Stephen Ralls
and
Bruce Ubukata
Two pianists ... much more
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Actor, Tom McCamus, and Aradia Baroque Ensemble Artistic Director, Kevin Mallon: Looking ahead to Aradia's Joys and Sorrows of Bach, February 20. see concert notes page 6.

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We at WholeNote are very pleased to welcome two new contributors to our magazine. Readers of the December/January issue probably noticed an article entitled "Jazz Notes" written by Jim Galloway. Well, surprise, Jazz Notes was not a flash in the pan. It is going to be a regular feature. It was our idea that he introduce himself in this month's jazz notes, which took a little persuasion. When you read about him you will understand why we are honoured to have him as a contributor.

We are also extremely pleased to have a sponsor for Jim's Jazz Notes - radio station CJRT FM, which has been making such a significant contribution to the cultural life of Toronto for such a long time. CJRT's support of live music through the WholeNote is one more indication of its commitment to the well-being of music and the music community in our city.

We have also expanded the distribution of WholeNote in Mississauga, Oakville, Burlington, York Region and York University. As always we welcome suggestions for new distribution points anywhere in the GTA from our readers.

We wish you all a month of eclectic listening from Hamilton to Oshawa, Harbourfront to Newmarket.

Publisher's Notebook
February 8, 1999 at 8:00 PM
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A last minute improvisation of CTM Productions in association with Robert Friedman Presents
Stephen Ralls and Bruce Ubukata
Two pianists ... much more

Stephen Ralls and Bruce Ubukata met in the late 1970's at the Benjamin Britten/Peter Pears summer school for singers in Aldeburgh (pronounced Ald'berah) England. Ralls, a graduate of Oxford University and the Royal Academy of Music, had been working there since 1972 as an accompanist and vocal coach.

Ubukata, a native of Ontario (one of his grandfathers immigrated to Canada in 1912 to join the cello section of the TSO) came as an observer, but that quickly changed, when one of the regular accompanists suddenly had to leave and Bruce filled in, returning every summer until quite recently to work there.

Ralls worked in Aldeburgh with Benjamin Britten during the last three years of his life. "I met him in 1973. He was quite frail, having just got out of the hospital after the illness that struck him in 1972. While his vigour was reduced he still had an intensity of personality. He was welcoming and encouraging to me, as a young musician, and very specific about what he wanted musically. He was also very warm and had a mischievous side. I very much valued the time I had with him."

Both Ralls and Ubukata worked with Peter Pears, Britten's close associate, who survived Britten by many years, and who knew the repertoire well and passed on much to them.

Ralls came to Canada 20 years ago after the company with which he had been working lost its arts grant. He signed an eight-month contract with the Opera School, of which he is now the director - more on that later!

In 1982 they began the Aldeburgh Connection, originally an association of Canadian alumni of the Britten-Pears

This Month’s Cover continues on page 19

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CONCERT NOTES

Is this Aradia’s year?

Under the artistic leadership of violinist Kevin Mallon, the Aradia Baroque Ensemble is now in its fourth season and continues to present repertoire from the 17th and 18th centuries - now in Toronto’s Glenn Gould Studio. Aradia is known for its eclectic programming, frequently combined with dancers (such as the Isadora Duncan-inspired Lori Belilove & Co. and Montreal’s Baroque dance troupe Théâtre Lavalère et Jabot - the latter seen earlier this season with Aradia in a Spanish flavoured program). It also combines forces with actors, singers and chamber choir, as well as ventures into the realm of the unusual - performing in concert with world music ensembles such as the Evergreen Club Gamelan Ensemble (two years ago) and the George Gao Chinese Ensemble (next year). In describing Aradia’s collaborative spirit, Mallon stated in a recent interview that the Baroque-based ensemble continually “explores different contexts for the repertoire in an effort to broaden the scope of authenticity”. This season is proving to be one of the ensemble’s busiest so far. Aradia was heard in December in an all-Charpentier concert as its offering to the Christmas season. On February 20, they will be heard in an all-Bach program that will feature soprano Terri Dunn, flautist Elissa Poole and actor Tom McCamus, who will impersonate the great master (as he did in Patricia Rozema’s recent contribution to the six film series Yo-Yo Ma Inspired by Bach).

A highlight this spring will be Aradia’s presentation of the first fully-staged production of Canada’s second music-theatrical work: Joseph Quesnel’s Lucas et Céleste, opéra-comique mêlé d’ariettes. Lucas et Céleste dates from Quebec 1808, and its orchestral parts were recently reconstructed by the Canadian composer John Beckwith. Additional English dialogue will be provided by Brad Walton, and the work will be co-produced with Opera Anonymous of Toronto. Aradia’s first two CD’s, on the Naxos label - Caldara: Vaticini di Pace (Naxos 8.553772) and Ballet Music for the Sun King (Naxos 8.554003), have done extremely well, with worldwide sales figures standing at 17,000 and 9,000 units respectively. The Lully recording was named “Early Music CD of the month” in the September 1998 issue of Britain’s Classic FM Magazine. On May 8, an all-Purcell concert will celebrate the release of their third CD with instrumental music to The Tempest, The Fairy Queen and Don Quixote as well as two Trumpet Sonatas with guest artist Norman Engle. An all-Charpentier CD with Christmas motets is currently in the works. And next season, Aradia will make contributions to two series in the ever-growing Naxos catalogue: they will participate in the label’s Haydn Mass cycle; and they will also contribute to the “Artaria” collection of 18th century symphonic and choral literature. Scheduled is a Requiem by the little-known Czech composer J.B. Vanhal, which will be recorded and performed in 2000 at the Auckland Festival in New Zealand - where Aradia has been invited to participate as orchestra-in-residence. Plans for next year sound rather tantalizing too - watch for further news of their first European tour, as well as a three-concert series of new music to be presented at The Music Gallery and other unusual venues.

Poulenc

The Aldeburgh Connection is not the only organization to program Poulenc’s music this month, the month after the composer’s 100th birthday. On February 25 at 12:10 the University of Toronto’s Faculty of Music Thursday Noon Series presents Celebrating Poulenc, a Voice Performance Masterclass with Dalton Baldwin. On March 7 Concertsingers presents Poulenc’s Gloria as part of their concert, A Choral Fanfare.

Valentine’s Day

This being February, how about a Valentine’s day concert? There are lots to choose from: February 11 Opera York presents “My Funky Valentine’s Day”, February 12 Opera Anonymous presents “My Funky Valentine’s Day concert”.

Concert Notes continues on page 8
37 of THE BEST CANADIAN SONGS
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CONCERT NOTES
CONTINUED FROM PAGE 6

Valentine’s Day Fundraiser at Westminster Church in Mississauga have a Valentine’s Day Fundraiser at Westminster Church in Mississauga and the Academy Concert Series presents songs & instrumental music celebrating St. Valentine’s Day at Eastminster Church in Toronto. On February 14 the Royal Conservatory of Music presents a Valentine’s Concert and the Toronto Chamber Choir presents A Renaissance Valentine.

Kiwannis Festival
Another annual occurrence in February is the Kiwanis Music Festival, in which literally thousands of mostly young music students participate. What it gives to young musicians in terms of a motivational goal is absolutely beyond comparison, but most of us just take it for granted, forgetting that it owes its existence to a relatively small group of dedicated volunteers and a couple of paid administrators, who do a lot of work to make it “happen” every year. Why not attend a session or one of the Grand Finale concerts.

Another group that goes out of its way to encourage and support young artists is Mooredale concerts, which gives the opportunity at each of its concerts for a young musician to perform with experienced professionals. The young artist featured on their February 27 and 28 program is trumpeter, Isaac Pulford.

Amici
Toronto’s own Amici will be bringing in one of the most seasoned professionals around, violinist, Arnold Steinhardt, of the Guarneri Quartet. He will join clarinetist, Joaquin Valdepeñas, pianist, Patricia Parr and cellist, David Hetherington in Messiah’s Quartet for the End of Time. Steinhardt has recently published a book of his memoirs of the Guarneri Quartet, entitled Indivisible by Four.

Patrick Gallois
Speaking of seasoned pros, French flautist, Patrick Gallois, has recently discovered Toronto, and now it is time for Toronto to discover him. On February 16 his chamber ensemble, the Gallois Quintet, will perform at the Glenn Gould Studio. The quintet includes, besides Gallois himself, violinist, Pavel Vernikov, harpist, Pierre-Fabrice and violist, Pierre-Henri Xuereb, all top-flight European musicians, and Canadian cellist, Shauna Robson. A recording artist with Deutsche Grammophon, Gallois entered the Paris Conservatoire at the tender age of 17; at 19, a first prize from the Conservatoire under his belt, he became the solo flautist of the Lille Philharmonic and at 21 became the first solo flute in the Orchestre National de France under Lorin Maazel. His recent recordings include one of chamber and orchestral music by Toru Takemitsu with the BBC Symphony under Andrew Davis and a Piazzolla CD with guitarist Goran Stollshcer. He has had recent concerts in London, Berlin, Prague, Paris, New York, Tokyo, Milan, Madrid and Sydney. So, chamber music lovers, mark February 16 on your calendars.

Il Giardino Armonico
Until now Trevor Moat has not exactly been a household word in Toronto music circles. That’s because his involvement in music has been primarily as an audience member. That all changed when the Italian Baroque orchestra, Il Giardino Armonico’s February 10 Toronto appearance at the Ford Centre was cancelled due to the demise of Livent. At that point Moat went into action, called the group’s San Francisco agent, and, to make a long story very short, rebooked them in Toronto, this time for February 8 and as a result also saved Il Giardino’s entire North American tour. Having spent several hours on the telephone with Mr. Moat, discussing his plans and suggesting other people who might be able to help him, we at WholeNote have experienced first hand the intelligence, resourcefulness and tenacity that he brought to the undertaking. If there is anything to be learned from his extraordinary performance it is that people are capable of doing great things and overcoming apparently insurmountable obstacles. Trevor Moat could still use help, especially in the form of corporate sponsorships to purchase blocks of tickets which he could then give or sell at a much lower price to students, who could not otherwise afford them. Il Giardino, Moat points out is “an excellent introduction to the wonders of baroque music.” He can be reached at 905-884-5184. Please see the February 8 listings and also page 3 for concert details.

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Concert Notes

Toronto Early Music Centre

The Toronto Early Music Centre presents a special Valentine’s Day edition of “Musically Speaking”, an educational music program at the Royal Ontario Museum, on Sunday, February 14th at 2:30 p.m. Free with admission to the Museum.

The featured guests on this occasion are John Mayberry and Ian Bell, who, for over a decade, have presented traditional songs and curious historical entertainments at museums, historic sites, folk clubs, festivals, and almost any place where they won’t get kicked out. They sing both in unaccompanied harmony and along with melodeon, guitar, bones, and mandolin. Their repertoire includes early Canadian and British songs, Music Hall turns, lively instrumental selections, and several unlikely dance numbers.

With the celebrated “Bullero Bros. Phrenolotropichorean Travelling World Exposition”, they have thrilled (and I mean thrilled!) with such specialties as “Vilikens and His Dinah Exposed!”, “Double Leaps Over Various Objects”, “The Egg Hornpipe”, and “The Mystic Oracle Of Kilkenny” (a St. Patrick’s Day favourite). To hear John and Ian perform, is to gain a new appreciation for the phrase, “to boldly go where no one has gone before.”

They also happen to know some delightful songs of amour (that's right - Love!). Some of these songs may contain mature themes. Parental guidance is advised, even though kids are sure to enjoy their performance!

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Hear & Now:
Toronto's Contemporary Music Calendar

By David G.H. Parsons

While the city digs out from the snows of January, February promises to be warm and inviting—at least as far as the contemporary music scene is concerned, with several offerings clearly designed to beat those mid-winter “blahs.” Concerts this month feature important works from this century as well as brand new Canadian creations with the “ink still wet.”

Also, Wholenote readers who feel their ears could benefit from a slight “thaw” in order to fully appreciate unusual sounds and unfamiliar composers, should take note! Starting with this issue, Hear & Now will offer a few preparatory listening suggestions— a theme mentioned in the column. (Canadian titles can be acquired at the Canadian Music Centre, where you can also explore repertoire in the Library’s listening rooms.)

The New Elmer Iseler Singers present an evening of new Canadian works on February 3, including world premieres by Peter Togni, Derek Healey and Ruth Watson Henderson. Also programmed are Leonard Emms’ Missa Brevis and Moment and By Ben Bolden, winning compositions in the 1998 Ruth Watson Henderson Choral Composition Competition.

The three new creations are all dedicated to the memory of the late Dr. Elmer Iseler. Togni’s Magnificat for chorus, cello and guitar is a CBC commission; Henderson’s In Memoriam Elmer Iseler is a setting of the Kyrie that moves intricately around a tonal centre of “E”, while British-Canadian Healey has been inspired to write his second set of Canadian folksongs for the Iseler Singers.

Two on Feb 11
Music Toronto’s “Contemporary Classics” series continues on February 11 with the talented young pianist Naida Cole. For her concert, Cole has chosen Stravinsky’s Second Sonata, Henri Dutilleux’s Sonata, and Soleil by Montreal composer Denis Gougeon. Soleil—the first of Gougeon’s Six themes solaires—is a showpiece with colours and textures reflective of the piano music of Olivier Messiaen, that is rapidly becoming popular with performers. It has been released on CBC Records in a fine interpretation by Richard Raymond, and is also excerpted on the Naxos “Introduction to Canadian Music” box set. Appropriately, five of the Vingt Regards sur l’Enfant Jésus by Messiaen round out the evening.

And earlier the same day (February 11), the University of Toronto’s Thursday Noon Series offers up a luncheon menu of 20th century works for string quartet. All members of the I Profundi Quartet teach at the Music Faculty as well as play in the TSO—Paul Mayer and Carol Fujino (violinists), Steven Dann (viola) and Simon Fryer (cello). The programming of Britten’s Three Divertimenti, Bates’ Pond Life, and R. Murray Schafer’s Quartet #5.” Rosalind” promises a fascinating break in your busy schedule. Schafer’s work received a 1991 JUNO Award for best Canadian composition on the Centrediscs recording of Schafer’s five quartets with the renowned Orford Quartet—a true “desert island” album.

Heptampheres Cross-Over
Polarities is the title of Heptampheres winter event at the Music Gallery (February 20)—although no reference to the “north pole” is intended despite the seasonal moniker. Heptampheres is a 15-member ensemble (all soloists with backgrounds in experimental jazz or new concert music) that combines eclectic styles of composition and improvisation, a cross-over approach and distinct urban sound guaranteed to warm things up!

Composers who have written for the group over the past decade—founder artistic director and saxophonist Nic Gotham, Montreal-based electric guitarist Rainer Wiens, to electroacoustic specialist Wende Bartley—are featured. American Malcolm Goldstein, who has worked with the most important musicians of the New York School during his 30-year career, is the international guest. For those who want to become familiar with Heptampheres’ aesthetic, the group has two CDs to date. Gotham’s Heptampheres Hand is represented on the first, while the latest, “Chaser,” includes Matrix by Bartley.

Same Day Umbrella
Once again, fans of new music have another difficult choice to make. Also on February 20, Music Umbrella presents the Toronto Wind Orchestra under Mark Hopkins in works by Edgard Varése and Frank Zappa.

French-born Varése settled in the USA in 1916 where he became recognized as a champion of modernism; Density 21.5 for solo flute and Octandre for eight wind instruments are two of his most performed compositions. Zappa pursued activities as a “serious” composer parallel to his rock career, and his concert works have been gaining both reputation and exposure since his untimely death. Music Umbrella has selected several wind chamber pieces—Dog Breath Variations/Uncle Meat, Igor’s Boogie and The Black Page No. 2. “Zappa was a huge fan of Varése,” said Music Umbrella artistic director Raymond Bisha, “and when he died he left money specifically to record Varése’s works.” Zappa’s own music is now well represented on CD, and Pierre Boulez’s recordings with the Ensemble Intercontemporain make a great introduction.

Masterpiece
One of the masterpieces of western music post-1950 will get a much-anticipated Toronto hearing on February 25 and 27. Benjamin Britten’s profound War Requiem (1961) has not been presented in this city since the Joy of Singing Festival back in 1993. The TSO, Toronto Mendelssohn Choir and Toronto Children’s Chorus will be joined by a stellar international cast—Elena Prokina (soprano), Ben Heppner (tenor) and Hakan Hagegard (baritone). Concert goers who are encountering this amazing work for the first time should be aware that there are six versions currently available on CD—but one can’t go wrong with the world premiere recording under the composer’s direction.

Encounters Twist
The first concert in the Encounters 99-curated by oboist and new music specialist Lawrence Cherney, which juxtaposes major international composers with their Canadian counterparts, takes a new “twist” on February 26. This time the pairing is two outstanding choral ensembles, the Elmer Iseler Singers and the Stuttgart Chamber Choir.

“While the Stuttgart Choir are renowned for their performances of Bach, it is perhaps less known that they tour extensively as a 16-voice ensemble presenting 20th century music,” said Cherney. “It is very exciting to feature them in repertoire which they do beautifully alongside our premiere vocal group for new music.”

Encounters has commissioned a new work for the occasion from Harry Freedman. Titled Voices it will utilize the combined forces. The two choirs will also perform Penderecki’s Agnus Dei together, and then separate for presentations of their own repertoire. Canadians José Evangelista (Noces Oscura) and Freedman (Pastoral) are in the Iselers’ line up, while the visiting group has chosen Ligeti’s Lux Aeterna plus two movements from Schnittke’s mammoth Concerto for Chorus. All the international repertoire has been issued on CD by now, and Pastoral is slated for release in 1999 on a special Centrediscs’ tribute to Dr. Elmer Iseler.

Concert Date Change:
Hear & Now informs readers that the RioTTrio concert originally scheduled for January 23 has been postponed to Sunday, June 6 due to composers’ illnesses.

David G.H. Parsons is Ontario Regional Director of the Canadian Music Centre, Chalmers House, 20 St. Joseph Street, Toronto, Ontario M4Y 1J9
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### COMPOSERS

- Peter Paul Koprowski
- Vito Ricci

### CONDUCTORS

- Jed Gaylin
- Wallace Leung
- Barry Kolman

### JAZZ

- Independence Jazz Reunion - full spectrum of jazz entertainment
- Siane - Brazilian jazz band
- Adam Solomon and Tikla - African pop, jazz & traditional

### ENSEMBLES

- Rabache - new music ensemble
- knownrenmusicensemble - music by Vito Ricci
- Bellows and Buns - accordion, trombone and trumpet
- Canada West Chamber Orchestra - music director, Wallace Leung
- Maelstrom Percussion Ensemble
- Duo Chrome - trumpet/piano/accordion/voice
- The Ludwig Quartet - string quartet
- Modern String Quartet (Germany) - string quartet
- NeuroTango - accordion, piano, trumpet, string quartet
- Vito Ricci & Lisa Vachon - "ordinary things" a cabaret

### JEWISH MUSIC

- The Flying Bulga Klezmer Band
Please note these additions to your 1998/99 Listings

**January 1999**

**Saturday 30**
Sabat / Clarke Duo  
Music by Zimmerman, Cameron,  
Bolfe, Kasemets  
Ettore Mazzoleni Concert Hall

**February 1999**

**Tuesday 2**
CCMC (new music)  
The Music Gallery  204-1080

**Thursday 4**
Peter Zaparinuk / John D.S. Adams  
The Music Gallery 204-1080

**Saturday 6**
SOLVENT / LOWFISH  
(electronic/video)  
The Music Gallery  204-1080

**Tuesday 9**
CCMC (new music)  
The Music Gallery  204-1080

**Friday 12** — **Sunday 14**
NEW ADVENTURES IN SOUND  
Martin Bartlett, Ned Bouhalas,  
Darren Copeland, Yves Daoust,  
Francis Dhomont, Ken Newby,  
Randall Smith, Barry Truax, and  
Hildegar德 Wetterkamp  
The Music Gallery  204-1080

**March 1999**

**Tuesday 2 — Sunday 7**
Dunhills Theatre presents  
GO WEST (multimedia theatre)  
The Music Gallery  204-1080

**April 1999**

**Saturday 10**
TORONTO JAZZ ORCHESTRA (jazz)  
The Music Gallery  204-1080

**Wednesday 21**
Encounters '99  
Music by Denys Bouliane (Canada),  
Pascal Dusapin (France)  
Glen Gould Studio  205-5555

**Thursday 22**
EVERGREEN / MOSAIC (new music)  
The Music Gallery  204-1080

**May 1999**

**Wednesday 5**
BURDOCKS (new music)  
The Music Gallery  204-1080

**June 1999**

**Wednesday 2**
Encounters '99  
Music by Glenn Buhr (Canada),  
Kamran Ince (Turkey/USA)  
Glen Gould Studio  205-5555

**Thursday 17**
Sabat / Clarke Duo  
Music by Wolff and Feldman  
Ettore Mazzoleni Concert Hall

**Cheaps eats**

**Attention Cheaps eats**

**Pass Holders**

**THURSDAY 11**
Mark Hundeved (jazz)  
The Music Gallery  204-1080

**Friday 12**
EROSONIC (new music)  
The Music Gallery  204-1080

**Saturday 13**
Barry Prophet (new music)  
The Music Gallery  204-1080

**Tuesday 16**
Reiner van Houdt (new music)  
The Music Gallery  204-1080

**Saturday 20**
CANADIAN ELECTRONIC ENSEMBLE  
(electroacoustic)  
The Music Gallery  204-1080

**Thursday 25**
RING CYCLE (new music)  
The Music Gallery  204-1080

**Friday 26**
ROBERT DE LA RUE (jazz)  
The Music Gallery  204-1080

**Saturday 27**
Stella Walker (contemporary music)  
The Music Gallery  204-1080

**April 1999**

**Saturday 10**
TORONTO JAZZ ORCHESTRA (jazz)  
The Music Gallery  204-1080

**Wednesday 21**
Encounters '99  
Music by Denys Bouliane (Canada),  
Pascal Dusapin (France)  
Glen Gould Studio  205-5555

**Thursday 22**
EVERGREEN / MOSAIC (new music)  
The Music Gallery  204-1080

**May 1999**

**Wednesday 5**
BURDOCKS (new music)  
The Music Gallery  204-1080
Stephen Clarke

Stephen is a fine pianist who has developed into a top-notch chamber musician. What is unique about working with him is that he is a pianist with almost a complete absence of romantic stylistic baggage — no tinge of typical romantic treatment; consequently there is a freshness in his interpretation.

Jennifer Waring

You cannot go to many contemporary music concerts in Toronto without encountering Stephen Clarke at the piano. His seemingly endless technical resources at the keyboard combined with his boundless enthusiasm for the music of our time make him the pianist of choice for many of our new music presenters, such as Continuum and the Composers’ Orchestra.

I asked Stephen how this came about. The short answer is that performing contemporary music is what he chose to do. As early as his high school years, while a student of Boyanna Toyich at the Royal Conservatory of Music he discovered not only that he had an affinity to contemporary music, but also that he wanted to become a professional musician. Indeed, he never seriously considered any other career possibilities. After high school he became a student at U. of T.’s Faculty of Music, majoring in composition. He immediately joined the contemporary music ensemble, which proved to be the single most significant influence on him throughout his four years there. The Contemporary Music Ensemble, he says, “was so pragmatic and provided such direct link with the music community.” Its two directors, percussionist, Robin Engelman and composer, Gary Kulesha, with completely different approaches to performance, were people who really helped get Stephen started in the world of professional performance.

When asked if contemporary music has something unique to communicate, unlike any other music, Stephen replied that it has not one but many meanings. “The compositional aesthetic is completely splintered right now; this is not a time of compositional schools or national trends. It is an extremely varied aesthetic today.” “But is there a common thread in the music of our time?” I asked. “Is it part of the performer’s responsibility to be aware of the common thread?” he countered, then said that he believed there was no common thread uniting the fragmented musical aesthetic of our time. “However”, he added, “one element I have noticed is that many composers are missing the past.” “A brand new attitude [to composition] is needed,” he continued. “The German composer, Ernstalbrecht Stiebler, for example, is very aware of this, and he has raised the most burning questions of how and why to go forward.”

Perhaps these two questions, coupled with awareness of aesthetic fragmentation itself, are as close as we can come to the elusive compositional common thread.

You can hear Stephen Clarke in a solo recital at the Music Gallery on February 25. The program will include Klavierstucke 1987 by Stiebler. He can also be heard on a CD, Pythagoras Tree, of music by Toronto composer, Udo Kasemets, produced by the Swiss recording company, Hat Art.

Music in our Midst

Stephen Clarke

Interviewed by Allan Palmer
Toronto later in the month and early in March:

Three wonderful choirs visit Toronto, this month, featuring some famous visiting British Columbian, European and American choirs, as well as important concerts by our local favourites.

Friday, February 5th sees two marvellous concerts. The Elmer Iseler Singers, under Lydia Adams direction, present “Composers’ Choice,” with a raft of new choral compositions including Leonard Emms’ “Missa Brevis,” the winning entry in the Ontario Choral Federation’s Ruth Watson Henderson Choral Composition Competition. Watson Henderson herself has a premiere on the programme, “Im Memorium Elmer Iseler.” The same evening sees a complete performance of Monteverdi’s pivotal late renaissance masterpiece, “Vespers of 1610” by the Toronto Consort with a great array of guest artists, including sopranos Ann Monoyios and Suzie LeBlanc, and tenors Alan Bennett and Paul Elliott. As Monteverdi would have done, this performances uses accomplished individual singers and instrumentalists, one to a part, instead of a choir and orchestra, thereby creating a highly unusual true consort sound.

The following weekend, on the 12th and 13th, the Tafelmusik Chamber Choir and Orchestra occupy Massey Hall for performances of Mozart’s “Requiem.” This is a coming together of sorts of the two lives of Tafelmusik. Their recordings and tours of Europe are often conducted by Bruno Weil, though Weil rarely conducts in Toronto. Well, he’ll be on the podium for these performances of the Mozart. Also on the programme is Beethoven’s Symphony No. 1. It will be a joy to hear the Tafelmusik Chamber Choir in Massey Hall, once again.

Three wonderful choirs visit Toronto later in the month and early in March:

Jon Washburn’s Vancouver Chamber Choir gives two concerts, one at the Living Arts Centre in Mississauga on the 21st, and another at Roy Thomson Hall at noon on the 23rd. This is a durable outfit, led by the energetic Washburn. They give a concert every two or three weeks in Vancouver, record often and tour each year, as well. At this point in time, they are truly Canada’s only full-time professional choir and they always put on a great show.

Another exciting visit is that of the Stuttgart Chamber Choir, conducted by Frieder Bernius. The last time they were in the city it was for stunning performances of Bach’s “Mass in B Minor” with Tafelmusik. This time, they perform five of the six Bach motets (Feb. 23 at St. James’ Cathedral) and team up on the 26th with the Elmer Iseler Singers for what promises to be an event: a concert in the “Encounters” series featuring a major new work by Harry Freedman, Schoenberg’s “Friede auf Erden,” Schnittke’s “Concerto for Choir,” Penderecki’s “Agnus Dei” and more.

Skillful performances of profound 20th century choral music are few and far between these days, so congratulations to Lawrence Cherney’s Soundstreams organization for presenting what is sure to be a very exciting concert.

Early in March, the San Francisco Girls’ Choir come to town to perform with the Toronto Children’s Chorus. Also on the bill are the impressive Amabile Youth Singers from London, Ontario.

I also want to draw your attention to another rare choral treat: two nights (Feb. 25 & 27) of Britten’s “War Requiem”, performed by the Toronto Symphony and the Mendelssohn Choir, conducted by (soon-to-be Sir) Andrew Davis. Soloists are Elena Prokina, Ben Heppner and Hakan Hagegard.

It’s a busy choral month. There are many other slightly smaller-scale concerts going on as well. I’d especially like to note one by Ian Grundy’s new VocalPoint Choir and Boys’ Choir on the Hill.

Well, he’ll be on the podium for these performances of the Mozart. Also on the programme is Beethoven’s Symphony No. 1. It will be a joy to hear the Tafelmusik Chamber Choir in Massey Hall, once again.

Three wonderful choirs visit Toronto later in the month and early in March:
...about the only string player who can challenge the supremacy of Heifetz and Kreisler in their own repertoire."

ROBERT MAXHAM
FANFARE MAGAZINE

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Proceeds in part to: RP Research Foundation-Fighting Blindness, supporting research into retinitis pigmentosa, macular degeneration and related retinal diseases.
How Come Small Towns Can Still Enjoy a Concert in the Park While Toronto Misses Out?

I recently received a very intriguing letter from the International Military Music Society Member Charles Rolfe regarding the lack of Summer band concerts in the parks in the City of Toronto. In it Mr. Rolfe refers to an article I wrote for this magazine in September of 1997 in which I deplored the absence of bands at the CNE.

Mr. Rolfe did me one better, when he wrote letters to the people involved in the production of concerts at the CNE, Ontario Place and the Parks Department of the city. It is interesting that he did receive letters in return from the respective executive people at the above institutions. They all agreed with his letters that band concerts as such had disappeared from the programming of their various venues. What they all presented as an excuse was that their was no funding set aside for the presentation of such concerts.

Mr. Rolfe has written an article describing in detail his experiences with these letters and the evasive replies that he received. We at the CBA will publish his article in full in our next FANFARE MAGAZINE.

He also notes that such rich cities as Orillia, Brantford, Cobourg, and Gravenhurst are still able to present concerts in the park during the summer months and that these concerts are attended by some great crowds of people who attend regularly. They find the relaxation of a Sunday afternoon or evening concert serves them well and fulfills their need for good music presented in a beautiful setting.

There are many fine bands presently rehearsing in and about our City of Toronto. It is possible that many or all of these groups would be anxious to perform in any of the venues that used to be available to them. It would not be an expensive proposition to investigate the possibility of such concerts in this city again. I know there is a vast audience of nostalgic people who would relish the return of band concerts in the parks. There is even a young audience of new players and listeners who have never been able to enjoy this kind of presentation. Many of them have just graduated from music programs in various schools around the city.

It is even possible that some of the superior bands that used to grace our CNE bandshell might again be able to grace our outdoor annual festival called the EX. It was so wonderful to take an hour out of walking around the exhibits to relax and listen to the sweet sounds of music wafting across the park spaces of our annual extravaganza. I still miss these presentations and I know that others do too.

There are some very fine concert bands in the American Military, some of whom graced the Bandstand at the CNE in the past. Europe has some outstanding groups in such places as the UK, Germany and the Netherlands. There are many who would enjoy the opportunity to hear the best. We even have our own Central Command Band in Ottawa who are no slackers in the music field. Bring back the bands!

Harvey Perrin Remembered

I was saddened last month to hear of the passing of Harvey Perrin the former Director of the Music for Toronto Schools. There are countless stories of his kindness and enthusiasm as a teacher and leader of teachers. I personally remember his visits to our Riverdale C.I. to inspire us for various performances. His helpful criticism inspired us to many fine school performances. Many will remember his conducting of the massed choirs at the Massey Hall May concerts. His presence was always graced with a pleasant smile that inspired confidence in him and in ourselves.
Children and concert going

BY EILEEN NEUMANN

When Nicola Powell attended her first classical concert three years ago, she promptly fell asleep – only the applause could wake her from her slumbers. Now that she’s eight, with many concerts under her belt, she’s an attentive listener who can sit and ponder melodies with other music lovers. And she’s not bad on the violin herself.

“I think it’s essential if you’re learning an instrument that you’re exposed to the amazing effect of someone playing with lots of experience,” said Nicola’s mother Sarah Powell.

Powell began taking her daughter to Sunday afternoon concerts the same year Nicola started playing the violin, when she was five. One of their favorites is Mooredale Concerts, where pieces are short and aimed at a wide audience.

MOOREDALE

Kristine Bogyo, artistic director of Mooredale Concerts, encourages children as young as six to come. It is especially important for young music students to hear live performances, an experience they often lack, Bogyo said.

“Some kids have a very high level of skill – they can play a Beethoven sonata, they’re that good – but they have never heard a live performance,” she said. “Music is not just another skill, but it’s also an art. By involving a child in music you’re nurturing their soul and making them into a more fulfilled human being.”

CHOOSE

It’s important to choose children’s first concerts carefully said Toronto music teacher Clare Carberry, or you risk turning a child off. The aim is to build an educated and happy audience. She recommends the Toronto Symphony’s Cushion Concerts for really young audiences, where short pieces are interspersed with chats. Carberry’s top three kid friendly composers are Vivaldi, Mozart and Prokofiev (Peter and the Wolf).

MELODIC FARE

Powell says she started Nicola on children’s concerts, and is gradually moving on to more general fare. She said that kids (like many adults) prefer programming that stresses good tunes.

“They like stuff that’s really melodic – I’d stay clear of modern stuff,” Powell said. The next step for Powell will be a concert aimed at an adult audience – she’s taking the family to a real classic at Roy Thomson Hall.

“I got tickets for all four of us for Beethoven’s Ninth in the spring, because it’s such a big event,” she said.

NO SUBSTITUTE FOR LIVE

Being present at a live event is special for children in this electronic age, Bogyo said. “It gets children involved in the real world instead of watching the tube,” she said. “You get used to people doing real things on stage.”

And listening to CDs at home isn’t a substitute for venturing out into the concert scene, Carberry said. “I think live music is very important,” she said. “CDs are wonderful, but you can’t beat a live performance. That’s where the whole thing starts. Otherwise you lose contact with the human energy involved in performing, and the interaction of the performer with an audience.”

TAKE THEM ANYWAY!

Well, parents may be convinced that concerts are good for kids – but do kids want to go? After all, the joys of playing Nintendo cozily at home, not to mention peer pressure to conform, pull against concert going. Take them anyway, Bogyo advised. “When kids are young, I think parents should just pack up kids and go, not ask do you want to. Ultimately, it makes their lives richer.”

Bogyo got a subscription to the opera for herself and her children when they were young, and they attended every Saturday afternoon, despite some reluctance. “The whole idea of going to the opera is nerdy,” when you’re 15,” Bogyo said about her teenagers’ attitude to Traviata and the like. “But as soon as the curtain went up, they were totally mesmerized. My older son is now, and a real opera buff – he goes all the time.”

(Bogyo’s children come from an exceptionally musical family however, and not all teenagers will be ready for opera.)

Powell’s children are very individual in their attitude to concert going, she said. Nicola is ready to head out on most occasions.

“Wouldn’t succeed too well if I were up against a birthday party, but otherwise she likes to go,” Powell said. “I don’t ever want to make it look like a chore. Kids are different though. I have another child who plays the trumpet, who is less happy to go to a concert.”

Carberry also recommends a mixture of encouragement to try something knew with a relaxed attitude.

“You want to set the seed and let it grow rather than force feed it,” she said.

Kids do need encouragement to try a classical concert. They may start out napping. But who knows where they’ll end up – alert and educated audience, or even as performers themselves.

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Thanks to Lisa and Rhonda Martin of the Performing Arts Health Centre, Rolling Stones guitarist Ron Wood and the remaining Stones new wear hearing protection devices (musician plugs) and in ear monitors.

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Photo: Ashley & Crippen
Young fans with pianist Anton Kuerti
As a new contributor to WholeNote, it seemed like a good idea to introduce myself in this issue, although I must confess I find it easier to talk about other musicians rather than myself. Scots born, I grew up in Ayrshire, although there are those who would question the growing up part! I first discovered jazz through listening to the radio - the Voice of America, the American Forces Network in Germany and, of course, the BBC. Although I subsequently attended the Glasgow School of Art and graduated after four years, the seeds had been sown. I think it would be very revealing to do some research into just how many former art students over the years have ended up in the music business.

I arrived in Canada on the 4th of July, 1964 and was at the Colonial Tavern listening to some of my jazz heroes that same evening! The saxophone is my chosen instrument and the masochist in me decided that the soprano would be the horn in which I would specialize. If I am known at all in the music world it is as a swing/mainstream player, whatever that means in this age when the word jazz itself has become almost indefinable. I entered the jazz life as a traditional player, having wrapped my ears around the wonderful sounds made by Louis Armstrong, Johnny Dodds and Jack Teagarden, to name only three of my early idols.

I then proceeded, over the years, to embrace the sounds of Duke Ellington, Charlie Parker, Thelonious Monk, Ornette Coleman, Miles Davis, John Coltrane and so on. But in my playing style, although I listen to just about everything, I have remained close to the tradition. When I'm not listening to jazz, classical music is love, (I wake up each morning to CJRT). If you haven't already done so, please come out and hear me some time. Oh, by the way, I'm also dedicated to pens and playing with words in general. You have been warned! I am the Artistic Director of du Maurier Downtown Jazz, now going into its 13th year. It will fill Toronto with jazz for 10 days from June 25th to July 4th, but more of that at a later date.

Some of the performance highlights to look out for in February include:

Two more concerts in the CJRT-FM Sound of Toronto Jazz series. On February 8th the Kenny Kirkwood Quartet will be featured and on February 22nd the John Sumner Quintet takes the stage. Ted O'Reilly will start the proceedings at 8:00pm on the Ontario Science Centre Auditorium, 770 Don Mills Road, 416-595-0404. Admission is $6.00 and parking is free.

Grace Church crossover.

There is an interesting evening of music planned for the 13th, 8:00pm at Grace Church on-the-Hill, 300 Lonsdale Road in Forest Hill Village. Moe Koffman and a trio along with 8 choristers of Grace Church on-the-Hill will offer a crossover-concert blending choral music with jazz. Tickets are $20.00 and $15.00 for students and seniors, available by calling 416-488-7884, ext 17, or at the door.

Mellifluence, a quartet led by Paul Pacanowski on woodwinds, will perform a concert of Contemporary Jazz Music Sunday 14th 3:00pm at Pekao Gallery, 1610 Eloor Street West, 416-588-7952. Admission is $10.00 and that includes a glass of wine.

Jazzamatazz: the Evolution of Jazz, featuring pianist Joe Sealy will be presented on February 21st, 1:00pm, a Harbourfront Centre Cushion Concert, in the Brigantine Room, 235 Queen's Quay West, 416-973-3000. Admission is $8.00.

The Ford Centre: On February 24th at 8:00pm at the Ford Centre for the Performing Arts, in the George Weston Recital Hall, 5040 Yonge Street, vocalist Dee Dee Bridgewater is scheduled to appear. Tickets are from $34.00 to $45.00 and the number to call is 416-870-8000.

If all the January bills have left you a little light in the pocket, but you still want to go out and hear some jazz, there are some freebies.

U of T Small Jazz Ensembles:

For example the University of Toronto Faculty of Music continues with its series of Small Jazz Ensembles playing standards and student compositions. The dates are February 3rd, 10th and 24th, the time is 8:00pm and the location is Walter Hall, 80 Queen's Park, 416-578-3744.

CBC 2, 94.1 fm:

If I may add another personal note, beginning February 5th at 9:00pm, and running for 6 weeks, I will be the host of a new radio programme on CBC 2, 94.1 fm. The show is called "Travellin' Light" and is a look at the story of jazz from a musician's point of view, with anecdotes and some of my favourite recordings. Each week I will take a look at a different aspect of jazz, drawing on my own experiences and those of many friends in the business - a light-hearted pot-pourri which will, I hope, be entertaining as well as informative. If you don't listen your radio will self destruct.

QUICK PICS

CONTINUED FROM PAGE 14

Feb 23 12:00 noon: Vancouver Chamber Choir
Feb 23 8:00: Stuttgart Chamber Choir
Feb 25 8:00: Toronto Mendelssohn Choir; Toronto Children's Chorus
Feb 26 8:00: Stuttgart Chamber Choir/Elmer Iseler Singers
Feb 27 8:00: Bell'Arte Singers
Feb 27 8:00: Canadian Singers
Feb 27 8:00: Oriana Singers
Feb 27 8:00: MacMillan Singers

CONTINUED ON PAGE 22

The CANADIAN MUSIC CENTRE announces that, thanks to a generous gift from M. Joan Chalmers, Canadian League of Composers’ Award-winning broadcaster David Olds and his program CANADIAN CUR.

Stephen Ralls and Bruce Ubukata: two pianists: this month’s cover, continued from page 4

school to promote them as performers in Canada. When the gigs didn’t come they decided to create their own series—three concerts in the 1985 season. And since the vocal recital was not one of the more popular types of musical events with Toronto audiences they decided to reinvent the form, presenting the music in a literary context — short excerpts from letters, poems and novels — to help the audience understand the music and the period from which it came. The idea was a hit, and now they regularly fill all 500 seats at Walter Hall for their Sunday afternoon series. Colleagues in New York and London tell them they are doing extremely well drawing this size of crowd. Ten years ago they added to this series another, the recital series, now at the Glenn Gould Studio, which presents the music without the commentary. (Early bird WholeNote readers will have the opportunity at the end of January to attend both types of concert at the Aldeburgh Connection’s Poulenc weekend, in honour of the composer’s 100th birthday. I asked them about Poulenc. Their answer was that it is increasingly apparent that he is a major composer. He was dismissed during his lifetime as, at best, a minor master, often accused of sentimentality. What is now evident is that he developed a unique and recognizable voice that appeals increasingly to audiences and performers alike.

Among his accomplishments were his settings of difficult, surrealist poetry by his contemporaries, such as Paul Eluard and Louise De Vilmorin. His oeuvre also has a tremendous range, from songs and chamber works to operas, such as The Dialogues of the Carmelites, and a range of expression, from the ribald to the austere religious.

The Aldeburgh Connection’s January 29 Glenn Gould Studio recital will feature several song cycles as well as chamber music, including songs accompanied by instrumental ensembles. The January 31 Walter Hall concert will present songs with piano accompaniments played by Ralls and Ubukata and, of course, readings from letters, etc. to bring the background to life.

Another initiative they have taken is the introduction of a young artists series, presenting talented singers who are still at school. The next in this series will take place on February 5th with Carla Huhtanen, soprano, and Scott Delluz, baritone, accompanied by Bruce Ubukata at Walter Hall. Given Ralls and Ubukata’s track record promoting young singers — the Aldeburgh Connection list of alumni reads like a who’s who of internationally-renowned Canadian singers — none of us could go too wrong attending this one.

In the final analysis, promoting young singers is the end toward which these two men dedicate their considerable gifts as pianists, their entrepreneurial and administrative panache and their highly original and imaginative artistic vision. I asked Stephen about his vision for the U of T Opera School, which he has directed since the fall of 1996. “It is” he replied, “to give our students as much opportunity as possible to perform in that wonderful theatre (the Macmillan Theatre).” Since the beginning of his tenure the mounting of two major opera performances per season has been restored — reduced to one a season several years ago because of budget cuts. Other performance opportunities are also provided — workshop productions and the opera teas — and fundraising has been taken on in a big way.

Another change has been to present operas in languages other than English. Because their graduates frequently move on to international careers it is essential that they are well prepared to sing in all the languages of opera. The production of “Les Dialogues des Carmelites”, for example will be in French with English “surtitles”.

Music is the tie that binds — black tie, that is! So unite the POLISH CANADIAN SOCIETY OF MUSIC with two other professional associations, engineers and doctors, for a first-ever grand carnival ball. “Cutting a rug” with the acclaimed Toronto Sinfonietta orchestra, this extravaganza marries music-making with fundraising... reason to celebrate!

TAFELMUSIK BAROQUE ORCHESTRA marked the midpoint of its 1998/99 touring season with performances at this year’s Bermuda Festival in January. In September the orchestra toured Germany and Switzerland; in December they completed their fourth tour of Asia, and in the spring they will embark on tours of the USA and Europe. The TORONTO SYMPHONY ORCHESTRA has completed a five-city tour of Florida, January 26 through 30, 1999. Guest piano soloist Stewart Goodyear joins Music Director Jukka-Pekka Saraste and the Orchestra for performances in West Palm Beach, Miami, Naples, Sarasota and Orlando. Repertoire includes music by Beethoven, Rachmaninoff, Sibelius and the TSO’s Composer Advisor, Gary Kulesha.
Behind the scenes
At the COC, schedules don't just happen

BY DAWN LYONS

Sandra J. Gavinchuk's office in the Canadian Opera Company building on Front Street is a charming section of the third-floor eaves of the Joey & Toby Tannenbaum Opera Centre. The south wall is the original red brick with a window, the glass partition to the hall is criss-crossed with dark red muntins which give it the genteelly festive look of a cottage. Do not be deceived! Sandy is the COC's Scheduling Manager. Real work happens here.

Sandy's last visitor leaves and she waves me in. Before I can sit down the phone rings. After she hangs up she explains: 'Golden Ass.' I got the last scene in today, all we need is orchestration.

Me: That's the Robertson Davies one, for mid-April?
Sandy: Yes, his adaptation of the Apuleius play.

Me: I've seen the COC Weekly Schedules that you make up. Everyone around here picks up their copy Friday afternoon and lives by it for the next week. Rehearsals, coaching, wig fittings, dogs — it covers everything. And there are daily revisions! ... Are there unions involved?
Sandy: Three; the Toronto Musicians' Association for the orchestra, Canadian Actors Equity — that's singers, stage management, directors, choreographers, and dancers, if a ballet — and IATSE, that's the stagehands.

Me: Who else?
Sandy: Music staff, that's conductor, assistant conductor, and rehearsal pianists —

minimum two per show. Xerxes has three rehearsal pianists because we are doing three rehearsals per day instead of the usual two. Golden Ass will also need three pianists, since we are using dancer/acrobats who will need to rehearse at the same time as the singers, and sometimes we will need two pianists for the singers, so they can learn the orchestral textures of the work — it's a world premiere, they can't just listen to the CD. Also vocal coaches, diction coaches, costumes, makeup and wigs. And our Ensemble Studio, that's our young singers development program. We work on everything — singing, acting, choice of repertoire, role preparation, even how to dress for an audition. What else... piano and harpsichord tunings (our pianos sometimes get pounded on from 10:30am to 11:00pm), and space requirements, the Education Department needs room, there are meetings and so on.

Me: Most of this happens here at the Tannenbaum?
Sandy: Yes. The Imperial Oil Opera Theatre, our main rehearsal hall here, is an IATSE space. We usually alternate two operas in a performance run, and rehearsal both at the same time. Normally both sets would be in the Imperial, one on each wall. Rehearsals would alternate between the Imperial and the Jackman studio, upstairs. This way all scenery moving would be in the IATSE space. However, the director for Xerxes wanted to have all his rehearsals in the same space, so we used the Jackman Studio for Xerxes and Barber is all in the Imperial. Besides the Imperial and the Jackman, we have two rehearsal studios, Vinci and McLaughlin, and 4 practice rooms.

Me: I notice there is very little on your desk. Do you have a scheduling program on your computer?
Sandy: No, I keep it all in my head. There is too much detail and too many changes to make it cut and dried.

Me: How does the schedule come to be?
Sandy: The overall schedule is determined by hall availability. For example, The Hummingbird Centre was available from January 4 to February 6. Phillip Boswell, our Artistic Administrator, would say "I'd like to do Barber of Seville and Xerxes" or whatever. Marketing would determine the days they can best sell and how it would work in with the subscription series — no Mondays, how many matinees, that sort of thing.

Once the performance dates are set, the other in-house events — tech rehearsals for scenery and lights, orchestra rehearsals, and the dress rehearsals — can be slotted in. Then begin dates for principal and chorus rehearsals — the principals must have the role memorized before their first rehearsal, but since the chorus is all ensemble singing, they usually need more time to prepare, so chorus rehearsals often start before the principals. I check the overall to make sure it's possible, then I build the daily and weekly schedules with the director.

Me: How do you determine what is "possible"?
Sandy: It depends on the vocal requirements of the opera. Say we were doing Flying Dutchman and Idomeneo and we had scheduled Orchestra 1, Orchestra 2 and Dress and Matinee consecutively. Both works require the chorus on stage for long periods of time and they are singing over an orchestra.

Although the collective agreement allows the chorus to sing 9 days in a row, vocally it would be too taxing — 6 days in a row would be too much in this case. Also Senta needs two days off.

Me: This means you know all these operas?
Sandy: I know each opera inside out and backward. I started out as a singer and I still sing in the chorus.

Me: Then, the weekly schedule is done with the directors?
Sandy: I contact the directors and ask their preference. Some don't want ANYTHING to do with it. If they want to build the schedule themselves, I provide a precis of the parameters of our collective agreements and when we should have Act I done, when Act 2, and when the work-through. I co-ordinate the schedules of the two directors to avoid conflicts — our young singers may be singing minor roles in both operas, and we have to make sure they are not overworked. It is my responsibility to make sure time is not wasted. Whatever the personality and style of the director, the show has to be ready on time. I think my most important skill is being able to quickly determine how I can best work with each director, conductor and visiting singer. How I schedule also affects Artistic, Music and Production departments' budgets.

Me: How did you learn to do this? Did you have special training?
Sandy: I've been good at organizing how to do scheduling, I've just learned the ins and outs. Marketing would sell and how it would work in with the subscription series, I'd have to be there. I'm not sure what that means...
Go Go JOSEPH!

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in association with
Willowdale Presbyterian Church
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Joseph

and the Amazing Technicolor Dreamcoat

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Saturday, February 13 – 8:00 p.m.
Sunday, February 14 – 8:00 p.m.

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Music Theatre Listings
February 1, 1999 to March 7, 1999

[Image of a building with the text "FRANCIS POULENCE'S DIALOGUES DES CARMELITES" on it]

STEPHEN RALLS conductor
MICHAEL PATRICK ALBANO director
FRED PERRUZZA lighting/set designer

Fri & Sat–March 5 & 6, 1999 at 8 pm
Fri & Sat–March 12 & 13, 1999 at 8 pm
Macmillan Theatre
$20/15
Box office: 416-978-3744

Wadsworth, director. February 3 & 5: 8:00; February 7: 2:00.
Pre-performance discussion 45 minutes prior to each performance. Hummingbird Centre for the Performing Arts, 1 Front St. East. 872-2222.

Canadian Opera Company, Rossini: The Barber of Seville. Russell Braun, Mika Shigematsu & others, performers: Albert, Michael Colgrass, director. February 27: 7:00; February 28: 8:00. Pre-performance discussion 45 minutes prior to each performance. Hummingbird Centre for the Performing Arts, 1 Front St. East. 872-2222.

Civic Light Opera Company, Lerner & Loewe's: Camelot & Rodgers & Hart: A Connecticut Yankee. In concert. March 4-6: 8:00; March 7: 2:00. Fairview Library Theatre, 35 Fairview Mall Drive. 421-1267. $35 to $40.

Great Music at St. Anne's: Gilbert & Sullivan: The Mikado. Laure Shatz, stage director; Christopher Cotton, music director. February 4, 5 & 6. Matinees 2:00; evenings 8:00. St. Anne's Anglican Church, 270 Gladstone Ave. 922-4415. $15, $12.

Living Arts Centre Mississauga: Verdi: Otello. Italian National Touring Opera Company; Dwight Bennett, conductor. February 22, 23, 24 & 25: 8:00. Hammersxon Hall, 4141 Living Arts Drive. 905-306-6000. $45 to $80.

Markham Theatre for Performing Arts, Pucciani and the Polka Dot Flu. Musical for children and parents. February 14: 11:00 am, 2:00 & 4:00. 171 Town Centre Blvd. 905-306-7469. $14.50, $13.98, $9.98.

Mirvish Productions. Chicago. February 2 to 14. Tuesday - Friday: 8:00; Saturday: 2:00 & 8:00; Sunday: 2:00 & 7:00. Princess of Wales Theatre, 300 King St. West. 872-1212. $20 to $93.

Music Theatre Mississauga: Mame. Music. & lyrics by Jerry Herman. February 19, 20, 21 @ 8:00. 3315 Montevideo Road. 905-821-0090. $13 to $17.

North Toronto Players. Gilbert & Sullivan: HMS Starship Pinafore & Trial by Jury. February 12, 13, 19 & 20: 8:00; February 14 & 15: 2:00. Leah Polons Theatre, 4588 Bathurst St. 905-727-2209. $10 to $12.

QUICK PICS
CONTINUED FROM PAGE 18
Feb 27 8:00: VocalPoint Chamber Choir
MARCH
March 05 7:30 & 07 2:00: Toronto Childrens' Chorus Chamber Choir; San Francisco Girls Chorus; Amabile Youth Singers
March 08 5:00: Exultate
Chamber Singers
March 06 7:30: Toronto Welsh Male Voice Choir
March 08 2:00: Etoile de Century Choir
March 06 8:00: La Jeunesse Northumberland Girls' Choir
March 08 8:00: Toronto Mendelssohn Youth Choir
March 07 3:00: Concertsingers
March 07 3:30: Etoile Festival Singers
March 07 7:00: Ryersen's Oakham House Choir

Auditions 1999
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CARMEN
Gioacchino Rossini
Il Barbiere di Siviglia

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STAGE DIRECTOR
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FEBRUARY 1 ‘99 - MARCH 7 ’99 Wholenote

$18; group rates.


= Opera York. My Funny Valentine. Classic & contemporary music for the season. 2nd Generation, male vocal quartet; Susan Henley, music theatre personality; Erika Tenner, soprano; Michael Mulrooney, piano. February 11: 8:00, Markham Theatre, 171 Town Centre Blvd. 905-305-7469. $25, $20.

= Polish Canadian Society of Music. In the Mood for Love. Arias, ensembles & choruses from famous operas & operetas. Maria Knapiak-Stramko, soprano; Mark DuBois, tenor; Toronto Sinfonietta; Ryerson’s Oakham House Choir; Matthew Jaskiewicz, conductor. March 7: 7:00, Ford Centre for the Performing Arts, 5040 Yonge St. 763-8746. $22 to $28.

= Reprise Concerts. The Roar of the Greasepaint, the Smell of the Crowd. Book, music & lyrics by Anthony Newley & Leslie Bricusse. February 19: 8:00, February 20: 2:00 & 8:00, February 21: 3:00 & 8:00, Jane Mallett Theatre, 27 Front St. East. 366-7723. $25 to $47.

= Sandercro Centre for the Performing Arts. Schoolhouse Rock - Live! March 3: 1:30 & 7:00, 85 Dalhousie Street, Brantford. 1-800-265-0710. $15.

= Scarborough Music Theatre. The Secret Garden. Book & lyrics by Marsha Norman; music by Lucy Simon. February 4 - 6, 11 - 13, 18 - 20, 8:00, February 7 & 14: 2:00, Scarborough Village Theatre, 3600 Kingston Road. 396-4049. $18, $15.

= Toronto Opera Repertoire. Mozart: Don Giovanni. Giuseppe Mancina, artistic director. February 10, 13, 19, 24 & 27: 8:00, February 21: 2:00, Central Technical Theatre, 725 Bathurst. 698-9572. $15, $10 (Wednesdays); $17, $12 (weekends).

= Toronto Opera Repertoire. Verdi: Un Ballo In Maschera. Giuseppe Mancina, artistic director. February 12, 17, 20 & 26: 8:00, February 14 & 28: 2:00, Central Technical Theatre, 725 Bathurst. 698-9572. $15, $10 (Wednesdays); $17, $12 (weekends).


= UC Follies Productions. Cabaret. By John Kander & Fred Ebb. February 4 - 6, 11 - 13, 18 - 20, 8:00, 7 Hart House Circle. 978-8688. $10, $8.

= University of Toronto Faculty of Music. Poulenc: Dialogues des Carmélites. Stephen Ralls, conductor; Michael Patrick Alano, director. March 5, 6, 8, 12 & 13: 8:00, MacMillan Theatre, 80 Queen’s Park. 978-3744. $20, $15.


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\[\text{Toronto Opera Repertoire.} \] 

\[\text{DON GIOVANNI} \]

\[\text{UN BALLO IN MASCHERA} \]

\[\text{OPERA EXCERPTS} \]

\[\text{FEBRUARY 10 THROUGH MARCH 11} \]

\[\text{See Wholenote Listings for Specific Dates} \]

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\[\text{North Toronto Players presents} \]

\[\text{Gilbert and Sullivan's} \]

\[\text{THE STARSHIP PINAFORE} \]

\[\text{and TRIAL BY JURY} \]

\[\text{DATES:} \]

\[\text{February 12, 13, 19 & 20 at 8pm, 14 & 21 at 2pm} \]

\[\text{TICKETS: $18.00 for adults,} \]

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\[\text{$16.00 for seniors on February 14 & 21} \]

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An engaging retrospective of the partnership between three-time JUNO award-winning composer Malcolm Forsyth and his daughter, cellist Amanda. The music is characterized by beautiful, soaring melodies, and the extraordinary passion and virtuosity of Amanda Forsyth. Compositions for cello by Arvo Pärt and Gavin Bryars compliment the music of Malcolm Forsyth.

Tuesday February 2

■ 7:00: Canadian Opera Company. Rossini: The Barber of Seville. Russell Braun, Mika Shigematsu & others, performers; Albert Takazauckas, director; Richard Bradshaw, conductor. 6:15: Pre-performance discussion. Hummingbird Centre for the Performing Arts, 1 Front St. East. 872-2262. $35 to $130. FOR COMPLETE RUN SEE MUSIC THEATRE LISTINGS.
■ 8:00: Music Gallery. CCMC. 179 Richmond St. West. 204-1080. Free.

Wednesday February 3

■ 8:00: Amicus Productions. The Musical Comedy Murders of 1940. By John Bishop. Fairview Library Theatre, 35 Fairview Mall Dr. 812-6756. $12.50, $10. FOR COMPLETE RUN SEE MUSIC THEATRE LISTINGS.
■ 8:00: Canadian Opera Company. Handel: Xerxes. Kimberly Barber, Kathleen Bratt, Susannah Waters & David Daniels, performers; Stephen Wadsworth, director. 7:15: Pre-performance discussion. Hummingbird Centre for the Performing Arts, 1 Front St. East. 872-2262. $35 to $130.

Thursday February 4


Friday February 5

■ 12:00 noon: Royal Thomson Hall Volunteers. Bring Your Own Lunch Concert. Performers from the University of Toronto Faculty of Music. 80 Simcoe St. 593-4822 ext.365. Free.
■ 8:00: Great Music at St. Anne's. Gilbert and Sullivan: The Mikado. Laura Schatz, stage director; Christopher Cotton, music director; full orchestra accompaniment. St. Anne's Anglican Church, 270 Gladstone Ave. 563-3160. $15, $12. FOR COMPLETE RUN SEE MUSIC THEATRE LISTINGS.
■ 8:00: Guitar Society of Toronto. Simon Dinnigan, guitar, in Recital. Works by Bach, Regelonde, Dodgson, Barrios-Mangore & Castelnuevo-Tedesco. Hallowian Hall, 35 Hazelton Ave. 922-6002. $5.
Monteverdi's Vespers of 1610
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Friday February 5, 1999 at 8 pm

The Toronto Consort is pleased to be joined by an international group of singers and instrumentalists to recreate this supreme masterpiece of the early Baroque.
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Riverdale Concert Society

An evening of romantic chamber music at The Chapel, Victoria University, 2nd Floor, 91 Charles St W. Friday February 26, 8 pm

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Our celebration of the magical music of E.J. Moeran continues: we perform his Piano Trio and the Sonata for Two Violins, plus Carl Reineckes Trio for Clarinet, Viola, and Piano; and the Clarinet Quintet by Sir Arthur Somervell.

For information: 416-465-7443

Guest artists: Shauna Rolston, cello & Max Mandel, viola.

Walter Hall, 80 Queen's Park. 978-3744. $15, $10.

Riverdale Wind Quintet; audience interaction. 179 Richmond St. West. 204-1080. $12, $10.

University of Toronto Faculty of Music. Faculty Artist Series. Haydn: Quartet Op.76 #4 Sunrise; Loosmore: Song for The Sisters; Tchaikovsky: Souvenirs de Florence. St. Lawrence String Quartet with guest artists: Shauna Rolston, cello & Max Mandel in Tchaikovsky's Souvenirs de Florence.


8:00: Opera York. My Funky Valentine. Classic & contemporary music for the season. 2nd Generation, male vocal quartet; Susan Hanley, music theatre personality; Erika Tanner, soprano; Michael Mulrooney, piano. Markham Theatre, 171 Town Centre Blvd. 905-305-7469. $25, $20.

8:00: Toronto Symphony Orchestra. Classic Masterworks. Roy Thomson Hall. See February 10.


8:00: University of Toronto Faculty of Music. Faculty Artist Series. Haydn: Quartet Op.76 #4 Sunrise; Loosmore: Song for The Sisters; Tchaikovsky: Souvenirs de Florence. St. Lawrence String Quartet with guest artists: Shauna Rolston, cello & Max Mandel in Tchaikovsky's Souvenirs de Florence.
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Sparkling chamber music, featuring Patrick Gallois and Shauns Roldson
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A Mozart programme from the official orchestra of the Salzburg Festival
Sunday, February 21, 2 p.m.

Michael Schade, Catherine Robbin
COC Orchestra, Mario Bernardi
The chamber version of Mahler's masterpiece Das Lied von der Erde
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**8:00:** Amici, Chan:
Sonata in E maior for solo cello; Bach: Sonata in E major for violin & piano; Messiaen: Quartet for the End of Time for violin, clarinet, cello & piano. Arnold Steinhardt, violin; Joaquin Valdepeñas, clarinet; David Hetherington, cello; Patricia Parr, piano. Glenn Gould Studio, 250 Front St. West. 205-5555. $12 to $25.

**8:00:** Baroque Concert at Knox College Chapel. A tre: Works by Boismortier, Schaffrath, Graun, Rameau, Geminiani & Telemann. Washington McClain, oboe; Linda Melsted, violin; Charlotte Nediger, harpsichord. 59 St. George St. 534-9140. $10.65.

**8:00:** Ford Centre for the Performing Arts. Pro Musica Nipponia. Music by contemporary Japanese composers played on traditional instruments. Makota Nakura, marimba. George Weston Recital Hall, 5040 Yonge St. 870-8000. $24 to $35.

**9:15:** Etebooke Philharmonic Orchestra.
Kulesha: Celebration Overture; Dvorak:CelloConcerto;Beethoven: Symphony #3“Eroica” . Vladimir Orloff, cello; Tak-Ng Lai, music director. Scarlett Heights Entrepreneurial Academy, 15 Trehorn Dr. 239-5665. $20, $15.

**Saturday February 20**

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


**2:45:** 10am-5pm: Baroque Concerts at Knox College. Featuring the Amici.
**6:00:** Kulesha: Symphony #3“Eroica” . Vladimir Orloff, cello; Tak-Ng Lai, music director. Scarlett Heights Entrepreneurial Academy, 15 Trehorn Dr. 239-5665. $20, $15.


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**Joys and Sorrows of Bach**
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Tom McCamus as J. S. Bach
Terri Dunn Soprano
Elisa Poole flute
Patricia Rozema writer

February 20, 1999, 8 p.m. Glenn Gould Studio

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**Two special events**

**Stuttgart**

**Chamber Choir**

**5 Bach motets**

**Tuesday, February 23**

8 pm/St. James Cathedral/65 Church St.

**Frieder Bernius, Conductor**

Don't miss the enchanting sounds of this world famous choir in a glorious all-Bach programme:

**Der Geist hilft unser Schwachheit auf**

Komm, Jesu, komm

Fürchte dich nicht

Singet dem Herrn ein neues Lied

Jesu, meine Freude

**Double Choir Concert**

**Stuttgart Chamber Choir**

& **Elmer Iseler Singers**

Lydia Adams, Conductor

**Friday, February 26**

8 pm/St. James Cathedral/65 Church Street

These two vocal ensembles join forces for the first time in an extraordinary cappella programme of new classics:

Penderecki, Agus Dei

Gloria in Excelsis Deo

Schütz, Die Jungfrau, die ist die Welt

Ligeti, Lux aeterna

Harry Freedman, Pastoral, and Voices

José Evangelista, Noche oscura

**Tickets:** $25 each or buy both concerts for $40 ($20 students/seniors)

**CALL**

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**February 1 ’99 - March 7 ’99 wholenote**

*** 7:30: Toronto Symphony Orchestra. Light Classics

Concerts. Berlioz; La Cosaïre; Fauré; Elegy; Tchaikovsky; Variations on a Rococo Theme; Shostakovich: Festive Overture; Borodin: In the Steppes of Central Asia; Ravel: Boléro. Antonio Lysy, solo; Samuel Wong, conductor, Roy Thomson Hall, 60 Simcoe. 933-4828. $13 to $54.25.

*** 8:00: Aradia Baroque Ensemble. Joys & Sorrows of Bach. Bach: Cantata Ich Habe Genug; Brandenburg Concerto #5; music from his residency in Cohan coupled with introspective glimpses into his private life. Tom McCamus, actor; Terri Dunn, soprano; Elissa Poole, flute; Patricia Rozema, author. Glenn Gould Studio, 250 Front St. West. 205-5555. $19, $16.

*** 8:00: Music Gallery. Henripheres. Lutek: New Work; Wiens: Darkness & Grace; Goldstein: Crossing The Equator; Bartley: Matrix. 179 Richmond St. West. 204-1080. $15, $10.

*** 8:00: Music Umbrella. Chamber Concerts. Edgar Varèse and Frank Zappa. Varèse: Density 21.5; Gatandre, chamber music by Zappa. Co-production with the Toronto Wind Orchestra directed by Mark Hopkins. Eastminster United Church, 310 Danforth Ave. $4 to $10. 481-6881.

*** 8:00: New Hamilton Orchesra. From the New World. Tchaikovsky; Romeo & Juliet Overture; Kodaly: Dances of Galante; Dvorak: Symphony #9 From the New World. Daniel Lipton, conductor, Hamilton Place, Summers Lane between King & Main, 905-526-6556. $18 to $35.

**Sunday February 21**

**BAROQUE MUSIC BESIDE THE GRANGE**

**ACROSS THE MEDITERRANEAN**

Music of Medieval Europe and the Middle East in fruitful and exotic interchange!

**SUNDAY FEBRUARY 21 3 pm**

St. George the Martyr Church, Stephanie & McCaul Call 588-4301 for information and a season brochure.
Monday February 22

- 2:00: Toronto Symphony Orchestra, Magnificent Monday. Roy Thomson Hall. See February 20. $26 to $44.50.
- 8:00: Living Arts Centre. Mozart: Verdi’s Otelio. Italian National Touring Opera Company; Wagner Bennett, conductor. Hammermill Hall, 4141 Living Arts Drive. 905-306-6000. $45 to $80. FOR COMPLETE RUN SEE MUSIC THEATRE LISTINGS.

Tuesday February 23

- 1:00: Lunch Hour at St. James’s. Bach: Fantasia & Fugue; Demessieux: Te Deum. Peter Nikiforuk, organ. 65 Church St. 364-7855. Free.
- 3:00: Toronto Symphony Orchestra. Light Classics Concerts. Roy Thomson Hall. See February 20.

Wednesday February 24

- 7:00: Tafelmusik. Vivaldi: The Four Seasons; Telemann: Burlesque de Don Quixote; Geminiani: La Follia. 505 McLaughlin College, University of Toronto. Free with ticket to 8:00pm performance or $4.85.
- 8:00: Music Gallery. Master Musicians from the East. Teruhisa Fukuda, shakuhachi; Shihou Kineya, shamisen. 179 Richmond St. W. 204-1080. $20, $15.

Thursday February 25

- 8:00: Ford Centre for the Performing Arts. Gioia Fidland Trio. Klopner music. George Weston Recital Hall, 5040 Yonge St. 870-5000. $24 to $35.
- 8:00: Music Gallery. Stephen Clarke, piano, in Concert. Works by Fargion, Wolpe, Stabiler & Viaviv. 179 Richmond St. W. 204-1080. $12, $9.
- 8:00: Tafelmusik. Trinity-St. Paul’s. See February 24.
- 8:00: Toronto Symphony Orchestra. Classic Masterworks. Britten: War Requiem. Elena Prokova, soprano; Ben Heppner, tenor; Hakan Hagegad, baritone; The Toronto Mendelssohn Choir; Toronto Symphony Orchestra, Alan Walk-er. 506-6000. $30, $25.

Friday February 26

- 8:00: Encounters/99. Stuttgart Chamber Choir/Ether iser Singers. Music by Ligeti, Schnittke, Penderecki, Schoenborn & Friedman (newly commissioned work). St. James’ Cathedral, 65 Church St. 205-5555. $25 (free for this & February 23 concert).
- 8:00: Lakeshore Arts. Songs of Love: Canadian Opera Company Ensemble. Love, passion & laughter in solos and duets. St. Margaret’s Church, 150 Sixth Street. 251-7239. $15, $10.
**February 1 ‘99 – March 7 ‘99 wholenote**

- **8:00:** Tafelmusik. Trinity-St. Paul’s. See February 24.
- **8:00:** Te Deum Orchestra and Singers. Bach & Handel.
- **8:00:** University of Toronto Faculty of Music. Faculty Artist Series. Music by Schubert, Debussy, Strauss & Brahms. Lorna MacDonald, soprano; Dalton Baldwin, piano. Walter Hall, 80 Queen’s Park. 978-3744. $15, $10.
- **8:00:** University of Toronto Faculty of Music. Rupert Edwards Organ Recital. Harold Vogel, organ. Knox College Chapel, 59 St. George St. 978-3744. $15, $10.

### Saturday February 27

- **6:45:** Toronto Symphony Orchestra. Evening Overtures. Roy Thomson Hall. See February 25.
- **8:00:** Oriana Singers. Spiritually Speaking. Fauré; Requiem; Gesa: Nigra Sum; Three Mountain Ballads, arr. Nelson; Lullabies and spirituals. Ruth Watson Henderson, accompanist; William Brown, conductor. Grace Church on-the-Hill, 300 Lonsdale Rd. 742-7006. $8-$10.

**Sunday February 28**

- **2:** Meadowvale Theatre. Judy & David. Songs from Linvin in a Shoe. 6315 Montevideo Rd. Mississauga. 821-0090. $10; family rates available.
- **2:** Toronto Symphony Orchestra. Classic Masterworks. See February 26.
- **2:** University of Toronto Faculty of Music. Songs, Serenades & Spirituals. MacMillan Singers; Doreen Rao, conductor. Church of the Redeemer, 162 Bloor St. W. 978-3744. $10, $15.
- **2:** VocalPoint Chamber Choir. Stefat Mater. Mensa de Beata Virgine; Piet; Stefat Mater; Parsons; Ave Maria; Eccard: When to the Temple Mary Went; Britten: A Hymn to the Virgin. Talisker Players; Ian Grundy, conductor. St. Patrick’s Church, 137 McCaul St. 484-0186. $20, $15.

### the Trillium Brass Quintet Presents!!!

**Brash Brass Bash!!!**

_7:30 pm - 10:00 pm_

**7:30 pm: Jaun & Koffler Centre of the Arts. Antonin Kubalek, piano, in Concert. Leah St. Thomas._

**7:30 pm: University of Toronto Faculty of Music. Rupert Edwards Organ Recital. Harold Vogel, organ. Knox College Chapel, 59 St. George St. 978-3744. $15, $10._

**9:00 pm: Royal Conservatory of Music. Dvorak: Serenade in d minor, Op.44; Shostakovich: Symphony No.14, Op.136.**

**8:00 pm: Belf Arts Singers. Great Mass in C Minor. Mozart: Mass in e minor, KV427 (417a).**

**8:00 pm: Tafelmusik. Trinity-St. Paul’s.**

**8:00 pm: Te Deum Orchestra and Singers. Bach & Handel.**

**8:00 pm:** University of Toronto Faculty of Music. Faculty Artist Series. Music by Schubert, Debussy, Strauss & Brahms. Lorna MacDonald, soprano; Dalton Baldwin, piano. Walter Hall, 80 Queen’s Park. 978-3744. $15, $10.

**8:00 pm:** University of Toronto Faculty of Music. Rupert Edwards Organ Recital. Harold Vogel, organ. Knox College Chapel, 59 St. George St. 978-3744. $15, $10.

**8:00 pm: Toronto Symphony Orchestra. Evening Overtures. Roy Thomson Hall. See February 25.**

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### SAT.

**FEBRUARY 27**

**7:30 pm:**

**JULIE PERFORMS BRIS!**

**9:00 pm: French Cantatas**

Redeemer Lutheran Church
1961 Bloor St. W.
(Keel Subway)

$10/$7 seniors or students

964-8293

**ITALIAN TRADITIONS**

**9:30 pm:**

**DU MURIER & KOFFLER CENTRE OF THE ARTS ANTONIN KUBALEK, PIANO, IN PERFORMANCE**
Posluns Theatre, 4588 Bathurst St. 630-1860 ext.231. $10, $8.
- 3:00: Mooredale Concerts. Walter Hall, 80 Queen’s Park. See February 27.

Mar. 2/99

TORONTO QUARTET
Martin, Amadee, Roman and David have invited ANGELA CHENG to play the Schumann Quintet with them for their 2nd concert as Music Toronto’s Quartet-in-Residence.

Monday March 1
- 8:00: Toronto Theatre

周二, 3月2日

- 1:00: Lunch Hour at St. James’. Alain: Deux Danses à Agni Yevish; Trieu Danas; Christopher Dawes, organ. 65 Church St. 364-7865.
- 7:00: Leaside Concert Series. Mary Kenedi, piano, in Recital. Music by Haydn, Schumann, Weinz & Torok. Leaside Presbyterian Church, 670 Eglington East. 488-2588.
- 8:00: Rosedale Concerts. The Ginger Group. Traditional and modern folk songs. Renée Bouthot, soprano; Kristine Anderson, mezzo; Lona Davis, piano and vocals. Rosedale United Church, 159 Roxborough Ave. 924-0725 ext.38.

Tuesday March 2
- 1:00: Lunch Hour at St. James’. Alain: Deux Danses à Agni Yevish; Trieu Danas; Christopher Dawes, organ. 65 Church St. 364-7865.
- 7:00: Kiwanis Festival. Showcase of Stars Concert. George Weston Recital Hall, 5040 Yonge St. 872-2222. $20.
- 8:00: University of Toronto Faculty of Music. Small Jazz Ensembles. Favourite standards and student arrangements & compositions. Walter Hall, 80 Queen’s Park. 978-3744.

Wednesday March 3

Thursday March 4

The Toronto Consort presents
Montreal’s renowned ensemble a Ne

Friday March 5, at 8pm

In a program entitled Montsegur, one of Canada’s most acclaimed medieval ensembles recreates the fabled world of 13th-century Provence, with voices, harp, flutes, bagpipes and ud.

at
Trinity-St. Paul’s Church
427 Bloor Street West

For tickets call (416) 964-6337.

The Toronto Consort presents
Montreal’s renowned ensemble a Ne

Duo

L’INTEMPOREL

Mylene Guay - baroque flute
David Sandall - harpsichord

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“Air Gracieux”

A Concert of Flute Music from France.
Including music by: Couperin, Hotteterre, Marais and others.

Friday March 5
8:00 PM

Kimbourne Park United Church
200 Willowbridge Blvd
1 street north of Coxwell subway

$15/$10, under 16 free

info and reservations: 416-657-0076
Friday March 5

- 7:30: Toronto Children's Chorus, California Dreamin'. Toronto Children's Chorus Chamber Choir; San Francisco Girls Chorus; Amabile Youth Singers; Jean Ashworth Barton, music director. Glenn Gould Studio, 250 Front St. W. 205-565-5255. $20, $14.
- 8:00: Exultate Chamber Singers. Treasures from Coasts. Music by Gabrieli, Monteverdi, Guerrero, Caecele, Cardoso & Villa-Lobos. John Tuttle, conductor. Saint Thomas's Church, 60 Simcoe. 593-4828. $15.
- 8:00: New Hamilton Orchestra Pops Series. Baby Boomer Bash. Musical celebration of the 50's, 60's & 70's. Louise Pitre, singer; Michael Reanon, conductor. Hamilton Place, Summers Lane between King & Main. 905-526-6556. $18 to $35.
- 8:00: Toronto Consort. The Net Presents 'Montagnes'. Medieval story of the Cathars, Trinity-St. Paul's United Church, 427 Bloor St. W. 964-6337. $14 to $25.
- 8:00: University of Toronto Faculty of Music, Opera Series. Poulenc: Dialogues des Carmelites. Stephen Ralls, conductor; Michael Patrick Albano, director. MacMillan Theatre, 80 Queen's Park. 978-3744. $20, $15. FOR COMPLETE RUN SEE MUSIC LISTINGS.
Esprit Orchestra 98.99 Season
Alex Pauk Music Director and Conductor

All New (World Premieres)
Tuesday March 9, 1999 8:00 p.m./7:00 p.m. pre-concert talk
Jane Mallett Theatre, St. Lawrence Centre

Guest Artist:

Erica Goodman, harp

Composers:

Esprit’s final concert of the season includes all new pieces. Four individual styles reflect the many streams of thought flowing through Canadian and German contemporary orchestral music.

call or visit the St. Lawrence Centre box office, 27 Front St. E. (416) 366-7723
Tickets: $26; $12.50 student/senior

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Paul Dolden (Canada)
Alex Pauk (Canada)
Klaus Hinrich Stahmer (Germany)

Axle
Resonant Twilight for orchestra & tape
Concerto for harp & orchestra
May they come, may they disembark, may they stay and rest awhile in peace

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ANNOUNCEMENTS

February 6 7:00: Guelph Chamber Choir, Valentine Cabaret. Romantic songs, delectable savouries, sweets and wine. Canada Company Hall, River Run Centre, 35 Woolwich St. Guelph. Reservations 519-763-3000.


February 20 6:00: Pax Christi Chorale. A Renaissance Feast. Fundraising gourmet dinner accompanied by Renaissance dance music. Elliot Hall, Christ Church Deer Park, 1570 Yonge. 484-9149.

February 21 11:00am: Gatsby’s Restaurant and Ann Summers International. Sumptuous Sunday Opera Brunch. Celebrating baritone Louis Quilico. Gatsby’s Restaurant, 504 Church St. 332-1422. $35 (children $10). March 5 8:00: Royal Conservatory of Music President Dr. Peter Simon joins in conversation with renowned composer Harry Somers. Evening includes a varied program of Somers’ works performed by Elisabeth Poms, soprano, and Peter Tiefenbach, piano. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 408-2825 ext.321. $15, $10.


LECTURES

February 4 12:00 noon: Women's Musical Club of Toronto & University of Toronto Faculty of Music present a lecture by William Wright, The Changing Organ Landscape, preceding the 1:30pm concert. Room 330, Edward Johnson Bldg, 80 Queen’s Park. To reserve a place call 416-923-7052. Free. February 11 7:30: Royal Conservatory of Music. Lecture by Rick Phillips, of CBC Radio’s Sound Advice, exploring Dvorak’s Serenade in d minor and Shostakovich’s Symphony #14 with a focus on Shostakovich’s life in relation to this symphony. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 408-2825 ext.321. $10, $8.

MASTERCLASSES

February 1 11:30am: U of T Faculty of Music. Masterclass with Graham Johnson for Singers and Pianists. Featured works in the class include lieder by Schubert, Brahms, Schumann & Wolf. Walter Hall, 80 Queen’s Park.

February 27 10:00am - 12:00 noon & 1:30 - 3:30: U of T Faculty of Music. Rupert Edwards Organ Masterclass by Harald Vogel. Knox College Chapel, 59 St. George St. Free.

WORKSHOPS


TOO LATE TO LIST

February 13 8:00: Bach Elgar Choir. Bach: Lobe den Herrn; Elgar: From the Bavarian Highlands; Kenins: cantata. Lita Clasen, soprano; Mary Jay, trumpet; Sandra Donatelli, horn; Paul Granwood, organ. Toronto United Church, 99 North Oval. Hamilton. 905-527-5995. $15, $13.
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