TRUE NORTH BRASS: Find them this month at the Toronto Hallelucan Club, March 28. One of over 275 concert listings in WholeNote this month. PHOTO: MICHAEL SHAW/ASHLEY & CRIPPEN.

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It’s been said that the safest place to put information that you want to keep secret is in the editorial column of a community newspaper. And this column is, I suppose, the closest thing to an editorial that you’ll find in WholeNote.

So what’s the secret? Well, only that, March 1 or slightly sooner, all going well, we take the next step into serving our members and our readers even better with the launch of our website at www.thewholenolette.com.

It’s not a secret, of course. But somehow quiet launches have become our style. Like the magazine itself we are confident that from quiet beginnings the website will grow from strength to strength.

And speaking of our members, we reach another milestone this month with the addition of our 100th member—something we take to be not so much a testament to our own good parts as an indicator of the very good health of music in this city of ours.
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New York native Jeanne Lamon's connection with Tafelmusik really began in April 1980, when she came to Toronto to guest direct the Toronto Chamber Music Collective, established in 1978 by Kenneth Solway and Susan Graves, with the aim of becoming a world-class period orchestra.

In 1981 Lamon assumed the position of Music Director. What has occurred since then has been little short of breath-taking, including many, many tours (15 European tours alone), over fifty recordings, and four Juno awards. Jeanne Lamon has been recognized for her work with Tafelmusik with an honorary doctorate from York University, the Muriel Sherina award for international success in music and the M. Joan Chalmers National Award for Artistic Direction.

Wholenote: Describe your work.

Lamon: I guess I think of myself as a musician, and a musician has the task of choosing a piece of music that speaks to him or her at that moment and seems like the appropriate piece of music for a certain occasion, for a certain audience, a certain hall, a certain time of the year. Huge hall, church at Christmas, intimate parlour - these things all affect the decision. And then you bring that music to life, you bring it off the page, you take those black spots on that white piece of paper and you somehow make it mean something to the audience. It all sounds oversimplified and obvious, but it is important to remember, because there is no other art form that is quite like that.

Music is the only art form that requires a "middle man" in this sense. Even a dancer is not an interpreter in the same sense as a musician is. In the case of Baroque music, in particular, we're very lucky and we're very lucky. You're specializing in a type of music the performance of which left an awful lot to the interpreter. So little information was given because so often the performers and the composers were one and the same. They knew what they meant, so it was just shorthand. Very few dynamics were given - you're lucky if...
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- Joan Hea ................... gypsy violin
- Nino Korn ................... violin
- Tasha Keylin ................ violin
- Francesco Marane ........... violin
- Jasper Wood .............. violin
- Nikke Galani .............. viola
- Joseph Elsworth .......... cello
- Michel Bellevance ........ flute
- Guy Few .................... trumpet/piano
- James Sommerville ........ French horn
- Joseph Patric .............. accordion
- Vadim Shin ................ piano
- Kevin Kaser ............... piano
- Kai Gleusteen .............. violin
- Sylvia Poula .............. guitar
- Inbal Segal .............. cello

**COMPOSERS**
- Peter Paul Koprowski
- Vito Ricci

**CONDUCTORS**
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- Wallace Leung
- Barry Kolman

**JAZZ**
- Independence Jazz Reunion - full spectrum of jazz entertainment
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- Broome & Rice Ensemble - music by Vito Ricci
- Guy Few and Alain Tardif - trumpet/piano/trombone
- Bells and Bees - accordion, trombone and trumpet
- Canada West Chamber Orchestra - music director, Wallace Leung
- Moorstron Percussion Ensemble
- Duo Charme - trumpet/piano/accordion/voice
- The Ludwig Quartet - string quartet
- Academ String Quartet (Germany) - string quartet
- (new, traditional and jazz)
- Oxford Concert Party - baroque and tango

**SPECIAL ATTRACTIONS**
- NeuroTango - accordion, piano, trumpet, string quartet
- Vito Ricci & Use Vachon - "ordinary things" a cabaret

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8.554147

Bruckner: Symphony No. 4, “Romantic”
(1878/80 version, ed. Haas)
8.554128

CBC CAVEAT
A word of caution. More than a dozen concerts scheduled for the CBC's Glenn Gould Studio appear in our concert listings this month (see Glenn Gould in our index, p.38. But it is our understanding that the Glenn Gould Studio is closed until the CBC technicians' strike is over. Until that happy day, concerts scheduled for the Glenn Gould may be cancelled, postponed or moved to another venue. Phone before you go!

EARLY TO RISE
As much by accident as by design, this month's "Musician in our Midst" (Ben Grossman, p. 15) and "Cover Story" (Jeanne Lamon, are both musicians deeply involved in and committed to the performance of "early" music. But as it turns out, they're only the twin peaks of an early music iceberg this month.

It all begins (CBC labour negotiations permitting) March 4 with the King's Consort performing English, Italian and German baroque music, part of the OnStage Series at the Glenn Gould Studio.

March 5 is then one of those good/bad days that forces a choice between two very interesting early music events. One of these is Toronto's Duo L'Intemporel, performing music for flute and harpsichord by 17th and 18th Century French composers. The other is the Montréal group, La Nef which, under the direction of lute/theorbo/oud player, Sylvain Bergeron, will present Montsegur, la tragédie cathare, a musical presentation of the destruction in March, 1244 of the Cathar heretical religious sect.

With the Cathars died also the art of the Troubadours, so when Bergeron began the realization of his dream of a musical depiction of the Cathar story, he had scant resources to work with. Dominique Olivier put it this way in her review in Montréal's Voir: "Thanks to his knowledge as a musician working in the area of early music, primarily as a lute and theorbo player, the interpreter was suddenly turned into a composer. Putting together the musical world of the Cathars from very fragmentary source material, he has shown that the past can be not only a source of inspiration, but also something very contemporary."

The resulting production, according to Olivier, had the audience at McGill's Redpath Hall on the edge of their seats from start to finish at its first production in June 1995.

ALSO EARLY
Other early music highlights are three different performances of J.S. Bach's St. John Passion, (March 9 & 28 and April 2), one
MONDAY THROUGH FRIDAY
5:30 am The Morning Show
Bill Anderson and David Franco
10 am Morning Concert
Kerry Stratton
Noon News Package
12:15 pm Luncheon Date
Arlene Meadows
1 pm Musically Speaking
Catherine Belyea
3 pm Potpourri
Terry Campbell and David Craig
7 pm Sounds Great
Michael Lyons
11 pm Nocturne
Arlene Meadows
Midnight Nightwatch
Colin Fox

SATURDAY
5:30 am The Saturday Morning Show
Bill Anderson and David Franco
12:10 pm Luncheon Date
Arlene Meadows
1 pm Saturday Supersounds
Kerry Stratton and John van Driel
5 pm Anything Goes
Arlene Meadows
7 pm Give My Regards to Broadway
John van Driel
8 pm Your Saturday Night Favourites
Michael Lyons

SUNDAY
5:30 am Gloria
Richard Gale
9 am Music for Sunday
John van Driel and Kerry Stratton
12:10 pm Luncheon Date
Arlene Meadows
1 pm Music for Sunday
John van Driel and Kerry Stratton
5:05 pm Sinfonia
Alexa Petrenko
7:00 pm Canadian Showcase
Terry Campbell
8 pm Concert in the Park
David Craig
9 pm Sunday Night at the Opera
Catherine Belyea

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performance each of Bach and Schubert’s St. Matthew Passion (March 27 & 28), the North American premiere of Lully’s opera, Théâtre, (March 23) and Handel’s little known Easter Oratorio, La Resurrezione presented by Opera Atelier (March 31).

CHAMBER MUSIC

When one thinks of chamber music one tends to think first of string quartets. Composing for string quartet really got under way in the classical period with Haydn, Mozart and Beethoven, but continues to be a favourite combination of composers throughout the nineteenth and into the twentieth Century. On March 2 the Toronto String Quartet will be joined by pianist, Angela Cheng, in their Music Toronto Concert. Three European quartets will be performing here this month - the Amati Quartet on March 18 at 1:30 (Women’s Musical Club), the Martinu Quartet on March 18 at 8:00 (Music Toronto) and the St. Petersburg Quartet on March 28 (Ford Centre).

And if a musical excursion to the beautiful countryside around Guelph appeals to you, the Penderecki String Quartet is performing Haydn’s Seven Last Words of Christ with TACTUS Vocal Ensemble in Guelph on March 27.

Two excellent piano trios will also be taking to the stage in March. On March 7 violinist, Erica Raum, cellist, Kristine Bogyo and pianist, Francine Kay present an afternoon concert at the Koffier Centre and on March 23 the Gryphon Trio will be at the Jane Mallett Theatre as part of Music Toronto’s series. Erica Raum can also be heard in recital with pianist, Lydia Wong on March 10 as part of the Mozart Society series. And if the idea of coffee with your chamber music appeals to you, check out the Cafe Espresso Sunday Afternoon Music Series at the Academy of Spherical Arts on March 7.

EAR TO THE FUTURE

Those interested in hearing good music today (while perhaps glimpsing future greatness) should check out the Kiwanis Festival Showcase of Stars concert march 2 at the Ford Centre. And you might also want to be at the Canadian Music Competitions concert on March 7. Also plan to attend the Associates of the Toronto Symphony March 29 concert, which will present ensembles composed of Toronto Youth Symphony Orchestra members.

March also signals the start of the greatest single sustained outpouring of music of the year. March and April are student recital time at the music schools in town. At the University of Toronto Faculty of Music, we are told, there are four recitals a day most days in March and April. They are always interesting, frequently very very good, and ... admission is free. The number to call for information is 978-3750. There are also recitals given by students at York University’s Music Department. The number to call there is 736-5186.

GUITAR

This is one of those months that have an abundance of solo guitar events. Acclaimed Toronto guitarist, Alvin Tung will open the Music Around Us Series for March on March 4 at the Glenn Gould Studio, phone first!) at noon. On March 6 another Toronto guitarist, Liana Boyd will play at Roy Thomson Hall. March 11 the Romeros Guitar Quartet will be at the Ford Centre and on March 13 the Guitar Society of Toronto will present a recital by David Tannebaum. Guitarist, Lynn

Harting-Ware, will perform Rodrigo’s Fantasia para un gentilhombre with Symphony Hamilton (note: the Rodrigo is a late program change).

SPRING AND SONG

At the time of writing it is about minus fifteen, but we have several concerts on hand to prove that spring is in the air. On March 6 Music at Metropolitan and on March 7 the Toronto Sinfonietta present concerts with solo singers to herald better things to come. Other song recitals to take note of are: a March 7 Sunday matinee stellar foursome, courtesy the Aldeburgh Connection, presenting songs of Rossini, soprano Isabel Bayrakdarian on March 11 for Music Toronto, and another quartet of singers (Stephanie Bogle, Barbara Sadegh, Guillermo Silva-Marin, and Paul Oros) in a benefit concert for Epilepsy Ontario and the Bloordview Epilepsy Research Program, at the Ford Centre, Studio Theatre on March 21.

THE CLASSICS

The Mendelssohn violin concerto is a magical work, that always seems new and fresh. Fortunately for us there are to be three performances of it in March, the Toronto Symphony on March 3 & 4 with Jacques Israelievitch as...
soloist, and then 1 Virtuosi di Toronto on March 28 with soloist, Mayumi Seiler. Other orchestras presenting some of the great 19th Century symphonic repertoire are the North York Symphony, the Cathedral Bluffs Symphony Orchestra and the New Hamilton Symphony, all on March 20, and the York Symphony Orchestra and the Counterpoint Community Orchestra on March 27.

**PIANO RECITALS**
Piano recitals seem to have been among the concerts most amenable to rescuing in this year's star-crossed Ford Centre series. (Perhaps the logistics are simpler for soloists who don't even have to transport their own instruments.) Who's complaining though when this month brings us the likes of Yefim Bronfin on March 4, Garrick Ohlsson on March 13, and Andras Schiff on March 25.

And on March 26 the Royal Conservatory of Music will be celebrating one of Canada's great pianistic talents, Mark Jablonski, as part of its "Celebrating Lifetimes in Music" series. The event will feature the artist in conversation with RCM president Peter Simon. (The other event in the same series scheduled for this month, a celebration of Canadian composer Harry Somers on March 5, has regrettably been cancelled because Mr. Somers is not well.)

**DEFYING CLASSIFICATION**
Some of this month's concerts are definitely one of a kind.

Maza Mezé is an 11-piece Arabic and Greek music ensemble playing music highlighted by layered, winding vocals, instrumental excursions and driving hand percussion. They appear this month at Eastminster United March 13 as part of the Music Umbrella series.

March 6 the Scarborough Philharmonic, conducted by Canadian music legend Howard Cable presents music for Female Vocal Trio with Orchestral Accompaniment.

And on March 23 Dance Oremus Danse presents its Concert Notes continues on page 12
MARCH'S NEW MUSIC RUNS THE GAMUT (LIKE THE WEATHER)

BY DAVID G. H. PARSONS

The new music scene could be said to encompass both the lions and lambs of March, plus a range of wildlife in between. There is a little something for everyone this month. Once again, Hear & Now offers several advance listening suggestions for concerts listed 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 Toronto Children's Chorus is celebrating its 20th anniversary this year, marking the occasion by a series of exchanges with choirs from around the world. On March 5 and 7 the TCC Chamber Choir combines forces with the San Francisco Girls Chorus and the Amabile Youth Singers for a programme titled “California Dreamin’” at the Glenn Gould Studio. Canadian composers Eleanor Daley, Harry Freedman, John Govedas, Stephen Hatfield, Ramona Luengen, David MacIntyre, and Healey Willan are featured by the TCC and Amabile choirs; while the American group presents works by many contemporary composers, including a number of their compatriots: Conte, Holmes, Karai, Macha, Mellnus, Rautavaara, and Schickele. All three ensembles join forces for pieces by Gustav Holst, Michael Hurd, Randall Thompson and Howard Cable.

“The San Francisco choir is also celebrating their 20th,” says Heather Wood, TCC general manager, “and they are one of the best treble choirs in the world. This just seemed a wonderful opportunity to get together.” The TCC is well represented on disc, and their recent title “My Heart Soars” (Marquis Classics) is a superb collection of their best Canadian repertoire. In addition, composers Hatfield (Missa: Our Lady of the Snows) and Daley (Requiem) can be heard on “Awake, My Heart: A Gallery of Canadian Choral Music” by the Bell’ Arte Singers of Toronto.

One of the great operas of the 20th century gets a welcome hearing on March 5, 6, 12 and 13 when the Opera Division at the Faculty of Music, University of Toronto presents Poulenc's staggering Dialogues des Carmélites. This moving tale of the order of nuns sent to the guillotine during the Reign of Terror is conducted by Stephen Ralls and directed by Michael Patrick Alano. Concert goers encountering the tragic and bloodthirsty work for the first time can check out two available CDs - but the older EMI recording starring Rita Goer (who appeared as the old prioress in the COC’s 1997 production), not to mention the radiant Regine Crespin, is especially fine.

It's “All New” - the Esprit Orchestra on March 9 presents
three Canadian world premieres by Canadians Paul Dolden, Chris Paul Habian and Alex Pauk, as well as a brand new work by German composer Klaus Hinrich Stuhmer. Erica Goodman is the soloist for composer/conductor Alex Pauk’s Concerto for Harp and Orchestra.

Surprisingly, the harp part was created first and can stand alone as an unaccompanied work. “This is not a typical concerto in the 19th century sense of a dramatic conflict between individual and group,” says the composer. “Instead, the harp part is ‘embraced’ by the orchestra, and the ensemble enhances and supports the soloist’s material.”

Unconventional approaches to composing are extended in Chris Paul Habian’s Axle, which is actually built from the musical material found in Pauk’s work. Habian has derived his ideas from the sketches for the concerto, in a process he describes as akin to “musicogenetic cell splicing and engineering”. “I don’t know yet what Chris has done,” says Pauk, “the only restriction provided was that he not use a harp in the orchestration. In the end, our works may remain forever fused - rather like siamese twins in a David Cronenberg film!” Paul Dolden’s Resonant Twilight for orchestra and computer electronics extends some of the techniques from his previous work for Esprit, The Heart Tears Itself Apart with the Power of Its Own Muscles, although it promises a more atmospheric and impressionistic quality. Lastly, Klaus Hinrich Stuhmer’s May they come, may they disembark, may they stay and rest awhile in peace, takes its inspiration from Henry Miller’s book “Colossus of Marouss”. Esprit is well represented on CD (four titles on CBC Records), with Habian’s Indecence found on their recording of the same name. The rising young composer has just been nominated for a 1999 JUNO Award for his Sonata for Viola and Piano, recorded by Rivka Golani on Centrediscs.

Down Here On Earth - a dark, disturbing experimental music theatre piece set in a nightmarish, abandoned urban landscape - is being remounted at Harbourfront’s du Maurier Theatre for two shows only (March 19, 1:30 and 8:00 PM), prior to moving on for a run in Montreal. Created by Victoria Ward (librettist) and Rainer Wiens (composer), and directed by Thom Sokoloski, Down Here On Earth delves into the interior worlds of two homeless characters, Red and Mercy, who are trapped by their memories of a mysterious lost child. An exceptionally challenging vocal work, it requires performers with solid backgrounds in extended voice techniques. Richard Armstrong, Fides Krucker and Susanna Hood reprise their roles in this revised production, three singers who were more than capable of negotiating the hair-

Hear Now continues page 12

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Sample Issue
$12
Hear & Now
continued from page 11
raising pitfalls and vocal risks
contained in the score. As NOW
Magazine stated last year,
"...with its minimalist, apocalypt­
ic sets, cool 5-man guitar
orchestra and bloody Gothic
subtext, Down Here On Earth
revitalize[s] opera."

Founded in 1971, the
Canadian Electronic Ensemble
has pioneered a unique medium -
live electronic music perform­
ance - for more than two decades. The
original trio (David Jaeger, Larry
Lake, Jim Montgomery), plus
recent additions (Michael
Dobinson, Paul Stillwell)
continue to explore new di­
rections, often incorporating guest
artists - composers and perform­
ers - from around the globe. For
their concert on March 20, the
ensemble will be joined by a new
colleague, Toronto-based
composer Rose Bolton. 

Programme resurrects some
"historical" electronic equipment
dating from the group's early
years, which will be blended with
the latest in computerized
technologies. "It promises to be
a wonderful evening of craziness!" says founding member
Lake. The CEE also has three
discs on the market - "Catbird
Seat," "The Canadian Electronic
Ensemble LIVE," and
"SuperTrio" (with French
exponents Trio Collectif). Don't
touch that dial! Instead, get
down to the Music Gallery for an
engaging evening of both
composed and semi-improvised
live electroacoustics.

David G.H. Parsons is Ontario
Regional Director of the Cana­
dian Music Centre Chalmers
House 20 St. Joseph Street
Toronto, Ontario M4Y 139
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961-7198 E-mail: cmcont@interlog.com Website:
<www.culturenet.ca/cmc/>
It is a Sunday afternoon in late February at the Church of St. George the Martyr just south of the Art Gallery of Ontario. The occasion is a concert, one of the Baroque Music Beside the Grange series, but the sound that comes from the six musicians sitting on the platform in a semi-circle are decidedly un-baroque! Unfamiliarily modal melodies blend with the exotic twang of a qanun, a plucked multi-stringed Arab cross between a harp and a guitar, and the supportive rhythms of a small drum. The music, from the Spanish Libro Vernelli, predates the birth of Johann Sebastian Bach by about two hundred years. After the next piece the percussionist puts down his drum and picks up and plays an oud, an instrument that looks rather like a large lute. On the floor next to him is another strung instrument, a Turkish saz and half a dozen drums of various shapes and sizes.

The percussionist/oud/zaq player is twenty-seven year old Ben Grossman, whose versatility goes beyond playing different middle-eastern instruments. In mid February he joined Cajun/Celtic fiddler, Olivier Schroeber’s band, Steved Tomatoes, to accompany singer-songwriter, James Keelaghan. On March 13 he will be at the Music Gallery to play music by composer-inventor, Barry Prophet, with the composer, and on March 14 will be performing medieval, renaissance and contemporary folk music at the Royal Ontario Museum.

How did Ben become a multi-faceted musician? To start with, he grew up in a musical home, with a guitarist mother and an uncle who was a blues guitarist. At seven he began experimenting, by himself, with the guitar, and, as a teenager, studied double bass with Boris Kustig, who, after the official lesson was over, would always have a score of music by Stravinsky or Bartók for his precocious student to play.

He also became interested in the music of minimalist composers Steve Reich and Philip Glass, surviving the high school waste land by escaping to the Metro Reference Library where he absorbed Glass’s opera Einstein on the Beach. Canadian Colin McPhee’s book on the Gamelan, and the music of the American composer/percussion-inventor, Harry Partch. Guitar playing, odd meters and interest in the art of music, with the equal temperament commonly for student/amateur musicians of all ages and instruments, coached by qualified instructors. The next session begins the second week of April. Registration deadline: Wednesday, March 24, Fee: $50-

All the King’s Voices recently performed with the Mohawk Singers, a Food Bank Benefit Concert of Traditional Carols in Mohawk and English, at Her Majesty’s Royal Chapel on the Tyendinaga Mohawk Territory east of Belleville. We hope to return to help celebrate “The Landing” and for workshops with the Mohawk Singers.

Esprit Orchestra’s Toward a Living Art is an audience education/outreach programme fostering lifelong interest in the art of music, with free admission to Toward a Living Art concerts, workshops and special events. This benefits students and community members who ordinarily would not be exposed to new music events. Call 416-815-7887.

University Settlement Music & Arts School offers a vibrant chamber music program for student/amateur musicians of all ages and instruments, coached by qualified instructors. The next session begins the second week of April. Registration deadline: Wednesday, March 24, Fee: $50/session. Annette or Julie at 598-3444 or at 23 Grange Road.

The Canadian Children’s Opera Chorus is proud to be named among the many accomplishments of its founder, Ruby Mercer (1906-1999). Ruby’s passion for music - especially opera - and her youthful enthusiasm inspired a generation of children who performed in the Chorus. Their lifelong enjoyment and support of the arts will perpetuate her great legacy.

Concentus Arts announces the winners of their Christmas Raffle. They were: 1. Beatrice Verch; Eggunville Ont.; 2. Rick Nishihara, Toronto; 3. Suzanne McCleen, Toronto.

WE EXTEND A WARM WHOLENOTE WELCOME to five additional new members: The Academy Concert Series; Great Music at St. Anne’s; Marilyn Gilbert Artists Management; Patrons of Wisdom; and the Trillium Brass Quintet.

OMITTED IN ERROR from the November 1998 edition the following 1998-99 profile

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Music Director: Melva Treffinger Graham; Organist: Douglas Stashin

Eighty choristers sing in the 3 choirs of Grace Church on-the-Hill, an Anglican parish: Gentlemen and Boys; Girls; and Women’s. The choirs sing two Sunday services, evening services and special services and concerts. A member of the Royal School of Church Music (UK), The Choir of Gentlemen and Boys is one of only eight in Canada. Four CDs have been produced recently. The Choirs tour in Canada, the US and UK. Grace Church is celebrating 125 years with a 1999 concert series. Still to come: Bach’s MATTHAUS-PASSION on March 28, a HYMN SING with John Fraser on May 1, and LAST NIGHT AT THE PROMS on Sept. 24.

Other member profiles are at www.thewholenote.com
There is much excitement at the 103-year-old Toronto Mendelssohn Choir, these days. At a somewhat comical press conference at Roy Thomson Hall last month, it was announced that Noel Edison has been named the choir's new permanent conductor.

In front of a gathering of notable figures, including Toronto Mayor Mel Lastman, Ontario Minister of Citizenship, Culture and Recreation Isabel Bassett, Hall Jackman, Nicholas Goldschmidt, Jean Ashworth Burton and others, Edison eloquently outlined his plans for the future of the organization. These include ambitious tours and exchanges, an apprenticeship programme for conductors, and the continuation of a solid relationship with the TSO.

There are two opportunities to catch Edison in concert, this month. On March 7, he conducts the Elora Festival Singers and Orchestra, with a stellar roster of soloists, in a performance of Bach's St. Matthew Passion in Guelph, and on April 2, he leads the Toronto Mendelssohn Choir in a Good Friday performance of Brahms' German Requiem with soloists including the powerful young baritone James Westman.

Meanwhile, the Toronto Mendelssohn Youth Choir continues to move from strength to strength with a concert on March 6 entitled Hymns for All Time. Guest conductor John Rutter renews his acquaintance with the choir on this occasion and will stay on in Toronto for a few days to record a CD with the group. This is hot on the heels of their successful collaboration on a Christmas disc for CBC Records.

In Edison and TMYC permanent conductor Robert Cooper, the Mendelssohn Choir organization has a dynamic team of leaders. They are not only two of the best choral conductors in the country, they are also driven, powerful and well-connected men with ambitious plans, big dreams and the tenacity to realize them.

Some other choral events this month:
The Etobicoke Centennial Choir gives the world premiere of an important new work, Requiem, by Brock University composer Peter Landey on March 6.

The American period instrument ensemble and choir Apollo's Fire gives a performance of Bach's St. John Passion on March 9 at the CBC as part of the OnStage series. Later in the month, more Bach Passion performances take place, St. John Passions by the Mississauga Choral Society March 28 and the Metropolitan Festival Choir on April 2, and a St. Matthew Passion performance by the Grace Church on-the-Hill choir with the Aradia Baroque Ensemble on March 28.

The Passions of Bach are, technically, specifically religious works dealing with the trial and crucifixion of Christ. To followers of other faiths, agnostics, pantheists, or atheists these works still offer a rich and profound exploration into the deepest and most fundamental aspects of the powerful and the powerless, of the individual and the community, of life and death. And the music is so gorgeous!

Two other concerts of note: The Jubilate Singers move downtown under the direction of Brad Ratzlaff and offer a feast of English choral music with the able assistance of organist Ian Sadler on March 13. The Tallis Choir offers an authentic recreation of a Renaissance Tenebrae, or "shadows" service, conducted by Peter Walker on March 27. With music by Victoria, Tallis and Allegri, it promises to be a glorious and moving programme.

Well, it's another busy month for the Ontario Choral Federation. If you would like to arrange an audition for the Ontario Youth Choir and you are between the ages of 16 and 22, you have, technically missed the deadline of March 1, but please contact me at 363-7488 and we'll see what we can do!

And on April 1, we change our name to Choros Ontario and renew our commitment as the arts service organization for choirs and choristers in the province. Feel free to call me for more information about our programmes and services and, I hope, to take out a membership!

(Larry Beckwith is the General Manager of the Ontario Choral Federation/Choirs Ontario)

CHORAL QUICK PICKS: MARCH

March 05 7:30 & 07 2:00: Toronto Children's Chorus; San Francisco Girls Chorus; Amabile Youth Singers
March 08 7:30: Chamber Singers
March 09 8:00: Apollo's Singers
March 09 8:00: Jubilate Singers
March 10 8:00: Cantabile Choir of York Region
March 13 8:00: Apollo's Singers
March 19, 20 8pm Te Deum Singers
March 21 2:30: Chorovaya Akademia, Russian a cappella

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Tallis Choir
Peter Walker, Director
RENAISSANCE TENEBRAE
Victoria Responsories
Allegri Miserere
Tallis Lamentations
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(Dundas & McCaul)
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The latest research carried out at the Chinese University of Hong Kong by Agnes Chan and colleagues, compared 30 female students who had had music lessons with groups was that one had been taught music using western instruments and the other had not. Short-term memory for words and pictures was tested by asking them to remember a list of 16 words read to them and 10 simple shapes shown to them. The team reports in Nature that the women with music training remembered significantly more words. After three repetitions of the list, they typically remembered 14 of the 16 words compared with 12 of 16 for those without musical training. There was no difference in visual memory. The result is plausible because brain-imaging techniques have shown that the left temporal lobe is larger in musicians than in non-musicians. That area of the brain is also responsible for verbal memory, while visual memory is controlled by the right temporal lobe. Chan and colleagues

MUSIC BOOSTS MEMORY
NEW EVIDENCE CONFIRMS

Children who have music lessons before age 12 have a better memory for words when they become adults, research in Hong Kong shows. It's the latest evidence that studying music has benefits that go far beyond staves and semi-quavers. A higher IQ, a better grasp of mathematics, science and languages, better reasoning power and even a bigger brain have all been reported by scientists.

The latest research carried out at the Chinese University of Hong Kong by Agnes Chan and colleagues, compared 30 female students who had had music lessons with 30 who hadn't. The only significant difference between the two groups was that one had been taught music using western instruments and the other had not. Short-term memory for words and pictures was tested by asking them to remember a list of 16 words read to them and 10 simple shapes shown to them. The team reports in Nature that the women with music training remembered significantly more words. After three repetitions of the list, they typically remembered 14 of the 16 words compared with 12 of 16 for those without musical training. There was no difference in visual memory. The result is plausible because brain-imaging techniques have shown that the left temporal lobe is larger in musicians than in non-musicians. That area of the brain is also responsible for verbal memory, while visual memory is controlled by the right temporal lobe. Chan and colleagues

Yim Chi Ho and Mei-Chun Cheung say that as a way of improving memory, music teaching may have advantages over other techniques such as mnemonics. Psychologist Francis Rauscher, who works on the cognitive effects of musical training at the University of Wisconsin at Oshkosh, said the research fits into a growing body of work suggesting that music training cements some neural pathways in the brain, preparing it for other tasks too. "It has such huge implications for education," she said. But she added that researchers should try supplying the music training themselves to be sure it is the same for all, and should test groups with equal IQs and socioeconomic backgrounds. On Sunday, Gottfried Schlaug of Beth Deaconess Medical Centre in Boston, told the American Society for Neuroscience in Los Angeles that brain-scans of 90 people showed the cerebellum was five per cent larger in musicians. The cerebellum is a part of the brain involved in movement and balance and is used by musicians to interpret rhythm, two neuroscientists from the University of Texas told the meeting. They had scanned the brains of eight conductors as they listened to a Bach chorale and found that blood flow to the cerebellum increased when the rhythm of the piece being played to them was altered so that it differed from the score, though none of the musicians moved a muscle while the music was played. Earlier research has shown that toddlers taught simple tunes like Twinkle, Twinkle Little Star perform on average 34 per cent better on IQ tests.

The CBA Band-Aid 99 weekend with Elliot Del Borgo and Warren Barker was a resounding success. The Sunday rehearsal was particularly enjoyed by all including the conductors. A 75 piece band enjoyed a morning work-out with the visiting conductor/composers. Mr. Del Borgo was having so much fun he joined the band on bass drum for the last part of the rehearsal.

Band Events for March

March 06 8:00 pm Hannaford Street Silver Band with the Toronto Mendelssohn Youth Choir and John Rutter, St Paul's Anglican Church 416 598-0422
March 07 3:00 pm Markham Concert Band Salute to Richard Rogers, Markham Theatre, 905-305-7469
March 07 7:30 pm Reunion Jazz Band, 62 Orchard Park Dr. West Hill 416-282-8566
March 27 7:30 pm Intrada Brass Sentimental Journey Glenn Gould Studio 416-205-5555
March 28 3:00 pm Northdale Concert Band & Scarborough Concert Band Meeting Place, 1265 Military Trail 416-485-0923
Behind the Scenes
with Marilyn Anthony, proofreader

by Dawn Lyons
photo by Den Ciul

Freelance music proofreader Marilyn Anthony shows me the list of corrections — so far — to Leonard Bernstein score she is working on.

Let’s see — wrong bar number, wrong note, key change at beginning of section C should have new key signature... Marilyn’s project right now is proofreading the new edition of Leonard Bernstein’s compositions.

Marilyn chuckles: “The first music I ever proofread was when I was music librarian for the Israel Philharmonic. Leonard Bernstein was guest-conducting, and we were doing a suite from his show Fancy Free. Lenny’s business manager handed me the score and said, ‘We have reason to believe it is full of mistakes. Could you proofread it?’ It was pretty bad — bar numbers wrong, no cues, transpositions wrong. It was done in rush for the Broadway deadlines, and the mistakes got left in — and we had to rush, too. Word went out, ‘Nobody can see Lenny except Marilyn.’ So I’d go in to see him. ‘This part says this thing and the score says that thing, which is right?’ Lenny’d say, ‘I can’t remember’, so I’d ask him, ‘Well, which would you like today?’ So after 20 years in Israel I come back and what’s the first thing I’m proofreading? A new printing of Fancy Free!”

Me: What do you proofread to?

Marilyn: It depends on what I’ve got. The stuff I’m getting now from Charlie Harmon, who is editing Leonard Bernstein’s works for Amberson (that’s the Leonard Bernstein publishing company) — Candide, On The Town, West Front — I can check back to earlier printed scores. Although you have to take them with a grain of salt, too... The composer’s original score is best, if you can get it AND if you can read it! Once I got a score from Lalo Schifrin. It was in pencil, horrible, HORRIBLE handwriting — and you look at the note and you say doo-doo daa-doo-doot, yeah, that’s OK, hmmm, that makes sense as a chord, well how does it sound? and you take it to the piano and try it.

Me: For, say, Candide, would you ever go to the Broadway cast recordings?

Marilyn grins: “Nope, that’s Charlie’s problem! If I have a question, I’ll call up the composer or the editor and ask him. ‘What did you mean? Did you mean to write the viola part in the bass clef? Did you mean to cut this instrument off in the middle of the phrase?’ Unless it’s a really OBVIOUS mistake. I don’t correct, I don’t... (she reflects) well, yeah, I have. BUT, I’d base it on a repeat.”

Me: How do you go about a proof-reading assignment?

Marilyn: The first thing I check is the parts schedule — do I have all the parts listed in the score? Next is the score. I check all the bar numbers, notes, clefs, key changes, accents, dynamics. When that’s OK, I do the parts. On the one hand, proof-reading parts is cut and dried; they have to match the score. But the notes being right is only the start. I look at page turns — are they possible? Violas can handle difficult turns, because two of them usually share one music stand, so half your violins will be playing through a page turn. Violas and double basses don’t usually share, so page turns have to come when they can take the time — or you lose their line. Sometimes the page is too crowded to keep your place on. You can’t put 13 staves with ledger lines on a page, it can’t work!

Marilyn opens her hands in appeal:

And CUES! You have to think about where people are sitting. Say the cue for the tuba is from the second flute. But the second trombone is playing in his ear. How’s he gonna hear the flute? SO, cue him from the trombone!

Marilyn continues: “No musican is gonna count 63 bars rest. So you tell them trumpets at 31 for two bars — you don’t even need the notes for this, just give ‘em something to connect to — and at 58 you give them the 5 bars of viola that they echo and mesh into. If a conductor gives a wrong cue, the orchestra has to be able to find its feet fast. Cues are more than just the few notes before your part starts. Cues are your landmarks, your reassurance.

I nod, thinking of Marilyn’s excellent if unorthodox directions to her house. “Turn left at the modern synagogue, three stop signs, right one block, we’re on the northwest corner, park in the driveway BEHIND the house, not the one at the side.”

Me: Sounds like you like your work...

Marilyn: I LOVE my work! I hear and see a LOT of music. Something I’m doing now is that I’m Itzak Perlman’s personal librarian. He wants a database of his repertoire sorted by style, ensemble, and so forth. He sent me boxes of his music — some of it’s really old stuff, loose pages, no covers, you don’t know what you’ve got. I sort through it matching the printing, the key, sometimes the pages have edition numbers which makes it easier. When I’ve got a stack that is all one thing I start humming through it — first movement, no; second movement, no; third movement, aha! Mozart V in A!

Me: Any occupational hazards?

Marilyn replies promptly: “Two. One, you have this MUSIC running through your head. Right now I have a headful of Fancy Free — boy, am I looking forward to Candide! The other is your eyes. I can’t work more than an hour and a half without a thirty-minute break. The most I can do is 4 hours, 3 hours is a full day. And I go through a lot of these. Marilyn takes the top box off a stack on her desk to show me. The label reads “OPTREX Eye Masks.”
*Jazz Notes*

BY JIM GALLOWAY

Another month rolls around and the jazz scene in Toronto remains an active one, helped considerably by the fact that a great deal of jazz can be heard on radio in this city on a daily basis. For example, CJRT-FM’s ongoing year-round support for jazz is amply demonstrated by the fact that there are now 60 hours of jazz per week on the station and, in particular, gives a great deal of air time in support of Canadian performers. In this respect the station plays a vital role in the jazz community and deserves your support.

The final concert in the current CJRT-FM Sound of Toronto Jazz series, hosted by Ted O’Reilly, will be at the Ontario Science Centre Auditorium, 770 Don Mills Road on March 8th at 8:00 p.m. and continues with its policy of featuring a broad spectrum of styles. The concerts are consistently good and well worth attending; on this occasion the music is on the more contemporary side with a performance by the quartet of saxophonist Marie-Jo Rudolf. There is free parking and admission is $6.00.

George Shearing is one of those names that everybody recognizes. His distinctive playing style and warm personality, in addition, of course, to his great musicianship have made him one of the most popular and highly respected artists in jazz. It’s always a treat when he comes to town and the good news is that he will be performing at the Ford Centre for the Performing Arts in the George Weston Recital Hall, 3040 Yonge Street, 870-8000 on March 26th. With him on bass will be his long-time associate, virtuoso bassist, Neil Swainson. Mark it in your calendar. Tickets are from $38.00 to $50.00.

Another interesting event this month is a concert on March 5th in London, Ontario, by a contemporary big band which over the past five years has become a force to be reckoned with on the Toronto scene. NOJO – the Neufeld-Occhipinti Jazz Orchestra). In addition, there will be two special guests, New York based trombonist, Ray Anderson, and from London, Ontario, vocalist Denise Pelley. Anderson is acknowledged as one of the most exciting and creative trombonists in the world and previous appearances in Toronto, including standing ovations at du Maurier Downtown Jazz, have already established a large following for him in this neck of the woods. Denise Pelley has command of a rich, powerful voice and the ability to hold an audience with her considerable musical talent and warm personality. The concert is at the Althouse Theatre on Western Road. Tickets are $18.00 in advance from the London Ticket Centre, 519-673-5715 and $20.00 at the door, plus tax.

Some other concert events of interest include the following: On March 7th at 7.30 p.m. the West Hill United Church Concert Series continues with the Reunion Jazz Band a.k.a. “Just Friends” in a programme of jazz and Dixieland standards. The address is 62 Orchard Park Drive, West Hill, 282-8566, and tickets are $12.00.

Pekao Gallery, 1610 Bloor St. West, 588-7952 on March 21st at 3.00 p.m. will again present Mellifluence, featuring Paul Pacinowski on woodwinds with Joe Lagan on keyboards, Steve Overstreet on 6 string bass and synthesizer and Mike McLelland, Jazz Notes is drums and percussion. Admission is $10.00.

You might also spend an evening in Brantford at the Sanderson Centre for the Performing Arts, 88 Dalhousie Street, Brantford, 1-800-236-4726. On March 22nd at 8:00 p.m. pianist Bernie Senensky and the Frank DiFelice Jazz Trio will be in concert. Tickets are $15.00.

For a free evening of jazz on March 3rd at 8:00 p.m. the University of Toronto Faculty of Music will present Small Jazz Ensembles at Walter Hall, 80 Queen’s Park, 978-3744. The music will feature student arrangements of standards and originals.

Although this column largely devotes itself to information about concert performances, I think it would be remiss of me not to mention the fact that a true jazz legend in the form of Jay McShann will be in Toronto from March 2nd to 6th at The Montreal Bistro, 65 Sherbourne Street, 363-0179. His piano playing and highly individual vocal style make him the last remaining authentic performer still active in the original Kansas City style. His career spans 70 years and anyone with an interest in the origins of jazz and blues should hear this artist.

Have a good month and please get out there to support live music. It’s the best way to hear it.

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from March 1, 1999
Jeanne Lamon
continued from page 4

there is one forte and one piano given in a movement - which doesn’t mean they played everything at one volume level. It just means we have a lot more work to do than when you’re playing something by a late Romantic or a 20th century composer, where all the information is on the page. Absolutely everything is given that can possibly be written down. So all you are doing then is reading the music, in a sense, to the audience. Yes it is very important and it can be well read and badly read, but you don’t have a lot of leeway. Whereas if you have different performances of baroque music, a Brandenburg or something, although the notes will always be the same, the tempos, dynamics and character of the piece will vary enormously. That’s a lot of fun. Frustrating, but a great deal of fun.

WholeNote: Do you feel, having done this for quite some time now, that you’ve got inside the head of at least certain composers?

Lamon: Yes, that does happen. There are some composers who come up over and over again and you’ve studied so many of their works that you really feel that you’re quite at home. When you have a piece of music by Bach in front of you or a piece by Vivaldi you think differently. You try to think as the composer might have or one of their violinists might have thought. But it is only “might have” and that’s the unlucky side. It is a broken tradition and there are so many questions that remain unanswered and can never be answered with any certainty.

WholeNote: How was it broken?

Lamon: It died out with the French Revolution and with the American Revolution, with a lot of revolutions. They were big watershed culturally. We always think of them as purely political moments but they certainly changed the face of culture. I must say there is nothing worse that could have happened to French culture than the French Revolution. It seems strange, but somehow in very repressive societies you sometimes get the greatest cultural achievements.

WholeNote: So how do you account for the popularity of baroque music today?

Lamon: Why do people nowadays prefer Baroque music to Brahms or Schumann, whose music is also great music? To a certain extent that seems to be the case, and in that case it is not a question of quality at all. I think that we live in a world with a certain kind of aesthetic and I don’t think people have time to go through all the layers that it takes to get to the point in late Romantic music. Baroque music is very direct in its emotional message. It’s also short and very to the point. The movements are short. You can get it in bite size pieces. People don’t have time to sit down and listen to a movement that goes on for forty minutes. A piece that says it all in a three minute movement, followed by a two minute movement followed by another three minute movement is sort of what people can handle. People’s attention spans are very short. And I think that baroque music (ironically, because it’s not for that reason that it is that way) just clicks in. It’s good on the radio -- they don’t want people to change stations. We have an awful lot of pieces in which each movement is less than three minutes, many one and a half or two minutes, and the radio stations just love it.

Another reason, maybe, is that there is a lot of cacophony, a lot of disorder in our lives and contemporary music reflects that very well, but I don’t think everybody really wants that reflected so realistically when they go to a concert, when they are listening to music to relax. They want something more orderly, a little more harmonious.

I think actually we live in a world where spiritual things are not very valued and are not talked about or thought about very much. But I think that music is a way of touching the eternal, the infinite. With all tonal music, I think, - this is certainly true for Mozart and Beethoven - you feel that you have touched something that is infinite, call it God if you like. But you know when you play contemporary music it is harder to hear it that way. I think that baroque music fills a certain need for something spiritual to counterbalance the rat race and the money race and all of that, that the rest of the world is running on.

WholeNote: There’s a relatively small number of period orchestras in the world today. Do they influence each other?

Lamon: I think they must. I mean, we all hear one another’s recordings and we all jet-set around the world in a very un-baroque way, playing in other people’s homes too, so, of course there is some cross-fertilization. Since we’re so isolated in Toronto for us it’s very welcome. I think it’s very difficult for some of the groups in Europe who are constantly in everybody else’s back yard and everybody’s in their front yard and it’s just too much.

There is a certain degree to which what we all strive to do is very lofty -- to recreate the broken tradition - sort of like people two hundred years from now trying to recreate jazz from sheet music, without the benefit of recordings. But in fact it has been said, and I think there is more than a kernel of truth in it, that what we are doing is actually creating the new music of the late 20th century.

It’s new music for a lot of people, because if they grew up with baroque music at all they grew up with it sounding very different. This is a new sound, new sound colours - the music sounds like new music, when you haven’t heard baroque music on original instruments before. It’s got that excitement that we’ve been missing for the first half of
Autumn Leaf Performance. Down Here on Earth. Opera for 5 prepared electric guitars & human voice. Rainer Wiens, composer; Richard Armstrong, Fides Kruker & Susanna Hood, performers; Thom Sokoloski, director. March 19: 1:30 & 8:00; March 20: 8:00. du Maurier Theatre Centre, 231 Queen’s Quay West. 973-4000. $21.50, $15.50 (matinee); $16 to $24.50 (evenings).

Canadian Opera Company. Verdi: Il Trovatore. In Italian with English surtitles. Richard Margison, Evgenij Dmitriev, Eva Urbanova, singers; Nicholas Muni, director; Richard Buckley, conductor. Begins April 6: 7:00, 8:15; Pre-performance discussion. Hummingbird Centre for the Performing Arts, 1 Front St. East. 872-2262. $15 to $130.


Dance Oremus Danse. LAVABO: A Spring Cleaning For The Soul. Interdisciplinary dance drama with music by Frack, Brahms, Chopin, Schubert & Wagner/Liszt. Paul Jenkins, piano & organ; D.J. Clary, piano; Jonny Buckley, flute; Estelle Magowan, mezzo soprano; Jeannine Brasacchi, dance soloist; Paul James Dwyer, solo dance/ artistic director. March 23: 8:00. George Weston Recital Hall, 5040 Yonge St. 870-8000. $20, $15 (group rates).

Dancemakers/ARRAYMUSIC. Chemin de ronde. Collaboration of contemporary dance & instrumental & electroacoustic music. Michael J. Baker, Henry Kucharzyk, Linda Chemin, Jean Francois Estager, James Giroudon & Pierre Alain Jaffrennou, composers. Begins April 7: 8:00. du Maurier Theatre Centre, 231 Queen’s Quay West. 973-4000. $20 to $54.

DeMuses Theatre. Go West. Multimedia. March 2 - 7: 8:00; March 7: 3:00. Music Gallery, 179 Richmond St. West. 204-1080. $16, $10.

Ellington Centennial Celebration. Hit Me with a Hot Note Duke Ellington song and dance event. Marilyn Mccoo & Billy Davis Jr.; cast of Broadway performers; jazz band. March 10: 2:00 & 8:00. Hummingbird Centre for the Performing Arts. 1 Front St. East. 872-2262. $29-$59 (seniors’ discount).

Encore Entertainment. Anne of Green Gables. Music by Norman Campbell; lyrics by Donald Henon & Norman Campbell. March 18, 19, 20, 25, 26 & 27: 8:00; March 21 & 28: 2:00. City Playhouse, 1000 New Westminster Drive. 733-0556. $20.


Ford Centre for the Performing Arts. Canadian Opera Company. Orchestra with Eva Urbanova, soprano; Richard Bradshaw, conductor. March 30: 8:00. George Weston Recital Hall, 5040 Yonge St. 870-000. $43 to $65.

Living Arts Centre Mississauga. Cirque Eloize: Excentrics. Acrobat, jugglers, clown, aerial artists & musicians. March 16 - 21. Tuesday - Friday: 8:00; Saturday: 12:00 noon; Sunday: 2:00 & 7:00. Hammerson Hall, 4141 Living Arts Drive. 905-306-6000. $45,$35.

Markham Youth Theatre. Jesus Christ Superstar. In Concert. Music by Andrew Lloyd Webber; lyrics by Tim Rice. 30-piece on stage orchestra; mass choir; vocalists; B/Everhart, music director. April 3: 8:00. Markham Theatre for Performing Arts, 171 Town Centre Blvd. 905-305-7469. $15.


Opera in Concert. Floyd: Susannah. Sung in English. Sally Dibblee, Jennifer Chamandy, Anthony Flynn, Robert Martin Reid, Steven Horst & other singers; John Greer, music director; Opera in Concert Chorus, Robert Cooper, conductor. March 27: 8:00; March 28: 2:00. Backgrounder with host lain Scott 45 minutes prior to each performance. Jane Mallett Theatre, 27 Front St. East. 366-7723. $28,$22.


Sanderson Centre for the Performing Arts, Schoolhouse Rock. Live! March 3: 1:30 & 7:00, 88 Dalhousie Street, Brantford. 1-800-265-0710. $15.

March 23: 8:00. 88 Dalhousie St. Brantford. 1-800-265-0710. $15, $12.50.


Toronto Sinfonietta. In the Mood for Love. Arias, ensembles & choruses from famous operas & operettas. Kingdom of Messiahs, soprano; Mark DuBois, tenor; Ryerson's Oakham House Choir; Matthew Jaskiewicz, conductor. March 7: 7:00. George Weston Recital Hall, 5040 Yonge St. 763-8746. $22 to $28.


Toronto Wind Symphony and Concert Band. Bernstein's Symphonic Dances from West Side Story and Prelude, Fugue and Riffs for Solo Clarinet and Jazz Ensemble, and other works. U of T Chamber Orchestra Gala Concert with conductor David Zuger and guest conductor/soloist José Luis García in works by Mozart, Dvorák and Stravinsky.
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Winner of the Queen Elizabeth the Queen Mother Scholarship and the President’s Rosebowl, the Royal College of Music’s highest awards

A recital programme featuring a variety of selections—Schubert, folk, operetta, and more.

Admission: $20
Saturday, April 10
8:00 p.m.

Willowdale Presbyterian Church
38 Ellerslie Avenue (Off Yonge St., just north of the Ford Centre)

Tickets: (416) 221-8373
**WHOLENOTE'S COMPREHENSIVE CONCERT LISTINGS**

March 1 - April 7, 1999.

We make every effort to ensure accuracy, however... things happen (strikes, plagues...), plans change. Please use the numbers provided to phone ahead. Also please note: only the first performance of Music Theatre Listings is included in these Daily Listings. For a complete run, runs already in progress and detailed schedules, please see our Music Theatre Listings, pages 20-21.

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**March Monday March 01**

**8:00:** Toronto Theatre Organ Society and The Kiwanis Club of Casa Loma. Wurlitzer Popasl At Casa Loma: Members' Concert. 1 Austin Terrace. 780-8000. $11.

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**Tuesday March 02**

**1:00:** Lunch Hour at St. James'. Dupré: Le chemin de la croix. Christopher Dawes, organ. 65 Church St. 364-7865. Free.

**7:00:** Kiwanis Festival. Showcase of Stars. George Weston Recital Hall, 5040 Yonge St. 872-2222. $20.

**7:30:** University of Toronto Centre for Russian Studies. From Pushkin to Pasternak. Music composed by famous Russian writers; settings of their verse by Russian composers. Cecilia Ignatoff, piano; Sterling Backwith, bass; Christopher Barnes, piano & commentator. Seeley Hall, Trinity College, 6 Hoskin Ave. 978-3330. Free.

**8:00:** CABARET '99, 10th annual show. Mauro McGroarty, conductor. Newtonbrook SS, 155 Hilda Ave. 395-4760. $15.

**8:00:** Dummies Theatre. Go West. Multimedia. Music Gallery, 179 Richmond St. West, 204-1080. $16, $11. For complete run see Music Theatre listings.

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**Wednesday March 03**

**12:30:** Yorkminster Park Baptist Church. Noonday Recital. Catherine Willard, organ. 1585 Yonge St. 925-7312. Free.

**3:30** & 7:00: Sanderson Centre for the Performing Arts. Schoolhouse Rock - Live! Dalhousie Street, Brantford. 1-800-265-0710. $15. For complete run see Music Theatre listings.

**8:00:** Bisma Bosma. The Music of the North. New views of traditional music from Scandinavia, Scotland, Canada & the Baltic. CD fundraising event. Kirk Elliott, fiddle; mandolin, zither & harp; Margaret Gay, cello; Ben Grossman, percussion; Catherine Keenan, hurdy-gurdy; Terry McKenna, guitar, & kites; Alison Melville, flute & recorder; Colin Savage, clarinets & recorder. Bloor St. United Church, 300 Bloor St. West. 588-4301. $10 (suggested minimum donation).

**8:00:** CABARET '99. Newtonbrook SS. See March 2.

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**Thursday March 04**

**8:00:** Toronto Symphony Orchestra. Classic Masterworks. Mendelssohn: Violin Concerto in e minor; Tchaikovsky: Symphony No. 5. Jacques Israelievitch, violin; Emmanuel Krivine, conductor. Roy Thomson Hall, 80 Simcoe. 593-4828. $21 to $66.50.

**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. Free.

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**Friday March 05**

**12:00 noon:** Roy Thomson Hall Volunteers. Bring Your Own

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**March 2/99**

**TORONTO QUARTET**

Martin, Annalise, Roman and David have invited ANGELE CHENG to play the Schumann Quintet with them for their 2nd concert as Music TORONTO's Quartet-in-Residence.

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**March 4/99**

**TORONTO QUARTET**

Mar. 2/99

TORONTO QUARTET

Martin, Annalise, Roman and David have invited ANGELE CHENG to play the Schumann Quintet with them for their 2nd concert as Music TORONTO's Quartet-in-Residence.

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**March 4, 8 p.m.**

The King's Consort

**March 5, 9 p.m.**

Apollo's Fire

**March 19, 8 p.m.**

Linda Maguire / Tafelmusik

**March 28, 2 p.m.**

I Virtuosi / Mayumi Seller

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**BECAUSE OF CURRENT LABOUR DISRUPTIONS AT THE CBC, SOME OR ALL OF THESE CONCERTS MAY BE POSTPONED OR CANCELLED. FOR DETAILS, PLEASE CALL THE GLENN GOULD STUDIO BOX OFFICE INFORMATION LINE:**

*(416) 205-5555*
Lunch Concert. Performers from the University of Toronto Faculty of Music. 593-4822 ext.363. Free.

** 7:30: Toronto Children's Chorus. California Dreamin'.
Music by Freedman, Luengen, Melinas, Schickel & Cable.
Toronto Children's Chorus Chamber Choir; San Francisco Girls Chorus; Amabile Singers; Jean Ashworth Bartle, Studio, 5555.
Lunch Concert.
San Francisco Chamber Choir; San Francisco Youth Chorus.
Music by Freedman, Luengen, Schickele & Cable.
Singers; Jean Ashworth Bartle, Studio, 5555.

** 8:00: Toronto Children's Chorus. Treasures from Choral Coasts. Music by Gabrieli, Monteverdi, Guerrero, Casals, Cardoso & Villa-Lobos. John Tuttle, conductor. Saint Thomas's Church, 383 Huron St. 410-3229. $10 to $18.

** 8:00: New Hamilton Orchestra. Baby Boomer Bash.

** 8:00: Toronto Consort. La Nef Presents 'Montségur'. Medieval story of the Cathares. Singers & instrumentalists playing harps, lutes, flutes, shawms & bagpipes. Trinity-St. Paul's Church, 427 Bloor St. W. 364-6337. $14 to $25.

** 8:00: Toronto Concert. La Nef Presents 'Montségur'. Medieval story of the Cathares. Singers & instrumentalists playing harps, lutes, flutes, shawms & bagpipes. Trinity-St. Paul's Church, 427 Bloor St. W. 364-6337. $14 to $25.

** 8:00: Mediterranean Ensemble. Treasures from Choral Coasts. Spanish, Italian and Portuguese music. Imagine yourself in St. Mark's Basilica in Venice as we re-create the antiphonal splendour of Gabrieli's Magnificat for Three Choirs and the glorious polyphony of Monteverdi. It's off to Spain for motets by Guerrero and Casals, then to Portugal for Cardoso's beautifully crafted yet little-heard Missa Pro Defunctis. A side trip to Brazil features Beinditta Sabedorria by Villa-Lobos.

** 8:00: Exultate Chamber Singers. Treasures from Choral Coasts. Music by Gabrieli, Monteverdi, Guerrero, Casals, Cardoso & Villa-Lobos. John Tuttle, conductor. Saint Thomas's Church, 383 Huron St. 410-3229. $10 to $18.

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San Francisco Chamber Choir; San Francisco Youth Chorus.
Music by Freedman, Luengen, Schickele & Cable.
Singers; Jean Ashworth Bartle, Studio, 5555.
**Sunday March 07**

**2:00:** Café Espresso
Sunday Afternoon Music Series.

**3:00:** Toronto Children’s Chorus. California Dreamin’. See March 5.

**3:20:** The Aldeburgh Connection, Sunday Series: Matteina Musicales. Music of Rossini. Sally Dibblee, soprano; Linda Maguire, mezzo soprano; Benoît Boutil, tenor; Bruce Kelly, baritone. Walter Hall, 80 Queen’s Park Ave. 978-3744, $24, $18.

**3:30:** Ontario Registered Music Teachers Association. Teachers in Concert. Women’s Art Association, 23 Prince Arthur Ave. 944-9260, $10 (families), $5. Proceeds to the Scholarship fund.

**3:00:** Canadian Music Competitions (Ontario). Winners of the 1998 CMC. Piano & chamber music. Canadian Academy of Arts and Music, 143 Willowdale Ave. 441-4072. $10, $6.

**3:00:** Cathedral Concert Series. Music Hath Charms. Organ & vocal music by Bach, Purcell, Mendelssohn & Mozart. Catherine Sadler, soprano; Ian Sadler, organ/piano. Christ Church Cathedral, James St. North, Hamilton. 905-338-9514. $5 to $15.

**3:00:** Concert Singers. A Choral Fanfare. Poulenc: Gloria; Rachmaninoff: Nun danket alle Gott; Schütz: Psalm 100; Bach: Lobet den Herrn, alle ye heiden; Good: Fanfare for Brass & Choir; Cardy: To Deum, Roger Bergs, music director, Saint Thomas’s Church, 383 Huron St. 769-7991. $16, $12.

**3:00:** Du Maurier & Koffler Centre of the Arts. Sunday Afternoon Concert. Works by Ginastera, Debussy & Brahms. Francine Key, piano; Erika Baumgartner, violin; Kristine Bogoy, cello. Lea Poskuns Theatre, 4530 Bathurst St.
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:
Chris Paul Harman (Canada)
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

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
March 1-99 April 7-99 Wholenote

 Noon. Student improvisational ensembles. DACARY Hall, 050 McLaughlin College, 4700 Keele St. 736-5186. Free.


 ** 2:00 & 8:00: EllingtonCentennial Celebration. Hit Me with a Hot Note! Duke Ellington song and dance event. Marilyn McCoo & Billy Davis Jr., cast of Broadway performers; jazz band. Humphreying Centre for the Performing Arts, 1 Front St. East, 872-2282, #29 to $59. (Seniors’ discount.)

 ** 8:00: Mozart Society. Erica Raum, violin & Lydia Wong, piano in Recital. Mozart: Sonata in B flat major KV454; Beethoven: Sonata in B flat major p.30 #3; Sonata in E flat major Op.13 #3. Sunderland Hall, 175 St. Clair Ave. West, 482-2173. $10 suggested donation; members free.


 ** 8:00: U of T Faculty of Music. Contemporary Music Ensembles. Walter Hall, 80 Queen’s Park. 978-3744. Free.

 Thursday March 11


 ** 12:10: University of Toronto Faculty of Music. Thursday Noon Series. Student Chamber Ensembles. Walter Hall, 80 Queen’s Park. 978-3744. Free.


 ** 8:00: Ford Centre for the Performing Arts. Romeros Guitar Quartet. George Weston Recital Hall, 5040 Yonge St. 870-8000. $37 to $55.

 ** 8:00: Music Gallery. Spiritual Alignment. CD launch. Mark Hundeved, drums & vibes; Raphé Malik, trumpet; Kenny Baldwin, alto sax; Andreas Kuzmich, voice; Bill Norman, bass. 179 Richmond St. West. 204-1080. $10,8.

 ** 8:00: Music Toronto. Isabel BAYRAKDARIAN Toronto’s new soprano superstar in recital—and tickets are only $12.

 ISABEL BAYRAKDARIAN

 ** 8:00: Toronto Symphony Orchestra. Dutille: A Song of Summer; Tippett: Symphony No. 4; Elgar: Violin Concerto in b minor, Kyoko Takezawa, violin; Andrew Davis, conductor. Roy Thomson Hall, 60 Simcoe. 593-4828. $21 to $66.50.

 ** 8:00: Toronto Opera Repertoire. Opera Excerpts. Central Technical Theatre. See March 11.


 Friday March 12


 ** 7:30: Montgomery’s Inn.

 Licorice Sticks, and Other Musical Delights Part II. For children aged 5 to 12. Terry Storr, clarinet, 4709 Dundas St. West, 394-8113, $6.84 (reservations recommended).

 ** 8:00: Clearly Classic Concerts. Spring Thaw, Beethoven; Spring Sonatas; Gavshin: Preludes. David Mckadden, violin; Susan Lee, piano; Mark Thompson, clarinet & artistic director. St. Paul’s United Church, 29 Park St. West, Dundas. 905-304-3637. $15,12.

 ** 8:00: Ford Centre for the Performing Arts. Pincches Zukerman, violin. George Weston Recital Hall, 5040 Yonge St. 870-8000. $40 to $80.

 ** 8:00: Mississauga Symphony. The Viola in the Baroque. Sablatis: Romance, Op. 42; Larsson: Concertino for Violin; Graig: Two Norwegian Airs; Baker: Counterplay for Solo Viola & Strings; Nielsen: Little Suite; Wren: Serenade; Ruth Fazzal, violin; Douglas Perry, piano; John Barnum, conductor. Royal Bank Theatre, 4141 Living Arts Drive. 905-306-6000. $27.50.


 ** 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See March 11.

 The Jubilant Singers present From Tallis to Taverner: English Choral Masterpieces from the 16th to 20th Century

 Brad Ratzlaff, Music Director
 Ian Sadler, Organizer
 Saturday, March 13, 1999
 8:00 p.m.
 Trinity-St. Paul’s United Church
 427 Bloor St. West, Toronto
 Adults: $15.00
 Seniors/Students: $12.00
 For information please call 416-297-8818

 SAT. MARCH 13
 7:30 pm
 ANNA CHAN
 harpsichord
 All Bach program

 REDERER LUTHERAN CHURCH
 1691 Bloor St. W. (Keel Subway)
 $10/$7 sen. or students

 Toronto's only comprehensive classical & contemporary concert listing source
in Tradition: Sandy MacIntyre & his musical friends, 4709 Dundas St. West, 394-8113. $10-$8 (reservations recommended).

*** 8:00: Music Gallery. Tales of Sonic Wonder II. Barry Prophet, percussion/sculptor; Ben Grossman, hurdy gurdy; Anne Stadnitska, clarinet/sax; Janice Pomer, guest artist. 179 Richmond St. West. 204-1080. $15, $10.

*** 8:00: Music Umbrella. Chamber Concerts. Maze Mezé. Greek & Arabic music combining voices, strings, winds and drums; ancient devotional music, belly dance, original arrangements. Eastminster United Church, 310 Danforth Ave. 461-6681. $4 to $10.

Sunday March 14


*** 8:00: Baroque Music. Beside the Grange. Signor Conti in Vienna. Cantatas by Francesco Conti; dramatic arias, cantatas & sonatas. Laura Pudwell, mezzo; Colin Savage, chalumeau & recorder; Julie Baumgartel, violin; Marie-Françoise Richard, oboe; John Edwards, lute; Mary-Katherine Finch, cello.

St. George the Martyr Church, 205 John St. 688-4301. $18, $14.

*** 8:00: Les AMIS. Metro String Quartet. Works by Papa, DoIn & Schubert. Studio Theatre, Ford Centre for the Performing Arts, 5040 Yonge St. 872-2222. $12.

*** 8:00: University of Guelph School of Art, Drama & Music. McMaster Concert Band. Convocation Hall, McMaster University, Hamilton. 905-525-9140 ext. 27671.

*** 7:00: Les AMIS. Larios & Vladimir Nurenberg, pianists, in Recital. Works by Brahms, Ravel, Poulenc, Stravinsky & Rachmaninoff for one piano four hands: Studio Theatre, Ford Centre for the Performing Arts, 5040 Yonge St. 872-2222. $12.

*** 8:00: Markham Theatre for Performing Arts. Natalie McMaster, Cape Breton fiddler. See March 13.

*** 8:00: Salon des Refusées. An Evening of Song. Works by Burry, Eatock, Greenberg, Rapoport, Stein & others; Sheri Cormier & Linda Eyman, sopranos; Alan Gasser, tenor; Julien Knight, viola; Michael Janzen & Bruce Whittie, piano, Church of the Holy Trinity. 10 Trinity Square. 598-4521. $10, $5.

Monday March 15

no listings

Tuesday March 16

*** 12:00 noon: University of Toronto Faculty of Music. Vocal Students Performance. Outstanding students of the voice program. Walter Hall, 80 Queen’s Park. 978-3744. Free.


*** 1:00: Lunch Hour at St. James’. Ero Robertson, organ. 55 Church St. 384-7866. Free.

*** 8:00: Hart House Music Committee/UL of Toronto Faculty of Music. Levinson Horn Quartet. Music Room, 7 Hart House Circle. 978-3744. Free.

*** 8:00: Living Arts Centre Mississauga. Cirque Eloize: Excentrics. Acrobat, jugglers, clowns, aerial artists & musicians. Hammerson Hall, 4141 Living Arts Drive. 905-305-6000. 445, $35. For complete run see Music Theatre listings.

Wednesday March 17


*** 8:00: Ford Centre for the Performing Arts. Natalie McMaster, Cape Breton fiddler. 5040 Yonge St. 870-8000.


*** 8:00: University of Toronto Faculty of Music. Vocal Jazz Ensemble. John Chalmers, director. Walter Hall, 80 Queen’s Park. 978-3744. Free.

Thursday March 18


Women’s Musical Club of Toronto Afternoon Concert

AMATI QUARTET for the Swiss string quartet’s Canadian debut features works by Mozart, Shostakovich and Schumann.

Thursday, March 18, 1:30 p.m., Walter Hall. Free.

Tickets $22 at the door.

Quarter: Music by Haydn, Barg & Schubert. Walter Hall, 80 Queen’s Park, 923-7052. $22. Free to faculty & students from U of Toronto & Royal Conservatory of Music.


*** 8:00: Encore Entertainment. Anne of Green Gables. Music by Norman Campbell; lyrics by Donald Harron & Norman Campbell. City Playhouse, 1000 New Westminster Drive. 733-0558. $20. For complete run see Music Theatre listings.

*** 8:00: Oakville Centre for the Performing Arts. The Fantasticks. Music by Harvey Schmidt; book & lyrics by Tom Jones. 130 Navy St. Oakville, 905-815-2021. $18. For complete run see Music Theatre listings.

*** 8:00: Music Toronto. Martinu Quartet. Haydn; Quartet in g minor, Op. 74 #3, Rider; Martinu: Quartet #7, Concerto da camera; Dvorak: Quartet #13 in G major, Op. 106. Jane Mallet Theatre, 27 Front St. E. 366-7723. $5 to $43.
and Singers. Sing Joyfully; Byrd: Sing Joyfully; Gibbons: Canticles from The Short Service; Blow: My God, my God, look upon me; Birney-Smith: Prayer for Bishops; Te Deum Singers; Richard Birney-Smith, conductor. Christ’s Church Cathedral, 252 James St., North, Hamilton. 905-528-4533. $6 to $20. *** 8:00: University of Toronto Faculty of Music. Historical Performance Ensembles, Walter Hall, 80 Queen’s Park. 978-3744. Free.

Saturday March 20

*** 7:30: Concentus Arts. High Park Recital Series: Contact Quartet. Works for harpsichord, clarinet, piano & percussion. Redeemer Lutheran Church, 1681 Bloor St. W. 964-8293. $10, 97. *** 8:00: Cathedral Bluffs Symphony Orchestra. Springing Out. Wagner: Preludes to Meistersinger; Copland: Billy the Kid; Shostakovich: Festival Overture; Beethoven: Triple Concerto. Duke Trio; Bradley Thachuk, conductor. Midland Collegiate Auditorium, 720 Midland Ave. 879-5566. $13, 11, children under 12 free (adult accompaniment). *** 8:00: Massey Hall. Preservation Hall Jazz Band. 15 Shuter. 872-4255. $20 to $35. *** 8:00: Mississauga Symphony, Hardcore Romantics. Brahms: Concerto for Violin & Cello; Tchaikovsky: Symphony #5; Annealle Patipatankoon, violin; Roman Borys, cello; John Yamamoto, conductor. Harman Hall, 4141 Living Arts Drive. 905-306-6000. $30, $25. *** 8:00: Music Gallery. Lisiez le bon Temps Fouliei! Canadian Electronic Ensemble. 179 Richmond St. West. 204-1030. $10, 97. *** 8:00: New Hamilton Orchestra. Classically Modern. Mozart: Violin Concerto #3; Haydn: Symphony #38; Tepper: Psalm; Piano Concerto #2 (world premières). Chirstian Tepper, violin; Valeria Tryon, piano; Siegfried Tepper, conductor. Hamilton Place, Summers Lane. 905-626-6556. $18 to $36. *** 8:00: North York Symphony. Great Classics. Rachmaninoff: Piano Concerto #3; Tchaikovsky: Symphony #4; Brinner: Such a Bullesque. Choong Mo Kang, piano; Georg Kugi, guest conductor. George Weston Recital Hall, 5040 Yonge St. 872-2222. $20 to $28.

Cathedral Bluffs Symphony Orchestra presents

SPRINGING OUT

A celebration of Springtime featuring

WAGNER'S Prelude to Meistersinger
COPLAND's Billy the Kid
SHOSTAKOVICH's Festive Overture
BEETHOVEN'S Triple Concerto

BRADLEY THACHUK
Guest Conductor &

Special guest appearance by THE DUKE TRIO

Saturday, March 20, 1999 at 8 pm

Midland Avenue Collegiate Auditorium
720 Midland Avenue, just south of Eglinton, Scarborough

Tickets: $13/$11 seniors & students
Children under 12 admitted for free when accompanied by an adult.
Telephone reservations are strongly recommended.

Information & Tickets: (416) 879-5566

Call about our Free Children's Music Programme for 8-12 year olds!
PreConcert Dinner $8 by reservation only - call (416) 879-5566

Toronto's only comprehensive classical & co.
Baroque Afternoons at Kimbourne

**Presents:**

**Sunday March 21, 3pm to 4pm.**
Rona Goldensher - Baroque Violin
David Sandall - Harpsichord

*Music by Fontana, Castello, Uccelini, Frescobaldi, Biber, Froberger and Walther.*

**Sunday May 30, 3pm to 4pm.**
*Music for Two Harpsichords*
Anna Chan and David Sandall
*Music by Bach, Mattheson, Schaffrath.*

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

Tickets $8 at door, under 16 free.
Info: 416-657-0076
ters of Zion, St. Anne’s Anglican Church, 270 Gladstone Ave. 536-3160.

Monday March 22

*** 8:00: Royal Conservatory of Music. Glenn Gould Professional School Opera Workshop. See March 20.
*** 8:00: Sounds of Downtown Jazz Series. Barney Senensky, jazz piano. Frank DiFelice Jazz Trio. Sanderson Centre for the Performing Arts, 88 Dalhousie St. Brantford. 1-800-236-4726. $15.

Tuesday March 23

*** 1:00: Lunch Hour at St. James’. Guilmain: Sonata #1 in d minor Op.42. Gordon Johnston, organ. 65 Church St. 364-7865. Free.
*** 8:00: Dance Oremus Danse. LAVABO 1999: A Spring Cleaning For The Soul. Interdisciplinary dance drama with music by Franck, Brahms, Chopin, Schubert & Wagner/ Liszt. Paul Jenkin, piano & organ; D.J. Clary, piano; Jenny Buckley, flute; Estelle Magowan, mezzo soprano; Jeannie Bresciani, dance soloist; Paul James Dwyer, solo dance/artistic director. George Weston Recital Hall, 5040 Yonge St. 870-8000. $20, $15 (group rates).
*** 8:00: Hart House Music Committee / U of T Faculty of Music. Shannon Butler, soprano, Music Room, 7 Hart House Circle. 978-3744. Free.
*** 8:00: Music Toronto. Gryphon Trio. Ives: Trio for Violin, Cello and Piano; Sabat: Trio (premiere); Kulesha: Trio (1992); Shostakovich: Piano Trio #2 in e minor, Op.67. Jane Mallett Theatre, 27 Front St. E. 366-7723. $5 to $43.
*** 8:00: Roy Thomson Hall. International Vocal Recital. Thomas Hampson, baritone. 60 Simcoe. 872-4255. $30 to $60.
*** 8:00: Sanderson Centre for the Performing Arts/ Wilfrid Laurier University. Lully/Quinault: Thésée. Baroque opera. Students of the school of choral studies, WLU; La Belle Danse; orchestra on period instruments. 88 Dalhousie St. Brantford. 1-800-265-0710. $15, $12.50.

Wednesday March 24

*** 7:00: Tafelmusik. Bach: Peasant Cantata; Coffee Cantata; Triple Concerto in a minor for Harpsichord, Flute & Violin. Vocal soloists; Charlotte Nediger, harpsichord; Elissa Poole, flute; Jeanne Lamon, violin. Trinity-St. Paul’s Church, 427 Bloor St. West. 964-6337. $25 to $42.
*** 8:00: Trinity College. Elegant Evenings of Fine Music at Seeley Hall. Beethoven: Trio in B flat Op.11; Brahms: Trio in e minor Op.114; Arias by Puccini, Mozart & Weber. Terry Storr, clarinet; Ronald Laurie, cello; David Smith, piano; Urla Dunoan, soprano. 6 Hoakin Ave. 421-4184. 45 to $15.

Mar. 23/99

THE GRYPHON TRIO
plays a 20th - century programme and premieres a work of a Toronto composer, Marc Sabat.

LAVABO 1999
A SPRING CLEANING FOR THE SOUL

Jenny Buckley, D.J. Clary, Paul James Dwyer, Paul Jenkins from NYC mezzo-soprano Estelle Magowan & Duncan dancer Jeanne Bresciani composers: Brahms, Chopin, Mozart, Purcell, Rameau, Ravel, Schubert, Wagner and Zelenka

tuesday march 23, 1999, 8:00 pm
At the Ford Centre Recital Hall
for tickets and information call: 416-870-8966

group rates available

TORONTO'S ONLY COMPREHENSIVE CLASSICAL & CONTEMPORARY CONCERT LISTINGS SOURCE
Thursday March 26

*** 11:00 am: Toronto Symphony Orchestra. Beethoven: Leonore Overture No. 3; Brahms: Concerto for flute and harp; Franck: Symphony in D minor. Nora Shulman, flute; Judy Loman, harp; Victor Feldbrill, conductor. Roy Thomson Hall, 60 Simcoe, 593-4828. Matinee $21 to $44.50.


*** 7:30 pm: Toronto Woodwinds. Chamber Music Concert. Sreten Markovich, flute; Milan Nikolic, oboe; Goran Goyevich, clarinet; Aleksander Popovitch, oboe; Dusan Paumanovic, accordion. Bloor Street United Church, 300 Bloor St. West. 884-8988. $12.50.


*** 8:00 pm: Ford Centre for the Performing Arts. Andrés Schifff, piano. Music by Bach, Beethoven, Schumann, Bartok. George Weston Recital Hall, 5040 Yonge St. 870-8000. $30 to $45.

*** 8:00 pm: Planetworks Productions. Ring Cycle. Music by Richard McLaughlin, composer. 178 Richmond St. West. 204-1080. $18, $10.

*** 8:00 pm: Tafelmusik. Trinity-St. Paul's Church. See March 24.

Friday March 26


*** 7:00 pm: York University Dept. of Music. Improv Soiree. Students & guests of the Improvisational Studio of Casey Sokol, senior common room, 201 Winters College, 4700 Keele St. 736-5186. Free.

*** 8:00 pm: Arbor Oak Trio. Music to thy Heart. Sonatas, suites, cantated & songs. Teri Dunn, soprano. 7:15. Informative talk by the Trio. Calvin Presbyterian Church, 26 Delisle Ave. 256-9421. $15, $12.


*** 8:00 pm: U of T Faculty of Music, Faculty Artist Series.

Saturday March 27


*** 8:00 pm: Academy Concert Series. Unforgettable Hummel. Music by Johann Nepomuk Hummel. Toronto Classical Players: Nicolai Tarasov, clarinet; Sharon Bialaskoff, fortepiano; Krista Buckland, violin; Tom Jorge, viola; Olga von Kranendonk, cello; Tracy Mortimore, bass. Eastminster United Church, 310 Danforth Ave. 778-1541. $5 to $15.

*** 8:00 pm: Arbor Oak Trio. Music to thy Heart. Calvin Presbyterian Church. See March 26.


*** 8:00 pm: Countertop Community Orchestra. Beethoven: Symphony #5; Delibes: excerpts from Lakme; music by Weber & Ravel. John
**BEETHOVEN**

**Moordale Concerts**

**His Popular Septet**

**Erika Raum, violin**

"Brilliant mastery of the instrument"

Nepszabadsag, Budapest

**Max Christie, clarinet**

"Displayed prodigious technique"

New Haven Register

**Joan Watson, horn**

"Nation’s best horn player"

Victoria Times

**Erie Hall, bassoon, Kristine Bogyo, cello, Sharon Wei, viola**

**Saturday, March 27 at 8:00 PM**

**Admission $15**

(VISA accepted)

**Deer Park United Church**

129 St. Clair Avenue West

(parking behind Imperial Oil)

for information and tickets call: 962-3381

**The St. Matthew Passion**

by Heinrich Schuetz

"God’s Time is Best" (BWV 106)

by Johann Sebastian Bach

**Deer Park Vocal Ensemble**

solists and instrumentalists conducted by

William Wright

Saturday, March 27 at 8:00 PM

**Church on-the-Hill**

Bach: St. Matthew Passion. Janet Obremeyer, soprano; Matthew White, countertenor; Martin Houtman, tenor; Steven Henricksen, bass baritone; David Amot, tenor; Nicholas Zalukin, bass; Aradia Baroque Ensemble; Melva Treflinger Graham, conductor, 300 Londale Rd. 488-7884 ext.16. $25.

*** 3:00: Mississauga Choral Society. Bach: St. John Passion.

**The Academy Concert Series**

presents:

Saturday, March 27th 1999 8pm

"Unforgettable Hummel"

The Toronto Classical Players perform music by one of Mozart’s favorite pupils

Johann Nepomuk Hummel. (1778-1837)

On period instruments

Welcome if this is to be your first evening with us, and to our regular guests: we look forward to seeing you in March!

Eastminster United Church

310 Danforth Avenue

(a few steps from the Chester TTC station)

Tickets: $15 & $9

For information: 778-2941

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Alone, piano; David Free, oboe; Terry Kawolozuk, conductor, 519 Community Centre, 519 Church St. 924-2597. $9 (advance); $12 (door).


*** 8:00: Etobicoke Community Concert Band. Pop and Circumstance and All Things British. Etobicoke Collegiate Auditorium. See March 26.

*** 8:00: Markham Theatre for Performing Arts. Quartetto Galato. See March 26.

*** 8:00: Massey Hall. Ladysmith Black Mambazo with Abdullah Ibrahim. 15 Shuter. 872-4256. $28 to $45.

*** 8:00: Moordale Concerts. Solo viola works: Beethoven; Septet: Mozart; Septet. Eric Raum, violin; Max Christie, clarinet; Joan Watson, horn; Eric Hall, bassoon; Sharon Wei, violin & other performers. Willowdale United Church, 347 Kenneth Ave. 922-3714. $15, $10.

*** 8:00: Music Gallery. N.U.? Yiddish songs by Glick, Greenberg, Lemer, Schaechter-Gottesman & others. Stella Walker & Dave Wall, singers; Sagev Oore, piano. 179 Richmond St. West. 204-1080. $10.

*** 8:00: Opera in Concert. Floyd: Susannah. Sung in English. Sally Dibble, Anthony Flynn, Stephen Horat & Eric Shaw, singers. John Greer, music director; Opera in Concert Chorus, Robert Cooper, conductor. 7:15: Backgrounder with host Iain Scott. Jane Mallet Theatre, 27 Front St. East. 772-328, 322-822. For complete run see Music Theatre listings.

*** 8:00: Symphony Hamilton. Music of the Masters. Bach: Suite #3 in D; Ware: Concerto for Guitar and Orchestra; Beethoven: Symphony #6. Lynn Harting-Ware, guitar; James R. McKay, conductor. Tivoli Theatre, 108 Jane St. North. 905-526-6860. $5 to $15.

*** 8:00: Tafelmusik. Trinity-St. Paul’s Church. See March 24.

*** 8:00: Tallis Choir. Renaissance Treasures. Victoria: Responsories; Allegri: Miserere; Tallis: Lamentations. An authentic recreation of the dramatic office of shadows. St. Patrick’s Church, 141 McCaul St. 691-8621. $18, $14.

*** 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See March 25. Post-concert Lobby Chat with composer Glenn Buhr, flutist Nora Shulman & harpist Judy Loman included with ticket to this performance. 593-4223. $21 to $66.50.

*** 8:00: University of Toronto Wind Symphony & Concert Band. Bernstein: Symphonic Dances from West Side Story; Prelude, Fugue & Riffs for Clarinet & Jazz Ensemble; other works. Peter Stoll, clarinet; Stephen Cheretano & Cameron Walter, conductors. MacMillan Theatre, 30 Queen’s Park. 978-5744. $10, $5.

*** 8:00: York Symphony Orchestra. Great Romantics. Grieg: Peer Gynt Suite #1; R. Strauss: Horn Concerto #1; Brahms: Symphony #2. Elke Minkler, trumpet; Eric Hall, horn; Roberto De Clara, conductor. Newmarket Theatre, 505 Pickering Cres. 905-853-5122. $20, $15.

*** 2:00: Ford Centre for the Performing Arts. St. Petersburg String Quartet. Borodin: Nocturne; Shostakovich: Quartet No.2; Tchaikovsky: Quartet No.1. George Weston Recital Hall, 5040 Yonge St. 870-8000. $24 to $35.

*** 3:00: Choirs of Grace
Monday March 29


*** 7:30: York University Dept. of Music, Classical Concerts. York University Chamber Choir; Albert Greer, director; Karen Rymal, piano. Markham Theatre, 171 Town Centre Blvd. Markham. 905-305-7469. $20, $15.

*** 8:00: Markham Theatre for Performing Arts. Michael Burgess. 171 Town Centre Blvd. Markham. 905-305-7469. $40, $50.

*** 8:00: Toronto Symphony Orchestra. A Tribute to Singers of the Swing Era. Songs made popular by Sarah Vaughan, Lena Horne, Judy Garland and others. Carol Weidman Quartet; Guido Basco, conductor. Roy Thomson Hall, 60 Simcoe. 593-4828. $34.50 to $67.50.

*** 8:00: University of Toronto Faculty of Music. Choral Conducting Recital. Fourth year conducting students with the Elmer Isler Singers, Lorina Doloff, Lee Bartel & Doreen Rao, directors. Venue TBA. 978-3744.

Tuesday March 30

*** 12:00 noon: Roy Thomson Hall Choir & Organ Concert. Requiem for Holy Week. Fauré: Requiem. The Elora Festival Singers; Michael Bloss, organ; Noel Edinon, conductor. 60 Simcoe. 827-4255. Free.

*** 1:20 noon: University of Toronto Faculty of Music. Vocal Student Performances. Outstanding students of the voice program. Walter Hall, 80 Queen’s Park. 978-3744. Free.


*** 8:00: Ford Centre for the Performing Arts. Canadian Opera Company Orchestra with Eva Urbanova, soprano. Richard Bradshaw, conductor. George Weston Recital Hall, 5040 Yonge St. 870-8000. $43 to $65.


*** 8:00: Markham Theatre for Performing Arts. Michael Burgess. See March 29.

*** 8:00: Toronto Symphony Orchestra. A Tribute to Singers of the Swing Era. Roy Thomson Hall. See March 29.

*** 8:00: University of Toronto Faculty of Music. World Music Ensemble. Japanese drumming; African drumming & dancing; Balinese gamelan. Walter Hall, 80 Queen’s Park. 978-3744. Free.

The Toronto Mendelssohn Choir presents

**BRAHMS**

**Ein Deutsches Requiem**
Mary Bella, soprano
James Westman, baritone

Noel Edison, conductor

**Alto Rhapsody**
Susan Platts, mezzo-soprano

FRIDAY, APRIL 2nd, 1999  8 o'clock
Yorkminster Park Baptist Church
$28

www.tmchoir.org
THE PASSION
ACCORDING TO ST. JOHN
by Johann Sebastian Bach

A Thousand Voice
Children's Choir
with the Salvation Army Band, Organ and Piano

Messy Hall, Toronto
Saturday, April 3rd, 1999
7:30 p.m.

Admission:
$20 for front of nave and front of balcony
$15 all other seats

GOOD FRIDAY
April 2, 1999 at 7:30 p.m.

Program:
- A Thousand Voice Children's Choir
- Patricia Wright, conductor
- Shari Nafziger, soprano
- Catherine Robbin, alto
- Michiel Schrey, tenor
- Daniel Licht, baritone
- John Tessier, Evangelist
- Paul Grindlay, Christus
- Metropolitan United Church, Queen and Church Streets, Toronto
- (416) 363-0331

Visa accepted.

Spring Sing for Sight
2nd Annual Choral and A Cappella Concert
May 2, 1999 2:00 p.m. Convocation Hall

D.G. Concert Productions Presents

Featuring

Hampton Avenue: An 8 member jazz ensemble singing gorgeous harmony and complex arrangements of jazz standards and original songs - smooth, sophisticated - sensational!

Lachan Jewish Chamber Choir: 20 voices performing the joyous and rich songs of Jewish music - Renaissance to contemporary works - feel the depth of history through this dynamic ensemble.

La Jeunesse: 60 member award-winning all-girls choir - sings with precision and verve, tenderness and joy. The classical/pop repertoire dances with youthful spirit!

Contagious: This champion barbershop quartet performs traditional and contemporary barbershop music. A unique vocal sound delivered with pizzazz!

Nathaniel Dett Chorale: 18 seasoned singers dedicated to Afrocentric choral music: African, North American, Afro-Brazilian, West Indian and more. An exciting leading-edge choir that will knock your socks off!

Tickets: $25 $20 $15 Call (416) 461-8905

Proceeds in part to: RP Research Foundation-Fighting Blindness, supporting research into retinitis pigmentosa, macular degeneration and related retinal diseases.
HONOURABLE MENTION
For concertgoers interested in exploring the realm of non-traditional venues:
**March 5 @ 8: March 8: Bill Gilliam Ensemble, CD Release Concert. Original contemporary jazz. Bill Gilliam, piano; Ernie Toller, sax; Lina Allemano, trumpet; Henry Heilig, bass; Howard Gaul, drums. Montreal Restaurant/Bistro & Jazz Club, 65 Sherbourne, 363-0179. $8.**

**March 5 2:15: Northview Heights Secondary cordially invites you to attend a Ceremonies of Tribute and Dedication to name the auditorium in honour of Dr. Elmer Walter Iseler (1927-1999). Featured performers: The Elmer Iseler Singers, Lydia Adams, conductor. Reception following. RSVP by February 26, 1999 by mail to: NHSS, 550 Finch Ave. West, Toronto ON M2R 1N6, Attention: Judy Kennedy, Principal, or by fax to: 416-395-3249.**

March 6 & 7 12:30 - 5:30: Japanese Canadian Cultural Centre presents the annual Haru Matsuri (Spring Festival), with popular attractions: performances by the Toronto-based Yukudo (taiko drummers) and Odori (Japanese folk dance). 123 Wynford Dr. 441-2346.

March 6 8:00: Amadeus Choir Gala Auction: Voices of Spring. Civic Centre, Edwards Gardens. 446-0188. $25 (includes food, prizes & entertainment).


March 7 2:00: Hamilton/Halton ORMTA presents Performance/Teaching Aspects of Performance, specifically Performance Anxiety. By Kaisa Tiiril: Bruce Redstone, saxophone, Jamie Thompson, flute & Peteris Zarins, piano. Port Nelson Church, 3132 South Drive, Burlington. 637-6034, 815, 10.


Scootiabank presents the Famous PEOPLE Players dinner/theatre performance of Leave the Porch Light On. Dinner: 7:00; showtime: 8:00. Tuesday through Saturday to April 30. Reservations call: 532-1137. 724-98 to $3895.

Sir Ernest Macmillan Memorial Foundation announces its 1999-2000 $10,000 award for performers on double reed instruments. Deadline for receipt of applications (by nomination only): March 1, 1999. For further info call 244-3745.

The Toronto Symphony Volunteer Committee presents the 1999 Piano Competition, April 18 to 23, to take place at the Toronto Archives, 255 Spadina Road. Open to Canadian citizens & landed immigrants. Deadline for postmark of applications: March 19, 1999. For information call 486-7648.

LECTURES
March 3 12:00 noon: York University Dept. of Music at Noon presents a lecture/demonstration on Ti Tzu, classical Chinese flute, with Kim Morris. D'ACARY Hall, 50 McLaughlin College, 4700 Keele St. 735-5186. Free.

March 12 12:00 noon: Woman's Musical Club of Toronto/U of T Faculty of Music presents Tuning Your Mind lecture by Roberta Nzgorny, entitled The Composer’s Dilemma. Room 330, 80 Queen’s Park. Call 923-7052 to reserve a place. Free.

MASTERCLASSES
March 6 2:00: Toronto Early Music Players Organization masterclass with Montreal lutist Sylvin Bergeron, on a lute song, fantasias or other consort piece. 952-8167.

March 12 12:00 noon: U of T Faculty of Music presents masterclass with José Luis Garcia, celebrated violinist, conductor & pedagogue, one of the Wioma and Clifton Smith Visitors in Music, Walter Hall. 80 Queen’s Park. 978-3744. Free.

WORKSHOPS
March 6 9:00am: Unionville Wind Conductors’ Symposium.

Open to all music educators & university students interested in improving their knowledge of the wind band literature & their skills as musical leaders. Featured clinicians: Dr. Joseph Missal & Dr. Glenn Price. 201 Town Centre Blvd. Unionville. 905-479-2767 ext.365.

March 7 1:30: Toronto Early Music Players Organization workshop on restoration, Instrumental lutenist Sylvin Bergeron, for players of all early instruments. Lansing United Church, 49 Bogert Ave. 932-5187.

March 7 2:00: RCM presents The New Now Chamber Musician - Creativity in Music, a fun-filled, interactive, educational afternoon during which young audience members will delve into the mind of a composer & learn the process by which music is composed. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 408-2825 ext.321, 45.53.


March 10 7:00: CAMMAC Flute Club. North Toronto Community Centre, 200 Eglinton West. 962-4847, $5.$2.

March 12 7:30: Recorder Players Society. Amateur musicians meet to explore recorder repertoire, Renaissance to modern times, Church of the Transfiguration, 111 Manor Rd. East. 968-1559.

March 17 2:00 Don Mills Organ Society workshop. Taylor Place, 1 Overland Drive. 447-1137.

March 20 & 22 8:00: Students of the Glenn Gould Professional School, RCM, present an Opera Workshop of Mozart’s Don Giovanni, Roxolana Rosiek & Brah Goldhammer, directors. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 408-2824 ext.321, 55.3

Too Late To List


March 18 & 20: 8:00: Smile Theatre Company. A Marvellous Party. 100th anniversary of the Noel Coward. Arts & Letters Club, 14 Elm St. 599-8440. $30 (sho how).


March 23 12:00 noon: University Forum. From Bach to Broadway, Atrium, OCA, 100 McCaul. 599-444. Free.


March 27 8:00: EMPressions. Selections from Broadway musicals; swing & jazz.

Burt Innthorpe Auditorium, 500 The East Mall. 248-0410.


March 28 4:00: Centro Scolar/Colunbus Centre, Feud; Requiem by Pater St. Coro. Giorgio Versace. St. Anthony’s Church, 1041 Bloor St. West. 789-7011 ext.250. Donation. April 4 4:30: Convocir; Treste Legion de tambure, Julie Harris & Twin Sporars; Mark McDowall, organ. St. Anne’s, 270 Gladstone Ave. 782-6295.
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<td>Hamilton Place 5, 20</td>
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<td>Harmaner Hall 10, 16, 20, 28</td>
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<td>Harbourfront Centre 21</td>
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<td>Hart House Music Committee / U of T Faculty of Music 2, 9, 16, 23, 30, a6</td>
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<td>Heliconian Hall 13, 28</td>
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<td>Holy Trinity Church 8</td>
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<td>Humble Music Jazz Showcase a7</td>
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<td>Hummingbird Centre 10 a6</td>
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### I-M

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<td>Intrada Brass 27</td>
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<td>Islington United Church 6</td>
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<td>Jane Mallet Theatre 2, 9, 11, 18</td>
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<td>23, 27, 31</td>
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### N-P

<table>
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<td>New Hamilton Orchestra 5, 28</td>
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<td>Newmarket Theatre 27</td>
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<td>North York Singers 6</td>
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<td>Oakville Centre for the Performing Arts 5, 6, 18, 21</td>
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<td>Ontario Science Centre Auditorium 8</td>
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<td>Opera Atelier 31</td>
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<td>Planetary Works Productions 25</td>
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### U-T

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<td>Royal Toronto Wind Symphony &amp; Concert Band 27</td>
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<td>University Settlement Music &amp; Arts School 5</td>
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<td>Victoria-Dow Presbyterian 13</td>
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<td>Village Playhouse 5</td>
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<td>York Symphony Orchestra 27</td>
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<td>York University Dept. of Music 10, 11, 17, 18, 23-26, 28-31</td>
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<td>York Woods Library Theatre 4</td>
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<td>Yorkminster Park Baptist Church 3, 10, 17, 24, 31</td>
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**ETCETERA FILE, CONTINUED FROM PAGE 37**

- Andean pan flute, beginning Feb 21 12 noon; *Traditional Ghanaian drumming, beginning Feb 27 11 am; *Balkan music, beginning Feb 25 7; *Classical Indian singing, beginning Feb 21 3pm; *Caribbean drumming, beginning Feb 20 2; *African guitar, beginning Feb 20 11 am; *Cuban music, beginning Feb 20 2; *Harmonio overtone singing, March 7 28 2pm; *Steel pan, beginning Feb 10am; *Canadian fiddling, beginning Feb 21 2pm; *Bamileke, beginning Feb 20 11am. All workshops take place at Hart House except Traditional Ghanaian drumming & Steelpan. For more information and fees, call 960-6447.

---

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Peasant and Coffee Cantatas

Wed, March 24 — 7:00 pm
Thurs, Fri, and Sat, March 25, 26, 27 — 8:00 pm
Sun, March 28 — 3:30 pm

Soprano Suzie Leblanc
and baritone Brett Polegato star in two of Bach's secular cantatas,
the rustic Peasant Cantata and the Coffee Cantata, a burlesque of
the exotic "new" drink.
Also on the programme is
Bach's Triple Concerto in A Minor for Harpsichord,
Flute and Violin featuring soloists Charlotte Nediger, Elissa Poole, and
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