets or belts which make noise as choir members move. Make sure no one wears a watch or pager that could beep during a take.

b) Provide the engineer with a past recording or a recording of another choir you like. This will help in deciding how to set up. (And tell the engineer you are bringing this, so there is a machine to listen on!)

c) Plan to have the choir sing a few of the numbers at the beginning of the session. This allows the engineer to hear the balance of the choir in the hall and set up an initial sound.

d) Listen to the venue with the choir silent! Are there buzzing lights, air conditioning fans, noisy pipes, children’s voices from day care, office sounds, traffic noise, birds, etc.? Can any of these be avoided by making adjustments in the hall or by changing the time of day you are recording? (If the noise problems are really bad you may want to consider a different venue.)

e) Having your own producer, familiar with the material is of great benefit—not to tell the conductor where the choir should sing, but to work with the director and the engineer to make sure the desired result is translated to tape.

ST. GEORGE’S UNITED CHURCH recently completed their latest recording, directed by Peter Merrick, with John Tuttle as organist and producer. Recording took place at St. George’s United, a larger church with lush reverberation, perfectly suited to choral recordings, on a quietish street near Yonge and Eglinton.

This crucial stage should not be rushed, so make sure the choir is ready to show off their voices for a while.

d) Once you get the sound you want, have the choir sing the loudest piece of the entire project, allowing the engineer to set levels to tape.

e) Having your own producer, familiar with the material is of great benefit—not to tell the engineer where the choir should sing, but to work with the director and the engineer to make sure the desired result is translated to tape.

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The Toronto Mendelssohn Choir and the Toronto Mendelssohn Youth Choir, invite all, young and old, to audition for their upcoming 1998/99 Season. An accompanist is provided for all applicants.

Those auditioning for the Adult Choir are asked to prepare an aria from Mendelssohn’s Elijah, those interested in auditioning for the Youth Choir are asked to prepare a piece of their choice. The Toronto Mendelssohn Choir auditions will be held June 15-25. Youth Choir auditions will be held on June 10 and 17.

To schedule an audition call:

(416) 598-0422
CHORAL HAPPENINGS AND HIGHLIGHTS

by Larry Beckwith

As I write this, the sun is shining and the prospect of a warm, slightly less hectic summer lies before the choral world in Toronto. Still, there are many choral events happening in the month June and early July that I am happy to call your attention to.

BUSY WEEKEND. The weekend of June 6 and 7 is a busy one for many choirs in the city:

• Cantores Celestes, June 6: This fine women's choir, directed by Kelly Galbraith, is presenting a concert entitled "Dances and Spirituals", with pianist Ellen Meyer.

• Toronto Camerata, June 6 & 7: I am always amazed by the sheer volume of music and number of concerts this group performs during the course of a season. They offer "Spring Returns" for two nights, conducted by the boundlessly energetic Arthur Wenk.

TORONTO CHILDREN'S CHORUS, June 7: This is a concert to try to get to, if you possibly can. Conductor Jean Ashworth Bartle, Guest conductor Sir David Willcocks, harpist Judy Loman and the participants in the TCC's International Conductors Symposium join this first-class choir in music by Freedman, Tallis, Willcocks, Matthias, Britten and Ruth Watson Henderson.

AMADEUS CHOIR, June 7: MaryLou Fallis offers her delightful personality and superb musicianship in a programme called "Viva la Diva!"

CBC WINNERS. The following weekend, on June 14, the Victoria Scholars - winners again in this year's CBC Competition for Amateur Choirs - give a concert called "A Serenade to Music", featuring the premiere of a work by Imant Raminsh.

LATER IN THE MONTH, on June 17, 18, 19 and 20, the Toronto Symphony Orchestra teams up with the Toronto Mendelssohn Choir for a series of performances of Beethoven's Ninth Symphony. Since the arrival of Jukka-Pekka Saraste, this has been an annual event.

A WONDERFUL HIGHLIGHT of the 1993 International Choral Festival in Toronto was a performance by the Imilonji Kantu Choir from South Africa.

I was privileged to have been present that night in Massey Hall and when this dynamic, powerful, joyful choir took to the stage they electrified the audience and for the next two hours we were mesmerized by their wonderful singing and dancing. At the end of the evening they sang their final encore - O Canada - and somehow a very palpable connection had been made between our two countries, demonstrating the very real power of choral music to move and communicate. I write all this in order to urge you to go and hear this choir when they return to Massey Hall on July 2. It may be one of the most important concerts you ever attend.

NOT A CONCERT but of interest to choral musicians is what is described in the Oxford Church Music brochure as a "singing vacation in England". Adults of varying vocal abilities are welcome to attend the singing course that has been held six times over four years in places from Oxford to Dublin to Venice to Florence. The two-week course that runs July 24 to August 8, covers choral music from Gregorian chant to Gospel to Jazz to contemporary works and ends with a farewell concert in the historic church of St. Michael-at-the-North-Gate. For more details call Tim Elia at (416)766-1572.

IT SEEMS QUITE FITTING that the Elmer Iseler Singers should round things out June 30 at Trinity St. Paul's and then Canada Day at St. James. June 30 the concert is titled "The Maple Leaf Forever" in reference both to the song and the choir's recording.

The following day's program is quite different - "A Midsummer Night's Fest: A choral evensong." Who better to sing us into summer?

IF YOU ARE A COMPOSER and are interested in entering the Ruth Watson Henderson Choral Composition Competition, administered by the Ontario Choral Federation, please contact me at the office (phone 416-363-7488; fax 416-363-8236 or e-mail choirs.ontario@sympatico.ca)

Choral Quick Guide

Jun 2 8pm: Jewish Music - Toronto
Jun 3 8pm: Toronto Choral Society
Jun 5 8pm: Orpheus Choir, Toronto
Jun 5 7:30: Canadian Music Competition: St. Michael's Choir
Jun 6 7:30: Music at Metropolitan: Metropolitan United Church Choir
Jun 5 8pm: Orpheus Choir - Toronto
Jun 6 8pm: Cantores Celestes
Jun 6 8pm: Jubilate Singers of North York
Jun 6 5pm & Jun 7 3pm: Toronto Camerata
Jun 6 8pm: Vox Nouveau Choir
Jun 6 8pm: Toronto Camerata
Jun 7 2pm: Tor. Children's Choir
Jun 6 7:30pm: Toronto Camerata
Jun 7 3pm: Choirs of the Church of St. Mary Magdalene.
Jun 7 7:30: Celebration Of Praise
Jun 7 4:30: Great Music at St. Anne's. Abendmusik
Jun 7 7:30: Amadeus Choir
Jun 10 & Jun 11 7:45: Cantabile Chorale
Jun 10 8pm: Yorkminstrel Show Choir
Jun 12 8pm, Jun 13 8pm: & 8pm, Jun 14 2pm: North Metro Chorus & Megacity Chorus
Jun 13 7:30: Toronto United Mennonite Church; Voices Chamber Choir
Jun 14 2pm: Choralairs of North York
Jun 14 8pm: Victoria Scholars
Jun 15 12:15: Church of the Holy Trinity: Choir of Christ Church Deer Park
Jun 17, 18 & 20: 8pm; Jun 21: 2pm: Toronto Symphony Orchestra: Toronto Mendelssohn Choir
Jun 19 8pm: Toronto Symphony Orchestra: Toronto Mendelssohn Choir
Jun 20 1pm: Oakville Symphony Orchestra: Toronto Choral Society
Jun 21 22 & 23: 8pm; Jun 24 & 25: 8pm & 8pm: Toronto Symphony Orchestra: Toronto Mendelssohn Choir; Canadian Children's Opera Chorus
Jun 24 8pm: Piet Roelen
Jun 27 7:30: Toronto Symphony Orchestra: Elmer Iseler Singers
Jun 30 8pm: Elmer Iseler Singers
Jun 30 8pm: Kingston Summer Festival, Imilonji KaNtu Choral Society of Soweto
Jun 30 July 1 8pm: Elmer Iseler Singers
Jun 30 July 2 8pm: Imilonji Kantu Choir of Soweto

Larry Beckwith is the General Manager of the Ontario Choral Federation
Choir was particularly well known and has fostered a generation of excellent choral singers.

The present choir consists of 30 members, including 8 professionals. They sing a fine varied repertoire of large choral and choral-orchestral works. Their CD is due out this fall, and if you enjoy choral and organ music you will surely want it for your collection.

Next month's final column for the season will discuss recording of small ensembles and soloists.

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

VocalPoint Chamber Choir
Ian Grundy, conductor


Auditions for the 1998-99 Season

Auditions will be held Wed. May 20 to Wed. June 17.
If you would like to be part of this dynamic new choir for the 1998-99 season please contact: Bev Jahnke at (416) 467-5961 to arrange an audition.

The Elora Festival Proudly Presents
The King’s Singers In Concert

Friday July 24, 1998
The Centre at Trinity-St. Paul’s
427 Bloor Street West, Toronto
8:00 p.m.
Behind the Scenes 5:
Forty summers later, and Ann's still in the thick of it all

By Dawn Lyons

(Photos: Den Ciul)

Forty years' experience as an international artist's manager has made Ann Summers aware of some omissions in the training of young artists. So, in addition to her management business, she has organized the International Resource Centre for Performing Artists. The brochure elaborates: "A charitable, non-profit organization dedicated to helping young artists bridge the gap between formal training and steady employment."

Me: Why do young performers having trouble getting work?

Ann: They don't know how to behave as working artists. They don't have the experience to step onstage as performers, to handle auditions, to prepare a role for rehearsal."

Me: Is this a fault of their education?

Ann: There are several factors, I suppose. Teachers have often retired from performing, some never had a career. Another factor is fewer entry-level opportunities. The Metropolitan Opera's touring company, for instance, was a wonderful place for young singers to get experience. The Met discontinued touring when the regional companies seemed well established. The problem is that regional companies use big name soloists, they say they need them to fill their halls. That leaves no place for a young soloist to learn the roles. Another big factor is that our young artists aren't passionate; they do their audition and wait for approval, they don't love opera, they don't know their history! My friend Clarice Carson, who was a diva at the Met in the days of Rudolph Bing, owns Carson Palmer, on Eglington. A young soprano went in to rent a dress. Clarice asked, "Do you know who I am?" The soprano didn't! I tell them to get this or that book on opera, they say 'Oh, so much money!' Why can't 4 or 5 of them go in together and share it? For our fund-raiser on June 4 we have films of some famous artists of the past - Geraldine Farrar, Mario Lanza, Jeannette Macdonald and Nelson Eddy. We also have some footage of Canadian artists when they were very young - Jon Vickers, Theresa Stratas, Clarice Carson, Leopold Simoneau. No one is filming the young people now that the CBC has stopped producing opera. How will we keep our history? And Europe! Our youngsters can learn so much from the young Italian singers! Business-like they are not, but passionate! They have the culture and the background to be convincing in operatic roles, which North American singers do not.

Me: Is there a special problem for singers?

Ann: Singers are particularly prone to isolation. They tend to work with one teacher. They are not taught how to dress, how to audition, how to work with others, whom to approach to get work. During their education they are too busy mastering their art to consider their career. Like dancers, they are working with a physical instrument which will not last forever. It's important that singers and dancers get it right early on, because their careers are so short.

Me: "What routes should there be for young artists to move into performing?"

Ann: "There is nothing like contact with other members of your profession. When I was living in New York in the '60's, the singers and artists were like family. Jim Lyons, the music writer, and his wife Paige, lived in the same building that I did. Musicians and artists would drop in after performances, critics would turn in their reviews and then come over. Tanglewood was another place to meet people. I played baseball with George Shirley and Seiji Ozawa there. I ran into Seiji a few years back and we had lunch at a very posh restaurant. We laughed so hard they asked us to leave! When I came back to Toronto, it was nothing like New York, no one knew anyone, no one talked to anyone, no one supported anyone. They used to say that if you could make it in New York, you could make it anywhere, but now it's Toronto; Toronto is chillier."

Me: So where did the workshop idea come from?

Ann: I thought, if they could meet some working professionals they could learn how professionals work. I asked artists like Clarice, "You came to me ready to perform, how did you get there?" And I called some people and we put together the first of the Careers in Focus workshops.

Me: Is this a masterclass in performance?

Ann: "Not at all! We do not train, we assess and direct. This is a two-day workshop, we present information and the artist makes it work for them."

Me: What happens?

Ann: Producers, conductors, working singers, directors and coaches tell what producing an opera is like from their perspective. Singers are critiqued individually by the people who would be auditioning them for real roles. We try to get their teachers involved, too. We work on repertoire; if you look like Mimi, pack up the Queen of the Night for a few years. We tell them, "When you audition, be in character from the moment you walk in the door. You need to convince them you can BE Carmen, not just sing the music." We tell singers to be realistic, to dress nicely, to not be rude. We teach them how to prepare for rehearsal. We tell them, "Don't get hired
just to be fired on the spot because you don’t know the recit.” ... And we have found new training opportunities, too. We were doing a masterclass series in Florida. We were always too hot or too cold. Someone moaned, “Can’t we do this somewhere else?” and Bill Woodruff said “Ann, can you find me someplace in Italy?” So I asked around and some friends said, “Oh yes, the Villa Mazzatti that belongs to the village of Chiari, in Brescia would be ideal.” There are 20 rooms, two sweeping staircases and a hall that seats 200. We now do a two-week program there each summer called “Collaborations”. This includes vocal masterclasses, coaching and assessment, with performances most evenings. Singers live with families in the village, so they are immersed in Italian language and culture. The families get quite involved. “Signora, when is OUR singer singing?” It has been good for the village, too; our rent paid for some badly-needed repairs to the villa, and our presence helped them to get some provincial funding for new plumbing and heating. Cultural officers from other towns now go to Chiari to find out how they did it, and last year we met a delegation from 15 other cities in Brescia who had a proposal for us. These cities own some 60 restored opera houses. These are small houses, very beautiful.

(She shows me a picture. It looks like a jewel box, all red and gold.)

Ann continues: They are currently presenting plays and concerts, but they have no opera. They asked, could our singers present operas in their houses? I said, “Well, 60 opera houses is a lot. How about ten to start?” So I made some phone calls and we revived an old project that had been shelved; The International Joy of Singing Festival will be presenting opera in concert next winter, and next spring we will tour ten Italian opera houses with three fully-staged Puccini operas. We will have a 45-piece orchestra, 60 singers, and 32 plus coaches, pianists, everything. After that, North America!

Oh, and the indefatigable Ann has one more project ...
Where Toronto's Music goes when the season ends
Summertime! and the music is everywhere!

BY CARINA VINCENT

A week's worth of phonecalls, faxing, and surfing the 'net later, here are highlights of some of the summer's classical music festivals. If you can, though, I strongly recommend taking up the 'mouse' yourself. The web sites listed below -- and the many 'hot links' that some provide -- hold not just greater amounts of information than any one publication can print, but also more up-to-date details, as performers and programs are finalised or changed closer to the date. The little bit of extra information a site may provide could well tip the scales in favour of one festival over the other. But even if your heart has been long set on one, visiting its site may yet prove useful for the wealth of tips it holds -- accommodation possibilities, maps and travel directions, wheelchair accessibility, if guide or companion dogs are welcome, and even weather conditions.

19TH ANNUAL FESTIVAL OF THE SOUND

The Festival of the Sound, July 17 - August 9, claims to have pulled out all the stops for the Opening Weekend of its 19th season. Decide for yourself after visiting its web site: www.euter.com/parrysd/festival, but here are some highlights -- founding artistic director Anton Kuerti playing three Beethoven Sonatas, Vivaldi's 'Four Seasons', Menahem Pressler, in the Canadian debut of the new Beaux Arts Trio and 'My One and Only', a Gershwin birthday celebration on the Island Queen.

Other points of note are its musical cruises, classics series, the 'Mozart Requiem' by the Elmer Iseler Singers, Hommage à Debussy and the Allegri String Quartet performing its last concerts with cellist Bruno Schrecker before his retirement. The festival also offers an incredible variety of music by 20th century composers -- from Gershwin to Messiaen's 'Quartet for the End of Time'.

Phone: (705)746-2410, Fax: (705)746-5639, e-mail: festival@parrysound.net.

Elora Festival Artistic Director, Noel Edison (Elora Festival, Huntsville Festival) with mezzo soprano, Catherine Robbin who will be performing at the National Association of Teachers of Singing Conference (PHOTO ASHLEY & CRIPPIE)

While The Elora Festival's four series -- Quarry, Concert, Dinner Cabaret and Gambrel Barn -- each has its own high points, The King's Singers, part of the Quarry series, is arguably the Festival's hottest concert.

One of the most successful a cappella groups in the world, The King's Singers, established at King's College in Cambridge 25 years ago, will present a program from 16th century madrigals to arrangements of today's most popular music. Among the other performers artistic director Noel Edison has brought together for this year's July 10 - August 2 festival, are Holly Cole, The Penderecki String Quartet, Rita MacNeil, Ann Monoyios and, naturally, the Elora Festival Singers. Phone: (519)846-0331, fax: (519)846-5947, e-mail: elora@sentr.net, website: www.sentex.net/elora.

STAR ARRAY AT KINGSTON'S SIXTH

The Kingston Summer Festival's sixth season, June 30 to August 30, offers an array of entertainment that includes stars like Holly Cole, Leahy and baritone Gino Quilico, who performs selections from his recent album 'Le Secret' as well as songs from Mozart, Rossini etc. You can also hear The King's Singers here, as the Kingston and Elora festivals collaborated to bring the group to Canada.

Musicals like 'A Chorus Line' and 'How to Eat Like A Child', performed exclusively by children, are also part of the program. Phone: (613) 530-2050 or 1-800-615-5666, fax: (613) 531-0591, e-mail: e-mailkingfest@istar.net.

HUNTSVILLE GOES FROM STRENGTH TO STRENGTH

Under the guidance of Attila J Glazit, artistic director emeritus, the Huntsville
Come Hear the Angels Sing...

July 10 - August 2, '98

An annual celebration of the performing arts in a summer setting.

From Classical to Contemporary Music hosting such artists as Rita MacNeil, Holly Cole, The King's Singers, The Elora Festival Singers, Ian Tyson and much more.

(519)846-0331

for ticket information or www.sentex.net/elora
Festival of the Arts at Huntsville, Ontario, is set to launch into its sixth anniversary season, July 1-18. Professional orchestra in residence, the Huntsville Festival Symphony, performs six orchestral concerts spanning classical (Beethoven's Symphony No. 4) to pops, under the baton of Kerry Stratton. Highlights include award-winning Canadian duo pianists Duo Turgeon performing Saint-Saens 'Carnival of the Animals' and the 'Poulenc Concerto'. Pianist Jason Li plays the Gershwin favourite, 'Rhapsody in Blue', while the Italian Opera evening showcases six soloists from the University of Toronto Opera School. There are performances by Barbara Collier, the symphony's Chamber Orchestra and by the ensemble Music Viva. Choral music is represented by The Elora Festival Singers directed by Noel Edison. Canada day is kicked off by Celtic tunes and 'The Canadian Tribute to Glenn Miller' is just part of the jazz program. Phone: 1-800-663-2787.

FIRST EVER CANADIAN NATS CONVENTION
The 45th National Association of Teachers of Singing (NATS) Convention is being held July 3-7 in Toronto. Though not a music festival per se, it is definitely worth perusing the Convention’s program of speakers and performers to see what interests you. Besides language sessions (Russian, French, Spanish, German, Icelandic and Italian), master classes (conducted by Richard Voitach and Evelyn Lear etc), and lecture/demonstrations ('The Art & Science of Overtone Singing' and 'Baroque Acting Techniques & the Use of Rhetorical Gesture' among others) there are a couple of recitals. Among those slated to perform are the Amabile Youth Singers, Canadian Vocal Chamber Music, Mary Lou Fallis, soprano with John Greer, pianist, in 'Primadonna' and Catherine Robbin, mezzo soprano (Michael McMahon, pianist).

For more details on the first ever NATS Convention to be held in Canada, call Tannis Fast Vetter (905)507-8502; fax: (905)507-4305; e-mail: tfvetter@inforamp.net, website: www.nats.org.

MUSIC WITH A CAPITAL O (1)
Beginning June 30th, Festival Canada 1998's month-long summer feast of music, theatre, cabaret and family entertainment has some excellent classical music components. Beethoven's Ninth Symphony performed by the National Arts Centre Orchestra opens the Ottawa-based festival, which features 27 shows and 90 performances. Other NAC Orchestra concerts include: an evening of operatic excerpts with mezzo-soprano Denyce Griner.

Do you like to make music? Our music program is a unique opportunity for amateur musicians, from novice to advanced levels, to participate in a week (or two!) of wonderful music classes under the direction of our distinguished and dynamic faculty.

Contact us to receive your free brochure!
Marja Cope • CAMMAC Cedar Glen • 45 Hemford Cr.
Don Mills, Ontario, M3B 2S4 • Tel: (416) 444-0840
E-Mail: cedar_glen@cammac.ca
Visit our Web Site: www.cammac.ca
Graves; a concert by Rita MacNeil and Dvorak’s ‘Stabat Mater’ performed along with the Ottawa Choral Society. Soprano Natalie Choquette, John Wyre’s Musaic and the new opera ‘Elsewhereless’ written and directed by Atom Egoyan and composed by Rodney Sharman and Gilbert Stillivan’s ‘The Mikado', staged by director and choreograher Brian Macdonald, are other highlights.

Phone (613) 947-7000, fax (613) 996-2228, website: www.nac-cna.ca.

### THE MIKADO
By W.S. Gilbert and Arthur Sullivan
Directed and choreographed by: Brian Macdonald
Sets and costumes: Susan Benson
Produced by the National Arts Centre
With the National Arts Centre Orchestra
July 17, 18, 21, 24 at 20:00
Tickets: Preview (July 17): $30
Matinees: $55, $45, $35
Tuesday through Saturday evenings: $65, $55, $45

### AN EVENING WITH DENYCE GRAVES
Maria Bernardi, conductor
National Arts Centre Orchestra
July 4 at 20:00
Tickets: $57, $47, $37, $27

### DVOŘÁK STABAT MATER
Jiří Bělohlávek, conductor
National Arts Centre Orchestra
Donna Brown, soprano
Susan Platts, mezzo-soprano
Richard Margison, tenor
Marcel Beaulieu, bass
Ottawa Choral Society
Cantata Singers of Ottawa
July 11 at 20:00
Tickets: $49, $42, $32, $22

### ELSEWHERELESS
By Atom Egoyan and Rodney Sharman
Written and directed by: Atom Egoyan
Composed by: Rodney Sharman
Conducted by: Wayne Strongman
Set and film design by: Philip Barker
Produced by Tapestry Music Theatre and Vancouver New Music in association with the National Arts Centre
July 16, 17, 18 at 19:30/NAC Theatre
Canadian film director Atom Egoyan has written a daring, contemporary work set in a multimedia environment. Tickets: $30

Jazz Under the Stars
With T.S. Monk Sextet and the NAC Orchestra
David Amram, conductor
National Arts Centre Orchestra
July 18 at 20:00
Tickets: $25

Musaïc
By A. J. Scott and directed by: Atom Egoyan
Produced by Tapestry Music Theatre and Vancouver New Music
July 6 at 20:00
Tickets: $25

Inti-Illimani
July 23 at 20:30
Canadian Museum of Civilization
Tickets: $25

Anton Kuerti in Recital
July 24 at 20:30
Tickets: $24

The festival, billed as the largest chamber music festival in North America, is even bigger this year with 72 concerts and greater variety -- it offers family concerts, new music and standard chamber music of course! Cello duos (Dolin/Fouquet), Organ recitals (Matthew Larkin with John Summer continues...
Summertime, continued from page 23

Selkirk, the Mendelssohn Octet and Strings (Mozetich) are just a few of the many recitals that take place at mostly churches in downtown Ottawa.

The festival closes with a performance by the Tokyo String Quartet. Phone: (613) 234-8008, fax (613)234-7692, e-mail: ocmf@cyberus.ca, web: www.chamberfest.com.

Meaford’s Magic Month
Based at the historic Meaford Opera House in the town of Meaford, a two and a half hour drive from Toronto, on the shores of Georgian Bay, the Georgian Theatre Festival’s Opening Musical Gala on June 28, featuring John Arpin (piano), Barbara Collier (soprano), Bruce Kelly (baritone) and Mark DuBois (tenor) sounds promising.

At the Closing Gala, ‘All That Jazz’ we have Rod McConnell of The Boss Brass with his new jazz band. And July 4-August 6 brings the longest running musical in the world, ‘The Fantasticks’, now in its 37th year at The Sullivan Street Theatre in New York, to the festival. Phone: 1-800-541-4444, website: www.meaford.com.

Close to Home—Thornhill’s Seventh Season
The Thornhill Chamber Music Institute’s seventh summer season begins July 20 with a concert of Hungarian Music by musicians from the Elora Festival. Participants in the Institute’s summer courses brings it to an end with a Final Gala Concert on July 31. Juno award winning composer, Chan Ka Nin’s ‘Sonatina for two guitars’ will be performed July 27 by Michael Bracken and Danielle Cumming.

Tickets are nominally priced at $10 (adults) and $5 (students and seniors) and various passes are available. Phone: (905) 764-1924, fax: (905)731-9708.

Harbourfront’s Opera Tent
For three stupendous evenings of arias and overtures, make your way down to the Harbourfront Centre, Toronto, August 25-27, for the hugely popular Altamira No-Load Opera Concerts.

Though the performers and program aren’t out yet, artistic director Richard Bradshaw returns this year with the Canadian Opera Company Orchestra. Phone: (416)973-3000, e-mail: info@harbourfront.on.ca, web: www.harbourfront.on.ca.

August in Oakville
Oakville’s Southern Ontario Chamber Music Institute has three concerts for the public in August. The St. Lawrence String Quartet performs Haydn Op. 50 #1, Shostakovich #3, Op 73 and Brahms Sextet #2 in G minor with guest artists Terry Helmer and Marcel Saint-Cyr on August 13th. The Penderecki String Quartet, on August 18th, plays Beethoven, Op. 135, Debussy, Quartet in G minor Op. 10 among others and on August 23rd there is

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Scholarship Benefit Recital
Sunday, May 31, 3:00pm
The Church of the Redeemer
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Phone: (416) 960-0472

Purt a Baroque, who can be heard at the Kingston Summer Festival.
the Student Showcase Concert. Phone: (905) 527-4068, fax: (905) 527-0809, e-mail: socmi@freenet.hamilton.on.ca. Tickets: (905) 844-2076/338-2360/844-5501.

** Think you’ll go out to Alberta? The province of Alberta has at least two good musical reasons to go west this summer, The Banff Arts Festival and Edmonton’s Symphony under the Sky. The Banff Arts Festival offers an incredibly rich array of music: the International Horn Summit, ten concerts in the first week of June by the world’s best horn players; the “Art of the Ensemble” and “Rolston Hall” chamber music series showcasing the best Canadian and America chamber music groups from June 13 to 26; two series of concerts, one focusing on the music of Toronto composer, Gary Kulesha, the other on Polish composer, Krzysztof Penderecki; Jazz at Banff from July 25 to August 8; and the sixth Banff International String Quartet Competition from August 16 to 22. Phone 1-800-413-8368, fax 403-762-6483, email box_office@banffcentre.ab.ca, www.banffcentre.ab.ca/CFAindex.html. Edmonton’s Symphony Under the Sky (September 3-7) hasn’t released its program yet, but the season includes soul-stirring favourites from Beethoven, Mozart, Tchaikovsky and more. With the Edmonton Symphony Orchestra moving to its new home — world class concert hall, The Francis Winspear Centre for Music, after 40 years at the Northern Alberta Jubilee Auditorium, changes are certainly afoot! Phone: (403)428-1108, fax (403)425-0167, e-mail: eso@v-wave.com, Website: www.tgx.com/eso.

And all this, folks, is just the overture. There’s a symphony of festivals waiting to be explored out there - Folk, Jazz, Country, Celtic, Bluegrass Jamborees, Soul ‘n’ Blues...you’ve got to find the one that draws you to it! Happy Hunting!

** Know some summer thing WE MISSED? It’s not too late. Fax us at 416 603-2166 and we’ll make sure to rectify the omission in our bumper summer issue, publication date June 25.

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**Summer Sundays**

4PM

AT ST. JAMES’ CATHEDRAL

Organ Alternatives’ St. James’ Cathedral’s 6th annual season of free pre-evensong concerts begin at 4pm July 5th and continue each Sunday in July and August.

Choral Evensong follows at 4:30pm, sung by the Gentlemen of the Cathedral Choir.

Admission: free Info: (416) 364-7865

JULY 5 Christopher Dawes, grand organ
The Trillium Brass

JULY 12 Paul Jenkins, chamber organ

JULY 19 Avery MacLean, recorder
Christopher Dawes, chamber organ

JULY 26 Michael Bloss, grand organ

AUGUST 2 Andrew Mackriell, grand organ

AUGUST 9 Giles Bryant, chamber organ

AUGUST 16 Esther Chang, grand organ

AUGUST 23 Noriita Kaul-Cook, grand organ

AUGUST 30 Douglas Boyle & Christopher Dawes, chamber and grand organs
Special feature: ORCHESTRA LIBRARIAN QUIZ  by Gary Corrin, librarian, TSO

The orchestra librarian’s responsibility is to prepare the music material from which the on-stage musicians will perform. The process can be fraught with problems, all of which must be solved before the first rehearsal. Want my job? Here’s a sample of the kinds of questions you’d be asked in the application test. (Answers are on the next page)

EDITIONS:
1. Briefly describe the difference between publications of MOZART, Symphony No. 39 by Brientkopf & Härtel (Leipzig) and Bärenreiter, pointing out the strengths and weaknesses of each.
2. Name five editors of BRUCKNER Symphonies. Which are today considered to be the most reliable?
3. All the Mahler Symphonies may be purchased in their original editions – or rented (at a much higher cost) in their critical editions. What might influence the librarian’s decision to rent or buy?
4. DVORAK, Symphony No. 8 in G Major, Op. 88 was originally published under what title? What other symphonies by Dvorák share this problem?

FURTHER CLARIFICATION:
In many instances, being given the composer and title of a work is not definitive information.
5. Describe why each of the following titles requires further identification.
   a. BRAHMS, Hungarian Dance No. 5
   b. HAYDN, Cello Concerto No. 2
   c. MOZART, Symphony No. 40, K. 550
   d. STRAUSS, Voices of Spring
   e. STRAVINSKY, Firebird

ORCHESTRA PERFORMANCE PRACTICE:
6. What is the problem with the clarinet parts in BERLIOZ, Symphonie fantastique?
7. In BEETHOVEN, Symphony No. 9, the Principal Horn has told you s/he will play the third movement solo. What do you have to do?
8. When performing RESPIGHI, Pines of Rome, what is the issue with the brass? What does the librarian usually do during these performances?

REFERENCE BOOKS:
9. In what book or encyclopedia would you expect to find...
   a. ... a complete listing of works for most classical composers?
   b. ... how many recordings of Bartok, Hungarian Sketches are currently available?
   c. ... the composer and lyricist for the song, “Night and Day”?
   d. ... whether BEETHOVEN, Symphony No. 4 has one flute or two?
   e. ... histories of both the CBC and Blue Rodeo?
10. A thematic catalogue is a complete listing of a single composer’s works. Match the name of the creator of the thematic catalogue to the appropriate composer.
    a. Koechel 1. Schubert
    b. Fanna 2. Vivaldi
    c. Hoboken 3. J.S. Bach
    d. Kinsky 4. Mozart
    e. Deutsch 5. Beethoven
    f. Schmieder(BMV) 6. Haydn

COPYRIGHT LAW:
11. Give a brief description of the difference between Canadian and U.S. copyright law. What implications does this have for the following works?
   a. STRAUSS, Don Juan
   b. BARTOK, Concerto for Orchestra
12. Why do the works of Russian composers present a unique problem?
13. Why might a publication of a work by Mozart be protected by copyright?

PERFORMING RIGHTS:
14. What is the difference between small rights and grand rights?

INSTRUMENTS:
15. In what clef are the following instruments notated, and how does the pitch produced by the instrument compare to the pitch notated?
   English Horn
   Piccolo
   Oboe d’amore
   Tenor Saxophone
   Ophicleide
   Sarrusophone
   Viola da gamba
   Viola da braccio
16. What is the modern-day replacement for these obsolete instruments?

AUDITIONS:
17. Match the instrument with the work which includes a prominent solo for that instrument. Use each title only once.
   1. Flute 11. ‘Cello
   3. Oboe 13. Trumpet
   4. English Horn 14. Trombone (2nd)
   5. Clarinet 15. Tuba
   7. Alto Saxophone 17. Snare Drum
   21. Viola
   a. Stravinsky, Rite of Spring
   b. Ravel, Le tombeau de Couperin
   c. Strauss, Don Quixote
   d. Tchaikovsky, Symphony No. 4 (3rd Mvt.)
   e. Mahler, Symphony No. 5
   f. Saint-saens, Carnival of the Animals
   g. Strauss, Le bourgeois gentilhomme
   h. Tchaikovsky, Nutcracker (Waltz of the Flowers)
   i. Sibelius, Symphony No. 1
   j. Rachmaninoff, Symphonic Dances
   k. Rimsky-Korsakov, Russian Easter
   l. Adam, Giselle
   m. Ravel, Mother Goose (Beauy and the Beast)
   n. Stravinsky, Petrouchka
   o. Beethoven, Symphony No. 9 (Scherozo)
   p. Mussorgsky / Ravel, Pictures at an Exhibition (Bydlo)
   q. Sibelius, The Swan of Tuonela
   r. Strauss, Till Eulenspiegel
   s. Debussy, Afternoon of a Faun
   t. Khachaturian, Piano Concerto (2nd Mvt.)
   u. Ravel, Bolero

TRANSLATION OF FOREIGN TERMS:
18. Translate these terms:
   Arco
   Pult
   Cinelli
   Feierluch
   Bratsche
   Tromba
   Posanne
   Ragazzi

SUBTITLES OF WORKS:
19. Name the composer of these works:
   1. "Choral Symphony"
   2. "Die Nullie"
   3. "Mozartiana"
   4. "Leningrad Symphony"
   5. "Invitation to the Dance"
   6. "Oiseaux exotiques"
   7. "Variaciones concertantes"
   8. "The Unanswered Question"
   9. "Young Person’s Guide to the Orchestra"
   10. "Das Lied von der Erde"
   11. "Fanfare for the Common Man"
   12. "Bull on the Roof"
   13. "Ballet mécanique"
   14. "Symphony of Psalms"
   15. "Midday Witch"
   16. "Musical Joke"
   17. "Siegfried’s Rhine Journey"
   18. "Unfinished Symphony"
EDITIONS:
1. Breitkopf and Hartel (Leipzig) was published in the nineteenth century and reflects the performance style of the time, replete with slurs and dynamic markings which the editors felt clarified the composer's intention. The newer Bärenreiter edition has far fewer editorial markings. The problem is that the Breitkopf editions have been the "industry standard" for so long that often players will reinsert slurs,etc. into Bärenreiter. This can become very time consuming in the case of string parts. (The librarian should check the preference with the conductor and concertmaster.) (Bärenreiter parts are also notorious for bad page turns.)

2. Few of Bruckner's symphonies were popular at the outset, so Bruckner undertook revisions to several, as did well-meaning friends, sometimes with Bruckner's consent, sometimes without. Schalk, Lowe, Herbeck, Oeser, Hynais, Haas, Nowak, Levi, and Bruckner himself were all early editors of BRUCKNER. Editions can vary wildly, as do conductors' preferences.

The most reliable editions today are published by the Musikwissenschaftlicher Verlag under the editorship of Leopold Nowak. In some cases these vary insignificantly from the earlier Bruckner Society editions by Haas.

3. Each symphony must be evaluated on a case-by-case basis. In conducting many of his own symphonies Mahler made extensive revisions to some. (Symphony No. 4 is a prime example.) In this case, were the conductor to use the critical editions score, the orchestra could not use the original edition parts.

In the case of his Symphony No. 9, Mahler died before the work was published, so obviously made no revisions. The differences between the two editions are therefore insignificant. In this case, it is both cheaper and more practical to buy the original edition.

4. Symphony No. 4. When Dvořák became famous, his earlier (unpublished) symphonies were published, necessitating renumbering. The works previously known as Symphonies 1, 2, 4, and 5 became Symphonies 6, 7, 5, and 8 respectively.

FURTHER CLARIFICATION:
5a. BRAHMS, Hungarian Dances were originally composed for piano four-hands. Several were subsequently orchestrated by Brahms and others- No. 5 by Parlow and by Schmelling. 5b. HAYDN, Cello Concerto No. 2 exists in two drastically different versions: the original edited by Soldan and the later edited by Gavaert. The soloist must be consulted.

5c. MOZART, Symphony No. 40 exists in an easily different version: the orchestral work and in a version for solo voice and orchestra.

5d. STRAVINSKY, Firebird exists in its original ballet version and in three different suites (1911), (1919) and (1949), all by Stravinsky.

ORCHESTRA PERFORMANCE PRACTICE:
6. In the final movement "Dream of a Witch's Sabbath" the Eb clarinet is written in the first clarinet part. But few Principal Clarinetists are also the designated Eb player. So you must copy the Eb part to the second clarinet part, and the second clarinet part to the first.

7. In BEETHOVEN, Symphony No. 9, the slow movement horn solo is in the Fourth horn part, so this must be copied for the Principal Horn. Other parts must then be copied and distributed according to direction of the Principal Horn.

8. The last movement of Respighi, Fountains of Rome, calls for six offstage Boccelli, an antiquated Italian brass instrument. There are two soprano, two tenor, and two bass bucini - all in the key of Bb. These are typically performed by four trumpets and two trombones, however conductors may request flugel horns, French horns, or Wagner tubas! The libretto usually gets to cue the tape of the final movement, ending the whole sound system concluding the third movement.

REFERENCE BOOKS:
9b. Schwann / Opus Guide to Classical Recordings
9c. Lax and Smith, The Great Song Thomasun
9d. Daniels, Orchestral Music
9e. Encyclopaedia of Music in Canada

COPYRIGHT LAW:
10. The term of copyright in the U.S. for works written after December 31, 1977 is the life of the author plus 75 years. For pre-1978 copyrights, the term in the U.S. was 75 years from the original composition date of the work. Copyright in Canada is simply 50 years from the composer's death.

a. STRAUSS, Don Juan (composed in 1888) is public domain in the U.S. However, since Strauss died in 1949, all his works are still protected by copyright in Canada. When a U.S. orchestra tours to Canada, it is obliged to pay music rental and performance fees.

b. BARTOK, Concerto for Orchestra (composed in 1943) is protected by copyright in the U.S. However, since Bartok died in 1945, this work is public domain in Canada. Since no Canadian publisher has undertaken the publication of this work - and since U.S. publishers will not sell it - Canadian orchestras are forced to pay fees.

12. Copyrights between Russia and Western countries is a long-standing problem and source of much confusion. During the cold war, for example, neither side honored the others copyrights and works were copied freely. Special circumstances exist where Russian composers emigrated to the West. The works of Rachmaninoff written and published after he came to the U.S. are protected by western copyright law, while certain works originally published in Russia were not protected. Stravinsky, republished his old works in new versions with a Western publisher, ensuring their protection in his adopted country.

13. If a publisher or editor can claim substantial change to a public domain work, then the editor's work becomes the basis for copyright protection. In the aforementioned case of MOZART, Symphony No. 39, Breitkopf is public domain, but Bärenreiter is protected.

PERFORMANCE RIGHTS:
14. Small rights are for concert performance only. Grand rights apply to any dramatization of a musical composition, such as adding dancers, costumes or staging. Grand rights obviously apply to ballet and opera performances. Grand rights are typically more costly than small rights.

INSTRUMENTS:
15. English Horn: Treble clef, perfect fifth lower than written

Ciccolo: Treble clef, sounding an octave higher than written

Oboe: Treble clef, minor third lower than written

Tenor Saxophone: Treble clef, major ninth lower than written

Ophicleide; Tuba

Sarrusaphone; Contrabassoon

Viola da gamba - Cello

Viola da braccio - Viola

AUDITIONS:
17. 1s; 2s; 3s; 4s; 5s; 6s; 7s; 8s; 9s; 10s; 11s; 12s; 13s; 14s; 15s; 16s; 17s; 18s; 19s; 20s; 21L

TRANSLATION OF FOREIGN TERMS:
18. Arco [Fr.] bow (of a string instrument); Punt [Ger.] desk or music stand; Cembali [It.] Cembali; Posaune [Ger.] Ophicleide; Soloist [Ger.] soloist; Stark [It.] stark; Tempo [It.] tempo; Bratsche [Ger.] Viola; Tromba [It.] Trumpet; Posaune [Ger.] Trombone; Ruggiero [It.] Boys (as in the Boys Choir in ORFF, Carmina Burana)

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  Tomer Lev piano; Moshe Hammer violin

- Sunday, February 14, 1999
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  Moshe Hammer violin; Gil Sharon violin;
  Douglas McNabney viola; Ron Ephrat viola;
  Paul Widner cello; Alexander Hillshoff cello

- Sunday, March 7, 1999
  The Jewish Experience
  The Amadeus Ensemble with Moshe Hammer

- Sunday, May 2, 1999
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  The Amadeus Ensemble with Moshe Hammer;
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Music Theatre
June / July 1998

- David & Ed Mirvish. Cats.
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- J.H.S. Opera Association.

- Lighthouse Festival Theatre.

- Opera Buffa.
  Children's Opera Fest: Rip van Winkle, The Elves & the Shoemaker, Christopher Robin's Vespers, The King's Breakfast. June 17: 7:00. Fairview Theatre, 35 Fairview Mall Drive. 905-841-0414. $15.$10.

- Opera Buffa.
  Puccini: Gianni Schicchi, Gilbert & Sullivan:
  Trial By Jury. June 18: 8:00; June 20: 7:30; June 21: 7:00. Fairview Theatre, 35 Fairview Mall Drive. 905-841-0414. $15.

- Opera Buffa.
  The Magic Flute. For Star Trek fans, complete with a Next Generation cast. June 19: 8:00; June 21: 3:00. Fairview Theatre, 35 Fairview Mall Drive. 905-841-0414. $15.
Pantages Theatre. Lloyd Webber: Phantom of the Opera. Unlimited engagement. 244 Victoria St. 872-2222. $50.50 to $92.


Stratford Festival. Man of La Mancha. Music by Mitch Leigh; lyrics by Joe Darian; Susan H. Schulman, director; Bert Carriere, musical director. To November 8.


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Caribbean
Trinidad – steel pan

Middle East
North Africa – riqa, tar, daira, darabuka

Viet Nam
Dan bau – one string zither; Dan ko ni – mouth violin; Sao tre – flute; Dan k'longpat – bamboo pipes.

CONFIRMED DATES

July 1, Lisbon, Portugal
July 3, 8:00 National Arts Centre, Ottawa

Note: a possible late-June pre-Lisbon date at Mississauga's Hammerson Hall is being negotiated. Call the Mississauga Living Arts Centre for information 905 306-6000

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Reader be aware.
We make every effort to ensure the accuracy of these listings but mistakes happen, plans change. Please use the phone numbers provided to check ahead.

Monday June 1


8:00: Encore Entertainment. Turn Up the Spotlight. Songs from the musical theatre. Performers include Jessica-Snow Wilson, Deann Degruglijt, Josh Garbe, Adam Brazier, Dylan Rosenthal & others. City Playhouse, 1000 New Westminster Dr., Thornhill, 735-0558. $22.50.

8:30 & 10pm: 3 Storey Cabaret. Andrea Koziol, Athena Reich & Katherine Duncannon, voices; Rob Pitch & Mark Sepic, guitars; Terrill Maguire, dance; Rebecca Foon, cello; Heartstring Orchestra with Henry Novick, voice, Vicky Obedkoff, piano & Bruno Degazio, electronics; Bill Brennan, piano; Erin Donovan, percussion. In conjunction with silent auction (beginning at 7pm) to benefit DanceWorks, Dance Ontario, Inner City Angels, the Music Gallery & Musicworks. Music Gallery, 179 Richmond St. W. 204-1082. $10.

Tuesday June 2

1:00: Lunch Hour at St. James'. Father John Palmer, organ. 65 Church St. 564-

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Ludwig van Beethoven: Trio in C Minor, Op. 1 No.3
Andrew MacDonald: In the Eagle's Eye (1995)
Maurice Ravel: Trio

Tuesday, June 2, 1998, 8:00 pm
Jane Mallett Theatre, 27' Front St. E.
Tickets: $20 to $30, Students: $5
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### Wednesday June 3

**Victor Feldbrill, conductor**

**Senior Strings**

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**June 4, 2:00pm**

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

Wheelchair access on Simcoe St.

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### Thursday June 4

**12:10:** St. Paul’s Church


**2:00:** Toronto Senior Strings, Victor Feldbrill, conductor. Bach: Concerto for Two Violins; Marcello: Introduction, Air & Presto; Reeves: In Memoriam Primo Levi; Dvorak: Notturno; Frescobaldi: Suite in D. Sandra Boyes, mezzo soprano; Jasha Miliks & Mikhail Braf, violinists. 75 St. Andrew’s Church, 75 Simcoe St. 769-5071. $10.

**6:45:** Toronto Symphony Orchestra. Evening Overture. Music by Beethoven, Emanuel Ax, piano; members of the Toronto Children’s Chorus with Judy Loman harp

June 7 · 2:00 pm

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David Vernier - CD Review

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11 a.m. - 4 p.m.

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1 p.m.

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**Admission free**

3:30 p.m.

Organ recital by Yale University organist Thomas Murray

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TSO. Roy Thomson Hall, 60 Simcoe St. 593-4828. Free with ticket to the 8:00 concert or $4.85.

7:00: International Resource Centre For Performing Artists. Interactive Media Gala. Performers include Louis Quilico, Chistine Petrowska, MillicentScarlett & Laura Frisen. Proceeds for Careers in Focus program & scholarships. 424 Wellington St. W. 362-1422. $100.

8:00: Dexter Roberts, piano; Robert Avis, clarinet; violin in Recital. Beethoven: Sonata #5 in F major "Spring." Brahms: Sonata #2 in A major; Karasev: Sonata for violin & piano (Canadian premieres). Schnittke: Suite in Old Style. Heliconian Hall, 35 Hazelton Ave. 596-9795. $10.

8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See June 3.

Friday June 5


7:30: Music at Metropolitan. Metropolitan Festival of Arts II - Festival Concert & Opening of Visual Arts Exhibit. Celtic music with Lucy Carrick-Wedel, soprano & Janet Gadeski, Celtic harp; Metropolitan Choir; Patricia Lackey, poet. 7:00: Carillon recital. Metropolitan United Church, 56 Queen St. E. 363-0331. $10 or $20 for June 5 & 6 events in We are not alone.


8:00: Orpheus Choir of Toronto. Songs of Light and Darkness. Raminlou: Songs of the Lights; Rutter: Hymn to the Great Creator of Light; Out of the Deep; Wood: Hail the Lights; Rutter: Hymn to the Ughts; Rutter: Hymn to the Ughts; Rutter: Hymn to the Ughts; Rutter: Hymn to the Ughts; Rutter: Hymn to the Ughts. Artcadia, 305-2719.

8:00: Good Vibrations Come to Life. Robert Bruce, piano, performs his own compositions. Arkel, Schoolhouse, 843 Watson Rd. South Arkel, 519-821-3619. $10.

Saturday June 6


7:30: Music at Metropolitan. Metropolitan Festival of Arts II - Organ Recital. Thomas Murray, Yale University Organist. Metropolitan United Church, 56 Queen St. E. 363-0331. $10 or $20 for June 5 & 6 events in We are not alone.


8:00: Cantores Celestes. Dances and Spirituals. Ellen Meyer, piano; Kelly Galbraith, organ. St. John's United Church, 2 Robert Street, Agincourt. 205-2719.

Sunday June 7


TICKETS

TSO. Roy Thomson Hall, 60 Simcoe St. 593-4828. Free with ticket to the 8:00 concert or $4.85.

7:00: International Resource Centre For Performing Artists. Interactive Media Gala. Performers include Louis Quilico, Chistine Petrowska, Millicent Scarlett & Laura Frisen. Proceeds for Careers in Focus program & scholarships. 424 Wellington St. W. 362-1422. $100.

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Sunday June 7

Kleinburg, 595-0404, Free with admission to the Gallery: $7, $5, $4.

■ ■ 1:30: Classic Jazz Society of Toronto. Climax Jazzband; Ice Gardens, York University, 989 Murray Ross Parkway, 661-5900, $5-12.


■ ■ 2:00: Toronto Children's Chorus. Joan Ashworth Bartle, music director, International Conductors Concert. Britten: Missa Brevis; Friedman: Keewaydin; Watson Henderson: Creation's Praise; Mathias: Salvator Mundi; Tallis: Gloria to Thee, My God, This Night; Willcocks: Psalm 23; Psalm 150. Judy Loman, harp; international conductor delegates; Sir David Willcocks, guest conductor/clinician, St. James' Cathedral, 65 Church St. 932-8666. $18, $12.

■ ■ 3:00: Choirs of the Church of St. Mary Magdalene. Exsultate Justi; Renaissance Motets for Seazon & Adornment. Occasions. Works by Batten, Morley, Purcell, Tomkins & Ty. Dr. Willis Noble, conductor. 477 Manning Ave. 789-7991. $12, $8.

■ ■ 3:00: Music at Hart House. Annual Rupert Schieder Concert. Mary Ball, soprano; Michael Colvin, tenor; Emily Hamper, piano. Great Hall, 7 Hart House Circle. 978-5362. Free.

■ ■ 3:00: Music for Spring. Program to include works by Rachmaninoff, Tchaikovsky, Donizetti, Bellini, Rossini & others. Victoria Taranova, soprano; Barbara Sagdeur, mezzo soprano; Raisa Khakhmanovich, piano. Arts & Letters Club, 14 Elm St. 502-8768. $15, $12.

■ ■ 3:00: Toronto Camerata. Spring Returns. Church of St. Leonard. See June 6.


■ ■ 7:30: Amadeus Choir, Lydia Adams, music director.

Viva la Diva!

This celebrated Soprano/ comedienne will take on the Amadeus Choir for an evening of song and fun. This is definitely a concert which must not be missed!

Sunday, June 7, 1998 at 7:30 p.m.

George Weston Recital Hall
Ford Centre for the Performing Arts

TICKETS $24 AND $28 GST included

Tickets may be obtained by visiting the box office of the Ford Centre for the Performing Arts, in North York or by phoning TicketMaster at (416) 872-2222.

Sponsored jointly by De Boer's IBDO

Viva la Diva! Greer: songs set to texts by Sarah Binks (premier); an evening of song and fun. Mary Lou Fallis, soprano; Eleanor Daley, organ. George Weston Recital Hall, 5040 Yonge St. 872-2222. $28, $24.

■ ■ 7:30: Celebration of Praise. Concert of gospel music. Ben Heppner, tenor; 360-voice choir including members of Toronto area churches and All the King's Voices; full orchestra. Roy Thomson Hall, 60 Simcoe St. 872-4255. $13 to $20.

Monday June 8


■ ■ 5:00: True North Braes. CD Launch Concert. Music from Bach to Ellington to original Canadian compositions by Irvine, Kulesha & Cable, Scott Irvine, tuba; Alastair Kay, trombone; Stuart Laughton & Ray Tizzard, trumpets; Joan Watson, french horn; co-hosts: Mary Lou Fallis & Peter Tiefenbach. Enoch Turner Schoolhouse, 106 Trinity St. RSVP: 1-800-530-2509.

■ ■ 7:00: DOMusic. Music Gallery, 179 Richmond St. W. 204-1080.


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All the King's Voices
and 15 Toronto Church Choirs
and Orchestra

featuring guest soloist

Ben Heppner

Sunday, June 7, 1998
at 7:30 pm

Roy Thomson Hall
60 Simcoe St., Toronto

$13, $16, $20

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Group rates available.

e-mail: allkingsvoices@geocities.com

http://www.geocities.com/vienna/choir/1357/indexatkv.html
Tuesday June 9

1:00: Lunch Hour at St. James'. Denis Badar, organ, performing his own works, including a duet with Rachel Alfitt. 85 Church St. 364-7865. Free.

7:00: DOMusic. Music Gallery, 179 Richmond St. W. 204-1080.

8:00: Soundstreams Canada. Tower & Kulesha. Tower: Island Prelude; Stopping Stones (Canadian premiere); Fantasy; Kulesha: Concertino for Flute & Strings; Quintet-Sonata for Marimba & Strings; new work. Encounters Chamber Ensemble: Robert Cram, flute; Ryan Scott, percussion; Joaquin Valdepenas, clarinet; Jamie Parker & Stephen Clarke, piano; Gary Kulesha, conductor. Glenn Gould Studio, 250 Front St. W. 205-5555. $20, $12.

Wednesday June 10


7:45: Cantabile Chorale. 25th Anniversary Strawberries & Song Concert. Choral celebration with soloists & sing-along. Richmond Hill Presbyterian Church Hall, 1066 Yonge St. 905-731-8318. $6 to $12.

8:00: Andrea Koziol. CD Release Concert: Coming of Age. Andrea Koziol, voice; Justin Haynes, guitar; Ian De Souza, bass; Jim Hillman, drums; special musical guests. Music Gallery, 179 Richmond St. W. 204-1080. $15, $7.

8:00: Toronto Symphony Orchestra. Schoenberg: Five Places for Orchestra; Schumann: Cello Concerto; Beethoven: Symphony #2. Steven Isserlis, cello; Jukka-Pekka Saraste, conductor. Roy Thomson Hall, 60 Simcoe St. 593-4828. $22 to $71.

8:00: Yorkminster Show Choir. Stage by Stage. Gala tribute to musical theatre, featuring selections from Fiddler on the Roof, Pirates of Penzance, Crazy for You, South Pacific, Les Miserables, Rent, Applause & more. Beth Kipping, music director. George Weston Recital Hall, 5040 Yonge St. 214-6162. $18 (group rates available).

Thursday June 11


3:00: Toronto Symphony Orchestra. Pre-concert Classic Intros talk with cellist Steven Isserlis & conductor Jukka-Pekka Saraste; Rick Phillips, host. Roy Thomson Hall, 60 Simcoe St. 593-4828. Free with ticket to the 8:00 concert or $4.85.

7:45: Cantabile Chorale. 25th Anniversary Strawberries & Song Concert. Richmond Hill Presbyterian Church Hall. See June 10.

8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See June 10.


Friday June 12

8:00: North Metro Chorus. Featuring the MegaCity Chorus, June Dale, conductor. George Weston Recital Hall, 5040 Yonge St. 221-6758.

8:00: Toronto Symphony Orchestra. Beethoven: Symphony #6; Symphony #5. Jurgen Gotha, host; Jukka-Pekka Saraste, conductor. Massey Hall, Shutter St., east of Yonge. 593-4828. $22 to $71.

Saturday June 13

2:00 & 8:00: North Metro Chorus. George Weston Recital Hall. See June 12.


7:30: Toronto Unitedennonite Church. Benefit Concert. Anita Krause, mezzo soprano; Voices Chamber Choir; Ron Cheung, conductor. 1774 Queen St. E. 699-8631. Donation.

8:00: Arkell Schoolhouse. House Concert. String and Winds. Margaret Gay, cello; Patrick Jorden, viola; Julie Baumgartl, violin; Doug Miller, flute; James Mason, oboe. 843 Watson Rd. South Arcoll. 519-753-7528. $15 (reserved seating).

8:00: Good Vibrations. Come to Life. Robert Bruce, piano, performs his own compositions. New Covenant Church, 22 Holiday Drive, Brantford. 905-777-9198/519-753-4549. $10.

8:00: The Ginger Group. Canadian Treasures. Traditional & modern folk songs with connecting dialogue & poetry; arrangements by Bissell, Grier & others. Renee Bouthout, soprano; Kristine Andersen, mezzo soprano; Lona Davis, piano. Heliconian Hall, 35 Hazelton Ave. 733-2525. $15.

8:00: Toronto Symphony Orchestra. Beethoven: Fidelio...
Overture; Symphony #5; Kropowksi: Violic Concerto.

Post-concert Lobby Chat, Riiva Golani, viola; Jukka-Pekka Saraste, conductor. Roy Thompson Hall, 60 Simcoe St. 593-4828, $22 to $71.

Sunday June 14

#### 2:00: Choralaires of North York. 36th Annual Closing Concert. Program of Broadway, pop & folk songs. Earl Bales Community Centre, 4169 Bathurst St. 957-7871.

#### 2:00: North Metro Chorus. George Weston Recital Hall. See June 16.

#### 2:30: Toronto Early Music Centre. Sine Nomine Ensemble: The Knight, the Lady, and One Dragon. Royal Ontario Museum, 100 Queen's Park. 968-1409. Free with admission to the ROM: $10, $5.

#### 3:00: Caledon Chamber Music Festival. A nursery, a snipzel, and a fluyten: Dutch music from the Golden Age. Songs & dance music from the 17th century Netherlands. David Arnot, tenor; Avery MacLean, recorder; John Edwards, lute. SGI Caledon Centre for Culture & Education, Orpen Lake Rd. off Route 136, south of Orangeville. 416-536-5403. $20, $15.

#### 3:00: Moosendale Youth Orchestra. Kristina Bogyo & Clare Carberry, conductor. Rosedale Heights School, 711 Bloor St. E. 822-3714.

#### 7:00: Good Vibrations Come to Life. Robert Bruce, piano, performs his own compositions. The Gallery/Stratford, 54 Romeo Street, Stratford. 519-271-5271. $10.


Monday June 15


#### 2:00: Toronto Symphony Orchestra. Beethoven: Fidelio Overture; Symphony #5; Kropowksi: Flute Concerto. Robert Aitken, flute; Jukka-Pekka Saraste, conductor. Roy Thompson Hall, 60 Simcoe St. 593-4828. $20 to $43.50.

Tuesday June 16

#### 1:00: Lunch Hour at St. James', Annual Request Recital. Christopher Dawes, organ. 65 Church St. 364-7865. Free.


Wednesday June 17


#### 7:00: Opera Buffa. Children's Opera Fest: Rip van Winkle, The Elves & the Shoemaker, Christopher Robin's Vespers; The King's Breakfast. Fairview Theatre, 35 Fairview Mall Drive. 905-841-0414. $15.


#### 8:00: Toronto Symphony Orchestra. Tiensuu: Puro (Stream) for clarinet & orchestra; Beethoven Symphony #9 "Choral." Kari Kriikku, clarinet; Wendy Nielsen, soprano; Sandra Graham, mezzo soprano; Richard Paul Fink, baritone; Toronto Mendelssohn Choir; Jukka-Pekka Saraste, conductor. Roy Thompson Hall, 60 Simcoe St. 593-4828. $22 to $71.

Thursday June 18


#### 2:00: Northern District Library. Castle Winds. Light classical music. Lois Fuse, english horn; Eric Roa, oboe; Sonami Sakai, piano. 40 Orchard View Blvd. 393-7742. Free.

#### 8:00: Opera Buffa. Puccini: Gianni Schicchi; Gilbert & Sullivan: Trial By Jury. Fairview Theatre, 35 Fairview Mall Drive. 905-841-0414. $15.


Friday June 19

#### 309 19 8:00: du Maurier Downtown Jazz Festival. Cassandra Wilson. Molson Place, Harbourfront. 973-4000. $20.

#### 8:00: Opera Buffa. The Magic Flute. For Star Trek fans, complete with a Next Generation cast. Fairview Theatre, 35 Fairview Mall Drive. 905-841-0414. $15.


Saturday June 20
**Monday June 22**

- **8:00**: Opera Buffa. *The Magic Flute*. Fairview Theatre. See June 19.
- **7:30**: Toronto Symphony Orchestra. Roy Thomson Hall. See June 17.
- **8:00**: Toronto Symphony Orchestra. Concert. Roy Thomson Hall. See June 22.
- **8:00**: Toronto Symphony Orchestra Pops Concert. Roy Thomson Hall. See June 22.

**Tuesday June 23**

- **8:00**: du Maurier Downtown Jazz. *Matthew Shipp Duo with William Parker*. Eve Egoyan, piano. du Maurier Theatre Centre, 231 Queens Quay W. 973-4000. $20.
- **8:00**: Toronto Symphony Orchestra Pops Concert. Roy Thomson Hall. See June 22.

**Wednesday June 24**

- **2:00** & **8:00**: Toronto Symphony Orchestra Pops Concert. Roy Thomson Hall. See June 22.

**Saturday June 27**

- **7:30**: Toronto Symphony Orchestra. Adams: *Short Ride in a Fast Machine*. Peters: Dreaming Tracks; Holst: *The Planets*, Elmer Iseler Singers (women only); Bramwell Tovey, conductor. Casual post-concert reception. Roy Thomson Hall, 80 Simcoe St. 593-4828. $20 to $41.
- **8:00**: Glass Orchestra. Percussive soundscape of associative imagery created by a large assortment of glass bottles, tubes, tanks & chimes. Music Gallery, 179 Richmond St. W. 204-1080. $10, 47.

**Sunday June 28**

THE MAPLE LEAF FOREVER
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with

THE ELMER ISELER SINGERS

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8:00 p.m.,
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Every home and every school in Canada should have this album... Pierre Burton
JETETRA
June 1998

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JETETRA
June 1998

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INDOOR PERFORMANCES

singers to audition. Call 905-763-0611.

WORKSHOPS

- June 2 - 7: Toronto Children’s Chorus
  Fifth International Choral Conductors Symposium, w. David Willocke & Ann Howard Jones. Lawrence Park Community Church, 2180 Bayview, 932-8666.
- June 4, 10:00am: Opera Store & Frederick Harris Music Co. Free Voice Workshop with Ginette Duplessis, Songbook Series 2nd Ed. Ettore Mazzolani
  Concert Hall, 273 Dork St. W. 968-7236.
- June 6: Mississauga Symphony Association presents kinchbone seminar with professional interior designer. Bring your decorating questions for expert advice. Tower Garden Cafe, Mississauga City Hall, 905-274-1571.
- June 12, 7:30: Recorder Players Soc. Amator musicians who meet to explore recorder repertoire from the Renaissance to modern times. 968-1559.
- June 20, 3:30: Free Jazz on the Waterfront Workshop: Jazz Piano Styles with Bob Fennie, Water’s Edge Cafe, 235 Queen Quay W. 973-3000.
- June 21: Ashkenaze Day of Workshops in Yiddish Folk Arts, including Klezmer, Yiddish song & dance. Daylong or morning only. RCMP, 273 Bloor St. W. 703-6592, $55 ($30 half day).
- June 28, 8:00: 100th Monkey Music Circle dinner, hang & drumming for beginners. 66 Wellesley E., 2nd floor. 925-7633. Donation.

ANNOUNCEMENTS

- CLASSIC JAZZ SOCIETY OF TORONTO needs people to share their homes with visiting jazz musicians, July & October. Call 416-0356.
- COLUMBUS CENTRE Greek night w. traditional music, dinner, dancing & entertainment. Fundraiser to support a new dance studio at Columbus Centre. June 20, 6:30, 789-7011 ext. 250, 950.
- DIALOG OF THE DRUMS SUMMER SOLSTICE WEEKEND RETREAT w. master drummer Ksway DuPuy & astrologer Robin Armstrong. To be drumming at a special cosmic moment is to be living in harmony with the rhythm of the universe. June 19-21. Wildfire Outdoor Education Centre, Wyevale. 416-455-4113, $179 + GST.
- ETOBICOKE COMMUNITY CONCERT BAND STANDS UP 1:00 CNE - an evening of Big Band Dancing with bandleader John Liddie, guest trumpeter Frank Evans & vocal jazz group The Consoriums, June 5, 6, 7, 8. 5:00 till midnight. Fountain Ballroom, Queen Elizabeth Building. 233-8683, $15.
- GUITAR SOCIETY OF TORONTO is offering a scholarship to a talented & advanced student for the purpose of attending the Summer Guitar Workshop, July 11 - 16 at Appleby College, Oakville. For more information call 416-922-8002.
- HARBOUR STAR TORONTO: relaxing cruise in our Amsterdam Canal boat. Marvel at the beauty of the Toronto Island’s lagoon & canal system, as our classical string trio softly serenades you. Every day until end of September. 410- 0536, $15. exclusive cruise w. dinner $50.
- MISSISSAUGA SYMPHONY ASSOCIATION presents C# Homes Tour. Tour beautifully decorated homes, including The Glen, Erie Inns. June 6, 10:00 am. 905-274-1571.
- PARK STREET COLLEGIATE INSTITUTE, ORILLA presents Band Reunion honouring the retirement of Stan Passfield. 33 years Head of Music at P.S.C.I. 416-447-2714.
- POLISH CANADIAN SOCIETY OF MUSIC presents Midsummer Serenade, annual gala champagne fundraising evening. June 14, 7:00. 438-0191.
- THE RUTH WATSON HENDERSON CHORAL COMPOSITION COMPETITION accepting applications & submissions of SATB work for chamber chorus. For guidelines & application form, please call 416-383-7488.
- SCARBOROUGH COMMUNITY CONCERT BAND, conducted by Thomas Dowling, always welcomes new members who play a wind or percussion instrument. Rehearsals are weekly at Samuel Hearne Senior Public School located near Danforth & Pharmacy. 416-282-7973.
- SCARBOROUGH VILLAGE SENIORS.
  Day trip to attend Geritol Follies, Copp’s Coliseum, Hamilton. June 18, 10:00am departure. 396-4051, 850.
- WORLD PEACE FESTIVAL. Come to meditate, dance, sing, laugh & listen to music; see the 100th Monkey Effect unfold. June 21, 12:00 noon - 5pm. High Park. 694-0232.
LISTEN TO TORONTO'S OUTspoken, knowledgeable and fun classical music critic every Tuesday afternoon at 5:30 on CJRT-FM (91.1). If you have any hot tips for him, fax them to Peter Kristian Mose, 416-923-3825. Full press releases also ok.

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GUITAR LESSONS CLASSICAL & JAZZ finger style (bossa nova, swing, blues & popular music etc.) Theory, improvisation, Christie & Dupont. Alain LaChance. 416-554-9009.


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PERFORMANCES AT ROY THOMSON HALL

**BEETHOVEN'S 6TH SYMPHONY & PIANO CONCERTO NO. 4**
Wed., Thurs. & Sat., June 3, 4 & 6 at 8 p.m.
Emanuel Ax, piano
June 3 sponsored by The Great-West Life Assurance Company
June 4 sponsored by Bank of Nova Scotia

**BEETHOVEN'S 5TH SYMPHONY**
Wed. & Thurs., June 10 & 11 at 8 p.m.
Steven Isserlis, cello
June 10 sponsored by Aird & Berlis
June 11 sponsored by Toronto Life

**BEETHOVEN'S 5TH SYMPHONY & OVERTURE TO FIDELIO**
Sat., June 13 at 8 p.m.
Mon., June 15 at 2 p.m.
Rivka Golani, viola (June 13)
Robert Aitken, flute (June 15)
June 13 sponsored by Canadian/International Airlines

**BEETHOVEN'S 9TH SYMPHONY, "CHORAL"**
Wed., Thurs. & Sat., June 17, 18 & 20 at 8 p.m.
Sun., June 21 at 3 p.m.
Karl Kriikku, clarinet
Wendy Nielsen, soprano
Sandra Graham, mezzo-soprano
John Horton Murray, tenor
Richard Paul Fink, baritone
The Toronto Mendelssohn Choir
June 18 sponsored by BMO, Cassels & Graydon

PERFORMANCES AT MASSEY HALL

Hosted by Jurgen Gothe, of CBC Radio Two's "DiscDrive and television's Simply Wine & Cheese."

**Best of Beethoven I**
QUINTET IN E-FLAT MAJOR & PIANO CONCERTO NO. 4
Fri., June 5 at 8 p.m.
Emanuel Ax, piano & timpani
Richard Dorsey, oboe
Joaquin Valdepeñas, clarinet
Michael Sweeney, bassoon
Fredrick Rizner, horn

**Best of Beethoven II**
BEETHOVEN'S 1ST & 6TH SYMPHONIES
Fri., June 12 at 8 p.m.

**Best of Beethoven III**
BEETHOVEN'S 9TH SYMPHONY, "CHORAL"
Fri., June 19 at 8 p.m.
Wendy Nielsen, soprano
Sandra Graham, mezzo-soprano
John Horton Murray, tenor
Richard Paul Fink, baritone
The Toronto Mendelssohn Choir
Sponsored by Arthur Andersen

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