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Tuesday, April 4 at 8:00 pm
Works by Rameau, Piazzolla, Albéniz and Brouwer
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Sunday, April 9 at 7:30 pm (note start time)
ALL-BEETHOVEN Quartets Op.18, No.3; Op.95; Op.130
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Thursday, April 13 at 8:00 pm
Works by Schubert and Liszt
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Elora Festival Singers (Noel Edison, director)
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Stephen Powell, baritone (Jesus)
Karina Gauvin, soprano
Catherine Robbin, mezzo-soprano
Alan Bennett, tenor
Stephen Varcoe, baritone
Saturday, April 15 at 7:30 pm (note start time)
Sunday, April 16 at 2:30 pm
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Alfred Brendel, piano
Wednesday, April 26 at 8:00 pm
Works by Haydn, Mozart and Schubert
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Sunday, November 19, 2.30 pm

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Levkovich Brasilliana
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"I thought I would get my singers together for a soiree to do the entire opera. On second thought, however, since my place would hold only about ten people, that didn't seem quite the right way of going about it."

Stuart Hamilton then considered renting a room at the university, but the idea of doing all that work for an audience of 35 didn't seem quite right either. And at that point he thought of doing an opera-in-concert production.

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CONCERT NOTES
Pot pourri
The University Settlement House Opera Aria Evening, will be at St. George the Martyr Church on April 28 – it was at the equivalent concert four or five years ago that I first heard baritone, James Westman, who now appears destined for a splendid singing career. Who knows? There may be another James Westman in this year’s concert.

Choral Scene Larry Beckwith
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Behind the scenes 51
with Dawn Lyons
This is our 29th season, but I’ve only been here since 1990. I came in as a consultant, I wrote a report, and the board said, ‘You sound like you understand the situation,’ and so here I still am.”
Music Toronto’s Jennifer Taylor

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Publisher's Note

It is the best of times and the worst of times, right now.

Classical and New Music are thriving in Toronto (three hundred and thirty concerts are listed in WholeNote, new orchestras, choirs and ensembles are springing up every day, and Canada's singers are the toast of the opera world.

At the same time the Ford Centre Recital Series, one of Toronto's windows to the larger musical world, has been slammed shut by the City of Toronto; the Canadian Opera Company's plans to build an opera house have run into serious government-related snags; and the Downtown Jazz Festival came within an inch of its life.

What's wrong with this picture? Why are the ocean liners listing and sinking in a sea full of seaworthy schooners, yachts and rowboats?

One gem of insight uncovered by the National Post's indefatigable Tamara Bernstein is worth setting somewhere safe for posterity. In an article titled "So

Canadian, to sell ourselves short" she quotes "a source close to the [opera house] situation" as saying "Just picture [Lastman's] problem. Mega-City Mel is on some talk show and a gay calls up and says, 'Hey, I can't get my garbage picked up and you want to give money to fat people to sing in a foreign language.' As the champion of the little guy, he just couldn't do it."

Simply rolling eyes to the heavens at the ignorance of the hypothetical boor is the obvious reflex -- but to do so is to risk missing the point, which is that dysfunctional relationships are a two-way street.

To change our metaphor from fleets to forests -- if our musical tall timber, seemingly so rooted and strong, is suddenly threatening to topple, what does this say about the attitude of the guardians of the big trees to the musical underbrush -- the "grass-roots"? The cultural erosion whose dramatic impact we are now starting to see sometimes starts with taking for granted the support of a community that already cares.

Allan Pulker

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- A pair of tickets to Matthias Goerne at the Ford Centre on May 17.
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- Three packages of two CD's from Naxos and Phoenix.

Our survey has already told us quite a bit about our readers:

- Three out of four respondents ranked WholeNote #1 as their source for concert information
- Two-thirds of respondents refer to each issue of WholeNote at least once a week for concert information
- 80% of respondents keep each issue of WholeNote for over two weeks

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CONCERT NOTES

I. Pot pourri

by ALLAN PULKER

Operatic voices. We have not only big shows this month (see Music Theatre Spotlight on page 23) but also a wealth of operatic performers in recital: American mezzo-soprano, Susan Graham, will give a (non-operatic) recital on April 2 at Roy Thomson Hall and Placido Domingo will be at the Air Canada Centre on April 28.

There will be three more modest operatic recitals in April, the first by baritone, David Varjabed and soprano, Marina Shemesh at the Ford Centre Studio Theatre on April 8. The second, the University Settlement House Opera Aria Evening, will be at St. George the Martyr Church on April 28 - it was at the equivalent concert four years ago that I first heard baritone, James Westman, who now appears destined for a splendid singing career. Who knows, there may be another James Westman in this year's concert. The third is two singers, Kelly Campbell and Bronwen Low, who will be performing "loved solo and duet repertoire spanning from Monteverdi to Mozart to Gershwin and Guys and Dolls" at St. George's United Church on April 29.

There will also be three "best of Broadway" recitals: soprano, Dyls Haner, at Redeemer Lutheran Church on April 8, part of the High Park Recital series; Opera Encore at the Heliconian Hall on April 12; and "An Evening with Lerner, Loesser and Loewe" at Walton United Church in Oakville on April 30.

Sinfonias. The area is now blessed with three sinfonias: Sinfonia Toronto, Sinfonia Mississauga and the Toronto Sinfonia of Nations. The first two are string orchestras, conducted respectively by Nurhan Arman and by John Barnum, that present a concert series each year. The third is a very good student orchestra, assembled from time to time by advanced conducting student, until last year at U. of T., but now at the University of Michigan, Mehdi Javanfar.

Sinfonia Toronto's next concert April 8 features conductor Nurhan Arman's son, Stepan, as guest violin soloist. Only 20 years old, the younger Arman has appeared as a soloist with the Montreal Symphony Orchestra and I Musici de Montréal among others. He will perform Wieniawski's Fantasie Brillante on Themes from Gounod's Faust, which he has already recorded with I Musici de Montréal.

Sinfonia Mississauga with guitar soloist, Alvin Tung, performs in its usual venue, the Royal Bank Theatre at the Mississauga Living Arts Centre, and also performs April 28 in Toronto at Little Trinity Church - a great opportunity for "downtowners who don't drive to hear this fine chamber orchestral!

As for the Toronto Sinfonia of Nations, Mehdi Javanfar is creating opportunities for himself - and for others - by putting (and holding) together this small symphony orchestra, with woodwind, brass and percussion instruments as well as strings. If the orchestra's last two performances are any indication, May 4 will be a marvellously spirited (and competent) affair.

Orchestras everywhere! In addition to the 17 TSO concerts listed in this issue (see our index on page 45) orchestras with concerts in April and early May include: Orchestra Toronto, the Oshawa-Durham Symphony Orchestra and the University of Toronto Symphony Orchestra (all on April 8); the Scarborough Philharmonic on April 8 and May 6; the Mooredale Youth Orchestra on April 9; the Toronto Symphony Youth Orchestra on April 11; The Toronto Philharmonia on April 12, 27 and May 3; the Cathedral Bluffs Symphony Orchestra and the Hamilton Philharmonic Orchestra on April 13; the Northumberland Symphony Orchestra on April 16 and 28; the Etobicoke Philharmonic Orchestra on April 28; and the York Symphony Orchestra on May 6 and 7.

Chamber music. Peggy McGuire of the Amati Quartet informs us that their rush hour concerts at Artword Theatre have been an artistic and culinary success, but, alas, not enough people have been attending, and that most of those who do have not been the commuters for whom the series was designed -- people who could enjoyably defer the slow crawl west on the Gardiner or north on the DVP - "earth to suburbia, earth to suburban! Amati's next concert at Artword is Wednesday, April 5; arrive by 5:30 in order to have time to get something to eat; the concert starts at six!"

Other chamber highlights: April 4 violist, Katherine Rapoport and pianist Elizabeth Acker will give a recital at First Unitarian Church; Les Amis Concerts celebrates Canadian composers in its April 9 concert in the Studio Theatre at the Ford Centre; also April 9 the Foothills Brass from Calgary plays at the Newmarket Theatre, just off Highway 404; Slide Rule Trombone Ensemble's next concert is April 10 at the Church of the Redeemer; and Music Umbrella's April 15 concert.
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CONCERT NOTES

Pot pourri
continued from page 10

featuring Mark Fewer and Simon Docking, looks like a chance to hear some interesting and not so well known repertoire.

Chamber Music Unlimited brings together four top flight professional musicians on April 16 to perform music by Viennese composers; and also on April 16 The Leaside String Quartet will play music by Dvorak, Gershwin, Haydn and MacMillan. The New Guitar Concert Series presents guitarist James Brown and Justin Haynes at the Heliconian Hall on April 28. The Elgin String Trio, three very fine string players, will play at the Church of the Redeemer on April 30. And on May 5 Amici will be performing a very interesting and eclectic program, which will include two works by Brahms, four songs by André Previn, sung by Barbara Hannigan, and a new work by young composer, Philip Loosmore.

Passion for history. One of the wonders of contemporary musical creativity is our passion for recreating the music of the past. Probably the best known period ensemble in Toronto is Tafelmusik, which is presenting a program of music by 17th century Italian composers on April 1 and 2 and from April 12 to 16 will perform Bach's Mass in B Minor. And in between these two series some members of Tafelmusik will join dancer, Daniel Gariépy to recreate the music and dance of the period from the reign of Louis XIV to the time of Mozart. And there's more. Il Giardino

Harmonico baroque period orchestra performs at the Glenn Gould Studio on April 9. The Sine Nomine Ensemble will be presented by St. George's on-the-Hill Concerts on April 9, and on May 5 they will present their last concert of the season at St. Thomas's Church. On Sunday, April 9 Musicians in Ordinary will celebrate the 400th anniversary of John Dowland’s Second Book of Songs at the Royal Ontario Museum. Joshua Rifkin will lead the Bach Ensemble as it performs orchestral suites by J.S. Bach on April 18 at the Glenn Gould Studio. The Toronto Consort will perform on April 28 at Trinity-St. Paul’s with The King’s Noyse. On April 29 Chaviers Baroques will present music by Bach, Couperin and Purcell for soprano, violin, cello and continuo with dancer, Paul James Dwyer. And this season’s final concert at Rosedale Presbyterian Church will be Duo L’Intemporel, music for baroque flute and harpsichord by 18th century composers, on April 30.

More choral. We heard about a number of choral events too late to get them into the listings or into the choral page. Two of these are at St. Luke’s Church in Burlington, the Ars Antiqua Chamber Choir from Burlington on April 16, doing Pergolesi’s Stabat Mater as well as works by renaissance composers and, as far as we can tell, one or more compositions by the choir’s conductor, David Davis. The second concert at St. Luke’s will be by the Confederation Centre for the Arts Children’s Choir from Charlottetown on April 26. The phone number for information is 905-529-2561.

Something called the “Toronto International Choral Festival” organized by the “Arts Bureau for the Continents” is taking place on April 26, 27 and 29 -- three concerts at three different churches involving four local choirs (including the Toronto Children’s Chorus and the High Park Girls’ Choir) and four choirs from the United States.

Music: the next generation. Anyone concerned about the plight of education in our province, and convinced that the arts are a necessary part of education, will be interested in a concert of chamber music by the students of Lois Kivesto at Sir John A. Macdonald Collegiate in Scarborough. The performers, who are all graduating at the end of this year, form one of the most extraordinarily gifted groups of students of Ms. Kivesto’s teaching career.

Hardly any of these students, she told me, plan to study music at university, but we can be sure they will be highly successful at whatever they do, in part at least because of the way work in music develops the mind. That concert will be on April 18 and the phone number is 416-396-6793.

J.S. Bach. This year is the 250th anniversary of the death of Bach, one more incentive for performing his music. The really ambitious Bach event in April will be “A Bach Weekend, 79. April 2000: Part of St. James’ Cathedral BACH 2000 Celebrations”. The event includes a concert of instrumental and choral music, a lecture/discussion and masterclass on the organ works of Bach, led by Michael Bross and a meditation on the St. Matthew Passion. For additional information, call 364-7865.

Cammac’s musical reading on April 30 will be Bach’s St. John Passion. The Toronto Mendelssohn Choir will perform the St. John Passion on April 9, the Amadeus Choir will perform the St. Matthew Passion on April 8 and Tafelmusik will perform Bach’s Mass in B Minor from April 12 to 16. Readers east of Toronto may wish to hear the Oriana Singers of Cobourg perform Bach’s Cantata No. 4 on April 15.

Music of India. Not to be missed, the Raag-Mala Music Society presents sitar virtuoso, Ustad Shujaat Khan, with tabla player, Sandeep Das, on April 1 at the Medical Sciences Auditorium at the University of Toronto.
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II. Choral Scene

BY LARRY BECKWITH

Many choral anniversaries of one kind or another are being observed this year in and around Toronto. In last month’s column I inadvertently lopped off five years of the Jubilate Singers life. They are actually celebrating their 30th anniversary this year, and offered a splendid all-Canadian programme in March in their relatively new home at Trinity-St. Paul’s United Church.

It’s the Amadeus Choir’s turn to pop a cork this month - their 25th anniversary - with a special gala performance of Bach’s St. Matthew Passion at the George Weston Recital Hall. Lydia Adams, who is herself in the midst of her 15th season as conductor of the choir, leads the choir and their special guests, the Elmer Iseler Singers, as well as the Bach Children’s Chorus, the Guelph Youth Singers, orchestra and six top flight soloists.

Troubling cancellations
The Mississauga Choral Society, under Chrys Bentley’s direction, are marking their 25th anniversary with special performances throughout the season. They present Bach’s Mass in B Minor at Hammerson Hall in the middle of May. Unfortunately, they were forced to cancel their February concert, a brilliant programme of works by Holman, Durufle and Bernstein, as well as a planned world premiere by a local composer David Passmore. This cancellation, and that of the Mendelssohn Choir’s Penderecki/Buhr programme in early March, brings up some troubling issues around the programming and marketing of new and unusual choral repertoire.

I know that I often write in these pages of the extra-musical benefits and rewards of choral music. It builds community, it’s fun, it promotes positive feelings of teamwork, discipline, ensemble and a myriad of other good stuff. But the central element is always the music, the work of art itself, which we clumsily and imperfectly attempt to interpret and enliven.

There’s a circle of essential players in the world of music. Everything starts with the composer, of course, but equally as important are the performers, the critical historians, and the audience. Any time that circle becomes lop-sided or breaks, then our musical world, or community, is weakened and in danger of losing its vitality. In our increasingly commercial approach to concert-giving, I feel that we lose sight of the creative act which is at the heart of any musical performance. The choral works of Bach, Palestrina, Handel, Brahms, Rachmaninoff and a whole host of others have given us the great monuments of western choral music. But as central as those works are, we must view them as only one of the pillars of our choral structure. Equally important must be the creation and performance of new works and the constant re-evaluation of older works that have somehow fallen out of the standard repertoire. This is the formula that all serious choral organizations with high standards use to inform their programming.

In doing this, however, they count on all of those essential players to hold up their end of the bargain. The composers must deliver, the performers must rigorously learn new and unusual repertoire alongside the tried and true, the historians must research, enlighten and teach and the audience must open-mindedly and enthusiastically participate in their crucial role as the receivers of the gift! And the gift is the work of art...the emotional and intellectual product of the artist’s heart and mind that is held out to us all for our edification and nourishment.

Pretty heady stuff...but that’s what we’re striving for. It is regrettable that a city the size of Toronto, which contains nurseries such wonderful choirs as the Toronto Mendelssohn Choir and the Mississauga Choral Society, was unable last month to support these choirs in their more daring repertoire choices. Nobody’s fault, but will those choirs have the nerve next time to keep pushing the envelope — trying to balance our choral diet between the familiar, the unusual and the new in order to keep the circle strong and the gifts circulating?

There are a great number of choral events, this month. Notable among these are the Tafelmusik Mass in B Minor performances, the Cellar Singers’ offering of Dvorak’s rarely-performed St. Ludmilla, Pax Christi’s Brahms Requiem, VocalPoint’s Mozart fest and Cantores Celestes’ concert for literacy.

Use the accompanying “choral quick picks” as a shortcut to the wealth of choral material scattered throughout WholeNote’s concert listings.

Larry Beckwith is the General Manager of Choirs Ontario. He can be reached by phone at 923-1144 or fax at 929-0415.

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CHORAL QUICK PICKS

April 1 7:30: Durham Philharmonic Choir (in Further Afield)
April 8 8:00: Etobicoke Centennial Choir
April 8 8:00: Tallis Choir
April 18 8:00: MacMillan Singers; Concert Choir; Mendelssohn Youth Choir; school choirs
April 18 8:00: Voices
April 2 3:00: "Yolung"; Lithuanian Choir Ensemble; Daiva Choir of Chicago; Exultate Choir of Cleveland
April 2 3:00: Hart House Choir
April 2 4:00: Choir of St. Simon-the-Apostle
April 2 8:00: Elmer Iseler Singers; Rosedale United Church Choir
April 7 7:30; 8:30; 9:30: All Saints' Anglican Church Choir; Schomberg Community Choir (in Further Afield)
April 8 2:00: Amadeus Choir; Bach Children's Choir; Guelph Youth Singers
April 8 8:00: Annex Singers
April 8 8:00: John Laing Singers; Choir of St. Jude's Anglican Church (in Further Afield)
April 8 8:00: U of T Choirs
April 9 3:00: Toronto Children's Chorus; Victoria Scholars; Mississauga Choral Society
April 9 4:30: St. James' Cathedral Choral Society
April 9 7:30: Toronto Cantata Chorus
April 9 8:00: Gentlemen & Boys of St. Simon's
April 9 8:00: Choir of St. Martin - In-The-Fields; Choir of St. Giles King'sway Presbyterian
April 11 8:00: Toronto Mendelssohn Choir
April 12 7:00, 13, 14, 15 8:00, 16 3:30: Tafelmusik Chamber Choir
April 13 7:00: Dunbarton-Fairport United Church Senior Choir (in Further Afield)
April 15 7:30 & 16 2:30: La Chapelle de Québec; Elora Festival Singers
April 15 7:30: Oriana Singers of Cobourg (in Further Afield)
April 15 8:00: (in Further Afield) & 16 3:00: Pax Christi Chorale/Manito Singers
April 15 8:00: VocalPoint
April 16 2:00: Toronto Children's Chorus; Los Angeles Children's Chorus
April 16 3:00: Caernarvon Male Voice Choir of Wales
April 16 4:00 & 8:00: Coro Giuseppe Verdi
April 16 7:30: Senior Choir of Knox Presbyterian Church
April 16 7:30: Christ Church Deer Park Senior Choir
April 16 7:30: Northumberland Philharmonic Choir (in Further Afield)
April 17 8:00: Glenn Gould Professional School Choir

Continues, page 17

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Percussion fans should take note of back-to-back concerts on April 11 and 12 featuring graduate students from U of T playing intriguing new music.

First up, Dylan Benson has programmed Gareth Farr’s “Ken bang su ling” (flute/marimba), Alexina Louie’s “Cadenzas” (clarinet/marimba), Gary Kulesha’s “Angels” (marimba/tape), Paul Creston’s (USA) “Concerto for Marimba and Piano”, and “Rebonds” for solo multiple percussion by Xenakis. A highlight will be the Bartók “Sonata for Two Pianos and Percussion.”

On the next night, Mark Adam takes to the stage with pieces by Brazilian composer Egberto Gismonti — “Agua e Vinho” (marimba/voice) and “Infancia,” “Time” by Minoru Miki (Japan), “CaDance 4 2” by Andrew Pape (Denmark), “One 4 Solo Drummer” by John Cage, as well as several of Adam’s own compositions. Dylan and Mark are joined by various friends for these concerts. Toe tapping stuff!

The spring issue of *Musicworks* Magazine, Canada’s only journal devoted to explorations in sound and new music, gets launched with an afternoon event (appropriately) combining words and music on April 9. To mark the appearance of volume 76, this fundraiser will display several pieces from the issue’s accompanying CD plus improvisations and readings. Participating artists Anne Bourne (cello), Stephen Clarke (piano), Tita Kik (accordion), Richard Sacks (percussion), and more, will interpret music and texts from sources as diverse as John Cage, Marcel Duchamp, Udo Kasemets, Ezra Pound, and Kurt Schwitters.

Later that same evening (April 9) Les Amis Concerts celebrates a host of Canadian composers up at the Ford Centre. Music by Sid Robinovich, Philip MacConnell, Sam Dolin, Ann Southam, Mary Gardiner, David Passmore, and Michael Pepa, featuring woodwind ensemble, chamber choir, solo voices, and more... a cornucopia of musical forces and contrasting styles!

Percussion
CHORAL QUICK PICKS
continued from page 15

April 18 12:00 noon: Nathaniel Dett St. George's United Church
April 21 4:00: Choir & soloists of Eglinton
April 21 7:30: Metropolitan Festival Choir
April 23 7:30: Beth T'Uwhah Choir; Holy Blossom Temple Choir; Lachan Choir
April 26 7:30: Toronto Children's Chorus (in Late List)
April 27 7:30: Meridian Children's Choir; Boy Singers of Maine; Northwestern Michigan Children's Concert Choir (in Late List)
April 28 in further Afield; & 29 8:15: Te Deum Singers
April 29 2:00: Choirs of students from throughout Toronto
April 29 7:30: Bach Children's Chorus; High Park Girls' Choir; Toronto Children's Chorus; Meridian Children's Choir; Boy Singers of Maine; Northwestern Michigan Children's Choir
April 29 8:00: Cantores Celestes
April 29 8:00: Milton Festival Choir
May 1 7:30: Hampton Avenue (in Honourable Mention)
May 1 8:00: Utaoni Choir
May 2 3:00: Royal Conservatory of Music Repertory Chorus
May 2 8:00: Toronto Mendelssohn Youth Choir
May 3 12:00 noon: Amadeus Chamber Singers
May 5 & 6 8:00: Oakville Choral Society
May 5 & 7 & 8:30: Palestine Chorus
May 6 7:30: Toronto Children's Chorus
May 6 7:30: Toronto Welsh Male Voice Choir (in Further Afield)
May 6 7:30: Oakham House Choir of Ryerson Polytechnic Institute
May 6 8:00: All The King's Voices; Youth Voices United
May 6 8:00: Bell'Arte Singers
May 6 8:00: Dukes of Harmony
May 6 8:00: Etta Festival Singers
May 6 8:00: Oriana Singers
May 8 8:00: Toronto Chamber Choir
May 7 3:00: Concert Singers
May 7 3:00: Toronto Jewish Folk Choir
May 7 4:00: St. Andrew's (King St.) Choir
May 7 4:00: Amanichi Singers
May 7 4:00: Toronto Classical Singers
May 7 7:30: Elmer Iseler Singers
May 7 8:00: Peel Choral Society
May 7 8:00: Sweet Honey in the Rock

Music Repertory (in Northwestern Michigan Chorus)

Choral Society

Musicworks Magazine Spring issue launch. An afternoon of music, words & works with Anne Bourne, cello; Stephen Clarke and Udo Kasemets, piano; Paul Dutton, speaksinger; Richard Sacks, percussion; and others. PWYC.

Friday April 21, 8 pm

Continuum Contemporary Music presents (416). Music by Steenhuisen, Rolfe, Bolton, Roi and Boyd. Rosemary Thomson, conductor; Ann Thompson, flute; Peter Stoll, clarinet; Stephen Clarke, piano; Bill Brennan, percussion; and others. Info 481-3418. $15, $10, $5 (cheap seats).

Sunday May 7, 8 pm

Geordie McDonald plays the music of Saunders, Bley, Coleman, and Walker. Geordie McDonald, percussion; Nancy Walker, piano and arrangements; Kiki Misumi, cello; Allan Molnar, vibes; Kieran Overs, bass. $12.
Hear & Now

continued from page 16

The night of April 15, by the way, narrowly avoids being one of those impossibly difficult choices. Aficionados of Canadian opera and new music theatre are in for a rare treat that evening when *Opera in Concert* gives a complete performance of John Beckwith's rural wedding drama *The Shivaree.* Set in Ontario sometime late in the last century, and essentially a re-telling of the classic tale of the “Rape of Proserpine,” this fast-paced opera juxtaposes lighter comedy with sombre undertones, and involves a cast of 12 engaging characters.

Developed by Beckwith and James Reaney over 13 years, *The Shivaree* was workshopped by Comus Music Theatre and the Banff Centre, and premiered in 1982. Its modern score captures echoes of folksy tunes, barber shop quartet, and kitchen sink percussion. Shivaree’s reappearance is overdue. John Hess directs a dynamite cast including Barbara Hannigan, Cindy Townsend, Lori Klassen, Gregory Dahl and John Tessier.

(Fortunately *The Shivaree* is being presented on the 15th and the 16th, so the rest of us can have our cake and eat it too.)

This “theatrical” trend continues April 18-20. First, *Tapestry New Opera,* in cooperation with the du Maurier World Stage Festival, introduces “O, Pilot” a work-in-progress by Nic Gotham, composer of the highly successful “Nigredo Hotel.” Gotham and librettist Banuta Rubess have developed a brand new story, hinting at a romantic entanglement between a lovesick airline pilot and jaded tourist. Audiences will also be treated to a sneak preview from “Constantinople” by Christos Hatzis. This evening of multi-media music theatre features the talents of Jean Stilwell, Benoit Boutet, Doug McNaughton and the Gryphon Trio, among others. And, the following night (April 19) *Autumn Leaf Performance* starts its eight-night run of Arnold Schönberg’s landmark “Pierrot Lunaire” and “Transfigured Night” (string sextet version). Mezzo Fides Krucker and dancer Susanna Hood perform with a coffin!

Local composers are touted when *Continuum Contemporary Music* presents “(416)” — a showcase of new pieces by some of Toronto’s dynamic creators on April 21. “This concert is limited in geographic area but encompasses a broad aesthetic range,” says artistic director Jennifer Waring. “The idea was to focus on Toronto, but at the same time bring together diverse elements in the contemporary music scene.”

To this end, Paul Steenhuisen’s manicidal “Myenean Wound” and James Rolfe’s insistent “Squeeze” are juxtaposed with the spare intimacy of Rose Bolton’s “Killbear Music” and Linda C. Smith’s “Zart,” then contrasted again by the unrelenting nature of Michéline Rol’s “Evolving landscapes on the will of dread” (world premiere) and Alastair Boyd’s “Spinning.” The Continuum Ensemble (violin, flute, clarinet, piano and string quintet; plus viola, percussion and piano), augmented by viola, will be led by conductor Rose Thomson.

You can hear more music from the GTA on April 28, when *Con Fuoco,* a newcomer on the scene, presents mezzo Cynthia Won. Programmed is the world premiere of “Thirteen Ways of Looking at a Blackbird” by C.T. Martin for voice, flute, clarinet, piano and string quintet; plus “String Quartet No. 2” by Eric Ross, and “Quatre Sonnets à Cassandre” by Frank Martin (a Swiss composer, no relation to C.T.). A couple of 20th century “classics,” Ravel’s exquisite “Chansons Madécasses” and Respighi’s “Il Tramonto” for voice and strings promise further sensuous pleasures.

Then, on April 30, expect the unexpected with “Autobiomusics” — avant garde sound explorations by Udo Kasekets. “Sixteen Stills of bp Nichol,” “OPuzERA,” “Homage and Desecrations,” as well as John Cage’s “ASLSP” will be performed by Susan Layard, singer/speaker with Kasekets himself at the piano. Audio boundary stretching at its most provocative!

**John Beckwith**

PHOTO: ASHLEY & CRIFFEN

**New Music Concerts** introduces the *Utaoni Choir* of Japan on May 1. The outstanding choral group will present R. Murray Schafer’s “Magic Songs” an interpretation that secured them a Japanese national gold medal. “Uta” means singing and “oni” translates as ogre or superhumanly talented, so Uta-oni literally means the “singing fiends!”

In 1997, Utaoni gave an all-Schafer programme, including the premiere of his “Seventeen Haiku” which they commissioned. Schafer is enthusiastic about the ensemble, describing their interpretations as “real tone magic.” Utaoni will also perform “Wind Horse” by Toshi Takemitsu, plus some traditional Inner Mongolian music. “This group is amateur in name only,” says artistic director Robert Aitken, “the Schafer Haiku will be a Canadian premiere, and Takemitsu was a long time friend of Toronto and New Music Concerts.”

The concert also serves as a precursor to a mini-Japanese “festival.” On May 9, *Encounters* will pair composers Kelly-Marie Murphy and Karen Tanaka, while *NMC* continues its Japanese theme on May 14 with a programme devoted to Toshio Hosokawa. Lectures and discussions will coincide, so watch Hear & Now for more

**Jean Coulthard**

Last month, we noted the passing of two distinguished Canadian composers — Violet Archer and Barbara Pentland. Hear & Now is saddened to report that another of our pioneering women composers died during the past month. Jean Coulthard, O.C., O.B.C., passed away on March 8. She was 92. A gracious personality, fine teacher, plus remarkably prolific composer (the Canadian Music Centre’s library lists 225 separate works), Coulthard composed in just about every genre and her music has been performed widely across this country and
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Colour ads must be booked by Friday May 12, black and white by Friday May 19.
Hear & Now continued from page 18

abroad.

Born in Moncton, NB, as a young woman she studied in England with Ralph Vaughan Williams, and later with Bernard Wagenaar and Arthur Benjamin. She taught composition and was senior lecturer at U.B.C. from 1947-73, and received honorary doctorates from U.B.C. and Concordia University.

Jean Coulthard’s sonatas for solo instruments with piano, chamber works, and dozens of song cycles are among the most often requested scores from the CMC. A major achievement was the large-scale opera “The Return of the Native”, based on Thomas Hardy’s novel, on which she worked periodically from 1956-79. Although never realized in full production with orchestra and proper staging, fortunately the composer got to hear a workshop presentation a few years ago.

On May 3, the Talisker Players pay special tribute to Coulthard, giving her Three Sonnets of Shakespeare” on a concert of music for voice and string quartet titled “The Best and Fairest May”. Also programmed are works by two of Coulthard’s teachers — Vaughan Williams’ “Merciful Beauty” and Gordon Jacob’s setting of Blake’s “Songs of Innocence”.

Other composers include: Malcolm Arnold, Peter Warlock and Toronto-based Andrew Ager. The vocal soloists are Margaret Evans, soprano and Doug MacNaughton, baritone.

One of my favourite Billie Holiday recordings is of a song called “It’s April In My Heart”. Thanks, Billie, but the real thing is here, we’ve all survived another April Fool’s Day and spring is in the air, complete with young men’s fancy turnings.

High on the list of this month’s attractions is an Oscar Peterson concert at Roy Thomson Hall on the 11th at 8pm. It is the occasion of the world premiere of Mr. Peterson’s Trail of Dreams Suite and he will be performing with his quartet and a chamber orchestra. After the nightmare of his aborted Swing Night last fall, at least this dream will come true. (Roy Thomson Hall, 60 Simcoe St. 872-4255. $35 to $125.)

Two jazz flavoured events will take place at Massey Hall, April 7 at 8pm Sweet Honey In the Rock will present a program of spirituals, hymns, gospel, jazz, rap, reggae, traditional African, doo wop & blues. Then on April 15 and 16, again at 8pm it’s the turn of the Afro-Cuban All Stars - Big band sound of 50s Cuban music. (Massey Hall, 15 Shuter St. 872-4255. Both concerts $29.50 to $46.50.)

Both Humber and U.of T. get in the lists again and both concerts are on the same date, April 5 at 8pm. Humber Music Jazz Series has a Night of Big Bands. (Lakeshore Auditorium, 3199 Lakeshore Blvd. West. 675-6622 ext.3427, $15,$10.) University of Toronto Faculty of Music presents another evening of Small Jazz Ensembles. (Walter Hall, 80 Queens Park Cres. 978-3744. Free.) In club happenings this month a highlight, especially for piano aficionados, is the appearance, April 11 to 15 of Fred Hersch in a duet setting with bassist Don Thompson. Hersch is one of the most gifted of the young pianists on the contemporary jazz scene and if you are not yet acquainted with his playing, don’t let this opportunity pass you by. If you are familiar with his playing, you’ll be there anyway. (Montreal Bistro, 65 Sherbourne Street. 363-0179. Cover charge.)

Lots of jazz fans are, not surprisingly, collectors of recordings. The average listener has a humble, basic collection of his or her favourites. There was a time, of course, when one could actually keep track of new recordings as they were released. Those were the good old days. Nowadays there is so much "product", as it is called in the business, that it is impossible to keep up with the volume of music being released. The CD has become a sort of musician’s calling card. More about that another day.

I am not an avid collector, partly because I don’t really care to collect avids, but I do have a reasonable, eclectic collection of recordings, including, largely for reasons of nostalgia, some few 78s that I actually shipped from Scotland when I left those fair shores for the ones here.

Serious collectors are quite a different matter, scouring the globe, as if for some holy grail, tracking down rare 78rpm recordings which are, truth to tell, probably available on CD! But, and any discophile will be quick to agree, it is not the same as an original Bluebird pressing!

Any way, if you fit the description, you might want to know that the 'Twenty-Ninth Annual Canadian Collectors’ Congress will take place Friday, April 28-30th, 2000 at the Ramada Plaza Toronto Airport East, 1677 Wilson Avenue, Toronto. It’s a conference for record collectors and discographers/researchers interested in ragtime, vintage jazz, blues, gospel and Canadiana. Comes the 78 revolution! For more information contact Gene Miller 416-231-4055.

Happy spring listening, but make sure that some of it is live music.

They call it gloomy Tuesday
Jim Galloway reflects on a rollercoaster week

Since writing the accompanying rather tranquil jazz notes for this month’s WholeNote, a great storm of media attention has buffeted the off-then-on-again Toronto Downtown Jazz Festival, of which I am the Artistic Director.

My partner, Patrick Taylor and myself, did a great deal of heart searching before making the decision, announced at a press conference on Tuesday March 21, that we were cancelling this year’s event. Sponsorship dollars were simply not there in sufficient quantity to ensure the quality of the festival. So it was indeed gloomy Tuesday as I went that evening to the Montreal Bistro, where I was playing with Junior Mance. (I was reminded of the story about the horse who goes into a club, goes up to the bar and the bartender looks at him and says, “Why the long face?”)

Continued, page 22
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Long & McQuade (most locations)

Toronto - Downtown
Art Gallery of Ontario, 217 Dundas St. W.
L'Atelier Grigorian, 70 Yorkville Ave.
Canadian Music Centre, 20 St. Joseph St.
Canadian Opera Company, 227 Front Street E.
Casa Loma, 1 Austin Terrace
Church of the Transfiguration, 111 Manor Rd. E.
Glenn Gould Studio, 250 Front St. W.
Harbourfront Centre
Metro Toronto Reference Library, 789 Yonge St.
Music Gallery, 179 Richmond St. W.
Ontario Tourist Board, (Eaton Centre)
Sam The Record Man, 347 Yonge St.
Shar Music, 26 Cumberland St.
St. James Cathedral, 65 Church St.
St. Lawrence Centre for the Arts, 27 Front St. E.
Hummingbird Centre
St. Paul's Church, 227 Bloor St. E.
St. Thomas's Church, 383 Huron St.
The Opera Store, 210 Bloor St. W.
Toronto City Hall
Toronto Dance Theatre
Royal Conservatory of Music, 273 Bloor St. W.
Travellers' Aid Society (Union Station)
University of Toronto – Faculty of Music.
Edward Johnson Building, and throughout downtown campus
World's Biggest Bookstore, 20 Edward St.

Toronto – North
Concert Hall Classical CDs, Don Mills Centre, at Don Mills & Lawrence
Ford Centre for Performing Arts, 5040 Yonge
Lawrence Park Community Church, 2180 Bayview Ave.
Sam The Record Man, Bayview Village (Bayview & Sheppard)
York University – throughout campus

Toronto – West
Alternative Grounds, 333 Roncesvalles
Butter's Pantry, 371 Roncesvalles Ave.
Columbus Centre, 901 Lawrence Avenue West

Mississauga
Clarkson Music Centre, 1739 Lakeshore Rd. W.
Royal Conservatory of Music, 850 Eglinton Ave.
St. Dominic's Church, 625 Atwater Ave.
The Piano Place, Eglinton W. & Creditview
Walter's Music, Square One

Oakville
L'Atelier Grigorian, 210 Lakeshore Rd. E.
Leslie Music, 198 Speers Rd.
Meriam School of Music, 2359 Bristol Circle
Notes, 35 Lakeshore Rd. W.

Brampton/Bramalea
Music World, Bramalea Shopping Centre
Ontario Conservatory of Music
Sunrise Records, Bramalea City Centre
Walter's Music, Bramalea City Centre

Thornhill
Toronto Waldorf School, 9100 Bathurst St.
Vaughan City Playhouse
Yip's Music Centre, 8100 Yonge St.

Richmond Hill
Cosmo Music, 9201 Yonge St. and 112 Newkirk
Yip's Music Centre, 9011 Leslie St.
York Region Tourist Bureau, 376 Church St.

Markham
Herrongate Barn Theatre
Markham Theatre, 177 Town Centre Blvd. (Hwy 7 and Warden)

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**V. Bandstand**

**by Merlin Williams**

If you can’t tell it’s spring by the weather, you certainly can by the large number of offerings for band concerts. Please check the main listings for information on start time, location and ticket prices (if any) for each event.

Leading off on April 1 (no fooling!) is the Hart House Symphonic Band. On April 2, the York University Brass Choir, Percussion Ensemble & Wind Symphony perform a free afternoon concert.

One of the newer bands in the city, The North Toronto Symphonic Band and their guests the Toronto Police Association Male Chorus present an evening of music on April 5.

The Toronto Youth Wind Orchestra & Concert Winds present a Celebration of Winds at the Weston Recital Hall on April 7. The programme will include works by Grainger, Schumann, Wagner & Shostakovich. Don’t miss the chance to hear a superb wind group in this hall - it’s simply the best sounding room I’ve ever played in.

The City of Brampton Concert Band is presenting a concert entitled “A Century and Beyond - A Musical Journey Through Time” on April 8. The band is presenting music from the three centuries (19th, 20th & 21st) that it has performed in.

Visual and Performing Arts Newmarket is presenting the Foothills Brass Quintet in concert, on April 9. Think of them as a band on a budget! Selections include music by Bach, Handel, Copland & Weill.

The Hannaford Street Silver Band features guest multi-instrumentalist James Morrison in a programme entitled “Brass Down Under” on April 9. James Morrison will be also be delivering a pre-concert chat.

The Toronto Secondary School Music Teachers’ Association is presenting “Sounds of Toronto” on April 13. The concert features bands, orchestras and choirs from several high schools in the Toronto District School Board. Music by Vivaldi, Holst, Verdi, Stravinsky, Parry, Belfome & Goodman. The concert is at Massey Hall, 15 Shuter St., and admission is only five dollars. I strongly encourage you to attend this concert. Supporting an event like this one shows how much we value music programs in the school system.

The Oakville Wind Orchestra is presenting “A Tribute to Sammy Nestico” on April 16. Nestico was Count Basie’s arranger for several years, and has also written music for film, television and advertising. He’s also composed a number of fine original works for concert band.

Also on April 16, the Northdale Concert Band does a free afternoon concert at Scarborough Civic Centre under the baton of Tony Gomes.

Mark Hopkins, Artistic Director of the Toronto Wind Orchestra conducts the TWO in a concert of music by Purcell, Holst, Kucharzyk, Rands, Scheller & Hétu on April 28.

On April 30 the Mississauga Pops Concert Band, under musical director Denny Ringer presents “My Favourite Tunes”.

The Youth Wind Band Spectacular on April 30 features three groups: the Toronto Youth Concert Winds, the Etobicoke Youth Band, and the Upper Canada College Wind Ensemble. The concert is at the MacMillan Theatre, 80 Queen’s Park.

Merlin Williams is a woodwind performer, teacher and music copyist based in Toronto. If you would like an upcoming band event to be featured in the Bandstand column, feel free to contact him at (416) 489-0275; by e-mail, merlinw@netcom.ca; on the web, http://www.netcom.ca/~merlinw.
It's unlikely that anyone in town will have enough time to see all the intriguing music theatre that's coming to Toronto stages in April. It's as though the stronger sun and the warming earth are bringing more than birds and buds to life: there's an amazing array of new work by local and international artists on view.

An important contributor to this embarrassment of riches is the biennial duMaurier World Stage, which runs at Harbourfront Centre and a number of ancillary venues from April 10 to 30. If I had to pick out one single music theatre production from among its perplexing array, it would be Anything That Moves, written by Ann-Marie MacDonald, with music by Allen Cole and direction by Alisa Palmer.

MacDonald's crackling wit infused earlier stage plays like Goodnight Desdemona, Good Morning Juliet and her extremely successful first novel Fall On Your Knees. Allen Cole is the brother of jazzy diva Holly Cole and the son of CBC radio stalwart Leon Cole. He has written for a number of strange and fascinating musicals: most recently the haunting The Juniper Tree, a hit of the last fringe festival. Produced in collaboration with Nightwood Theatre, Anything That Moves is an ironic romantic comedy - if that's not impossible. It runs from April 27 to 29 at 26 Berkeley Street.

A second choice might be Shockheaded Peter. The advance buzz says that it's scary, shocking, wonderful to look at and very funny, too. It's a Cultural Industry Project from England, based on Struwpeter -- a 19th-century collection of cautionary tales by Heinrich Hoffman. Calling itself "junk opera," Shockheaded Peter sounds like a sort of Edward Gorey extravaganza. It runs at the sumptuous Elgin Theatre from April 26 to 30.

The festival's "Future Continues"
Music Theatre Spotlight
continued from page 22
Tense program showcases work in development by senior artists who have already produced important work. Oh Pilot, by Nic Gotham and Banuta Rubess (creators of Nigredo Hotel), runs at Tarragon Extra Space from April 18 to 20 in a co-presentation with Tapestry Music Theatre. This will be a more challenging show, designed for people who are somewhat conversant with new music and prepared for dissonance, abstraction and non-linear narrative.

Besides plays, there are all kinds of other events around the festival, including readings, panel discussions, professional master classes and cabarets that may appeal to readers of this column. For instance, music theatre fans might want to attend the "Interview" with Julie Taymor (she directed and conceived the stunning design for The Lion King) on April 27. To find out more about this amazing theatrical bonanza, call 416-973-4000 or check out the website at www.harbourfront.on.ca.

A show that's not included on the official World Stage program (but which might well have been) is Autumn Leaf Performance's Schoenberg: Pierrot Lunaire and Transfigured Night, which runs at Artword Theatre on Portland Street on various dates from April 20 to 29. In fact, there's even a discount for World Stage passholders!

Schoenberg, who lived from 1874 to 1951, is a figure like Stravinsky in that his work brings the music world through the transition from a 19th- to a 20th-century idiom. Both works are about passion and sexual politics. In Transfigured Night, a woman confesses to her lover that she carries another man's child; in Pierrot Lunaire mezzo soprano Fides Krucker - as a twelve-foot mistress Pierrot - envelopes the stage with her trailing gown. Autumn Leaf and its artistic director Thom Sokoloski have been associated with composer Murray Schafer and his visionary works. They were the ones who created the Alchemical Theatre of Hermes Trismagistos, which (if you recall) ran beginning at midnight right in the middle of Union Station. For more about this very interesting company, visit www.autumnleaf.com.

On a last, light note, the young and engaging Da Capo Productions, which just produced a production of the vintage Godspell, is premiering a newer musical called What About Lov? From April 6 to 23 at Alumni Hall, St. Michael's College. It's written by Jeffrey Sweet, with music by Howard Marren and lyrics by Susan Birkenhead. A light-hearted triangle of thwarted suicide and mixed-up love, it stars Chaz Thorne, Julia Moore and Christopher Wilson.

These artists are at an earlier stage in their careers than the others I've referred to above, but they've already had some good training and experience (at the National Theatre School, Stratford, the Charlottetown Festival in Prince Edward Island and the Newfoundland Festival in Newfoundland - for example). They look like younger versions of the artists who are being featured in the World Stage-level shows, and, as such, deserve a look-in too.

A Musical Thriller
The Demon Barber of Fleet Street

A first look at an exciting new opera in development from the composer and director of the operatic thriller Nigredo Hotel, featuring a top flight cast.

A TAPESTRY NEW OPERA WORKS LABORATORY PRODUCTION

April 18 – 20, 9 pm
Tarragon Extra Space
Tickets $20 Box office: 973-4000

Featuring
Benoit Boutet Shah Saunders
Doug MacNaughton Jean Stilwell
Nic Gotham, composer Banuta Rubess, writer
Wayne Strongman, musical director Michael Albramo, director

plus sneak preview from CHRISSA ATWOOD "Constellations"

opera plus

In addition to Opera Mississauga's Madama Butterfly (see page 50), there are several other fully staged operas to be found in April. Opera Ontario -- Toronto Sinfonietta's evening of Gounod's Faust opens in Hamilton on April 1, continues there on April 6 and 8 before moving to Kitchener-Waterloo on April 14. The Canadian Opera Company, now fifty years old, returns to its roots so to speak by presenting La Bohème, one of the operas it produced in its very first season. The COC will also be presenting Debussy's 1902 opera, Pelléas et Mélisande.

And for those of you who are really serious about opera, vocal coach extraordinaires, CBC opera quiz whiz and Opera in Concert founder, Stuart Hamilton is going to MC the Toronto Sinfonietta's evening with Dame Natalie Choquette. With creativity, a sublime sense of humour and an uncanny ability to communicate, she makes opera approachable in a way that would make the manager of a symphony orchestra advertising campaign envious. Maybe next year somebody will get Natalie Choquette, Stuart Hamilton, Mary Lou Fallis and Iain Scott together on the same stage!
EUROPEAN AUDITIONS SEMINAR!

Andrea Mellis, an Artistic Director from Vienna will conduct a workshop in Toronto April 24-29 on the ins and outs of auditioning for agents and opera houses and how to save money and frustrations by knowing what the new rules are. This course is a must for any singer thinking about auditioning abroad and it includes 5 hours of individual coaching and repertoire preparation, possible selection for a future production overseas and a wrap-up Toronto concert! Total all-inclusive cost is $395.

Hear it from someone who lives there! Call early to reserve. Very limited class size. (416) 410-1808

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Harbourfront Centre/Teatro Buendia. La Vida en Rosa (A Musical Tragedy). Dramatic cabaret based on Carlos Felipe's Quest for Yarini. April 20 & 21: 7:30; da Mauria Theatre Centre, 231 Queens Quay West. 973-4000. $25 to $45.


Harbourfront Centre. Shockheaded Peter. "Junk opera" featuring live music by The Tiger Lilies. April 26-30: 8:00; April 29: 2:00. Elgin Theatre, 189 Yonge St. 872-5555. $25 to $55.

Hummingbird Centre. Dancing on a Dangerous Ground. Original score by Seamus Egan; musicians of Solas; 30 dancers. April 25 to 29: 8:00; April 29: 2:00. April 30: 10:30 & 6:30; 1 Front St. E. 872-2262. $45 to $75.


Opera Ontario. Rossini: The Barber of Seville. Mauro Augustini; Eva Mahalingi; Giuliano Filippi; Bojan Solober & other performers; Dwight Bennett, conductor. March 30 & April 1: 8:00. Hammerston Hall, 411 Living Arts Drive, Mississauga. 905-306-6000. $24 to $79; $17 to $72(s/sf).

Opera Ontario. Mozart: Don Giovanni. Performing Arts New Hamilton Orchestra; Angelo Cavallaro, conductor. April 1, 6 & 8: 8:00 at Great Hall, Hamilton Place, 1 Summers Lane. 905-526-6556; 1-800-375-1381. April 14: 8:00 at The Centre in the Square, 101 Queen St. North, Kitchener. 519-579-1570; 1-800-265-9977. $20 to $80.


Sanderson Centre. Victor Victoria. Production from Broadway. April 7: 2:00 & 8:00, 88 Dalhouse St. Brantford. 1-800-265-0710. Evening $43, $39; matinee $38, $36.

Scarborough Gilbert & Sullivan Society. Iolanthe. April 7, 8 & 15: 8:00; April 9 & 16: 2:00. Don & Mary Thomson Collegiate, 2740 Lawrence Ave. East. 905-839-3411. $15, $10 (group rates).

Scarborough Music Theatre. Anne of Green Gables. Musical. By Norman Campbell; lyrics by Donald Hannon & Norman Campbell; adapted by Donald Hannon from the book by L.M. Montgomery. April 27 to May 7, Saturdays: 2:00; Sundays: 8:00. 300 Bloor St. West. 410-4379.


Victorian Operetta Society. Gilbert & Sullivan: H.M.S. Pinafore. Keith Pickett, Jack Jeffery, Della Lee, Mike Munroe, Ruth Harcourt & other performers. April 27, 28, 29, May 3, 4, 5, 6: 8:00; April 29 & May 6: 2:00. The Concert Hall at Victoria Hall, 55 King St. West, Cobourg. 905-372-2210. $15.50 (opening night); $16 (group rates).

Yorkminster. The Music Man, Rob Cortican, Caroline Moro-Dalecandro, Jim Webster, Christine Edmonds, Anne Graham & other performers; Harry McCarthy, musical director. April 22, 27, 28 & 29: 8:00; April 22 & 30: 2:00. Leah Posluns Theatre, 4598 Bathurst. 291-0600. $18.514.

Toronto Opera Repertoire under the direction of Giuseppe Macina, Artistic Director

SOLOIST AUDITIONS
Friday 26 May, 2000 from 2:00 pm to 6:00 pm

Tentative programme
Tales of Hoffman - Offenbach
La Traviata - Verdi
Tosca - Puccini
Opera excerpts

To arrange an audition, please call Giuseppe Macina (416) 698-3287

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MADAMA BUTTERFLY

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The George Weston Recital Hall Centre for the Performing Arts
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Cast includes
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Adina Alexandrescu “Suzuki”
Leo Evasen, Frank Hawkins
Keith Addison, Linda Marcinkus
Remegio Pereira, Centuries Opera Orchestra and Chorus

TICKETS (416) 870-8000 $45 35 20
COMPREHENSIVE CONCERT LISTINGS

April 1 2000 to May 7, 2000

As always, we make every effort to ensure accuracy. But... things happen! So, please, where possible, use the telephone numbers provided to call ahead. 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, commencing on page 27.

In addition to these core listings, we also include listings for: events just outside the GTA (see Further Afield, page 43); information received after deadline (see Too Late to List, page 44); and events that take place in alternative venues (see Honourable Mention, page 46).

Saturday April 01

** 6:45: Toronto Symphony Orchestra. Evening Overture. Colgrass: Hamner & Bow (Fantasy for Violin & Marimba); Stravinsky: L’histoire du Soldat, Joaquin Valdepenas, clarinet; Michael Sweeney, bassoon; Barton Woomer, trumpet; Gordon Sweeney, trombone; Jacques Israelivitch, violin; Joel Quarrington, double bass; John Rudolph, percussion. Roy Thomson Hall, 60 Simcoe St. 593-4828. $4.85 or free with a ticket to the 8:00 performance.

** 7:30: Music at Metropolitan, Fool’s Rush In. Songs & duets. Lucy Carrick-Wedel, soprano; Jay Lambie, tenor. Metropolitan United Church, 141 Bloor St. West. 633-4258. $5.

** 7:30: Raag-Mala Music Society of Toronto. Ustad Shujaat Khan, sitar; Sandeep Das, tabla. Medical Sciences Auditorium, 1 King’s College Circle. 416-281-3725. $10 to $25.

** 7:30: Saxophone Concertante. Works by Ibert, Milhaud, Vaughan Williams, Weidt & others. Mike Anklewicz, saxophone; David Swan, piano. Church of the Redeemer, 162 Bloor St. West. 633-4258. $5.

** 8:00: Baroque Music Beside the Grange/Baroque Players of Hamilton. Bach’s Lunch. Bach: preludes & fugues; solo & trio sonatas; excerpts from the cantatas & other music. Carolyn Sinclair, soprano; Julie Baumgarten, violin; Alison Melville & Colin Savage, recorders; Michael Jarvis, harpsichord; Margaret Gay, cello, St. George the Martyr Church, 197 John St. 588-4301. $18, $14.

** 8:00: Beethoven Society for Pianists. Eighth Annual Festival: Rising Young Artists. Music of Beethoven, Chopin, Bach, Mozart & Liszt. Allison Lenton Brown, Andrew Aarons, Hwa-ing Arianne & Kevin Tam, piano; Peter Limmer, violin. City Playhouse, 1000 New Westminster Drive, Vaughan. 905-731-5336. $15 (non-members), $10 (members), $5 (children).

** 8:00: Etobicoke Centennial Choir. Music for a 1000 Years. Choral music by famous composers of the last millennium. Islington United Church, 25 Burnhamthorpe Road. 239-1131 ext. 49.

** 8:00: Hart House Symphonic Band. Great Hall, 7 Hart House Circle. 978-2452. Free.


** 8:00: Tallis Choir. A Celebration of Bach & Handel. Bach: Singet dem Herrn; Lobet den Herrn; Handel: As Pains the Heart, Let God Arise. The Tallis Players; Christopher Dawes, organ; Peter Walker, director, St. Patrick’s Church, 141 McCaul St. 483-0259. $10, $14 (st/sr).

** 8:00: Toronto Symphony Orchestra. Schenker: Prelude to a Drama; Mozart: Violin Concerto #4 in D K 218; Stravinsky: Le Sacre du printemps. Hilary Hahn, violin; Ingo Metzmacher, conductor. Roy Thomson Hall, 60 Simcoe St. 593-4828. $24 to $77.

** 8:00: University of Toronto Faculty of Music, Youth Choir Festival. MacMillan Singers; Concert Choir; Mendelssohn Youth Choir; school choirs; Doreen Rao & Wayne

RyAN & WALLIN

Wednesday, April 5 at 8 pm, Glenn Gould Studio

Featuring the Encounters Chamber Ensemble and conductor Gary Kulesha, with special guests

Erica Goodman, harp; Beverley Johnston, percussion; Shauna Rolston, cello; Rolf Wallin, controller suit.

Music of Jeffrey Ryan (Canada) and Rolf Wallin (Norway)

"[Wallin’s music] ... a gloriously kinetic exploration of sound masses that mimic the swing of a crazy pendulum."

Wired, March ‘99

MURPHY & TANAKA

Tuesday, May 9 at 8 pm, Glenn Gould Studio

Featuring the Encounters Chamber Ensemble and conductor Gary Kulesha, with special guests

Lawrence Cherney, oboe; Eve Egoyan, piano; Shauna Rolston, cello; and the Gryphon Trio.

Music of Kelly Marie Murphy (Canada) and Karen Tanaka (Japan).

"[Murphy] ... shows the exuberance of an imaginative mind turned loose in the musical equivalent of a candy shop."

The Globe and Mail

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premiere); Rutter: Gloria; other works arr. Ward Herrn, alle Heiden; Mass in B

Hall, Performing & Janacek. George Weston Recital; Swingle. Ron Cheung, artistic arrangement); other works arr. Lithuanian

5:00: Roy Thomson Hall, Neil Sedaka. 60 Simcoe. 672-4245. $20.00 to $76.50.

** 8:00: Royal Conservatory of Music, The Lion King. Gala preview performance. In support of Learning Through the Arts. Princess of Wales Theatre. 500 Queen St. W. 408-2824 ext. 454, $125 to $225.

** 8:00: University of Toronto Faculty of Music, Student Composers Concert. Walter Hall, 80 Queens Park Crescent. 978-3744. Free.

Tuesday April 04

** 1:00: Lunch Hour at St. James', Soverby: Prelude on Land of Rest; Willans: Five Plainchant Preludes; Handel: Hornpipe from Water Music; Taylor Sullivan, organ, 525 Bloor St. E. 370-7865. Free.

** 3:00: Elmer Iseler Singers/ Exultate Choir: Exultate (world premiere); Rutter: Gloria; other works arr. Ward Herrn, alle Heiden; Mass in B

** 4:00: Christ Church Deer Park. Jazz Vespers. Doug Riley, piano; Scott Alexander, bass; Brian Barlow, percussion. 1570 Yonge St. 920-5211. Collection.


** 5:00: Warren Nicholson, guitar; Tiina Flavas, piano & Linda Henderson. 8:00: Ford Centre for the Performing Arts. Sergio & Odaar Assad, guitar duet. Works by Moumoup, Soler, Brouwer, Gismonti, Piazzolla & Debussy. George Weston Hall, 5040 Yonge St. 870-8000. $27 to $40.

** 8:00: Elmer Iseler Singers/ Rosedale Concerts. The Millennium Concert #4. Tatiana: Everlasting Light (world premiere); Glinka: Psalm Elegy (world premiere); Bernstein: Chichester Psalms. Elmer Iseler Singers; Rosedale United Church Choir; Beverley Johnson, percussion; Erica Goodman, harp; Lydia Adams & Wayne Strongman, conductors. Rosedale United Church, 159 Kitchener Dr. 217-0537. $30, $25, $20.

Monday April 03

** 7:30: Associates of the Toronto Symphony Orchestra. Romantic Masterpieces. Schubert: Quintet; Dvorak: Quartet #1 in G; Brahms: Quartet #1 in e; Elgar: Bridget Hunt, violin; Chris Redfield, viola; Kibb Worthington, cello. Trinity-St. Paul’s Church, 427 Bloor St. W. 323-0862. $15, $12.00; $30, $25, $20.

** 7:30: Canadian Music Competition, National Winners: Daphne Chen & Yingjiu Chen, piano; Rachel Desmar, cella; Patricia Li & Mina Nakamura, piano & other pianists. Glenn Gould Studio, 250 Front St. W. 205-5555. $15.00; 8:00: Roy Thomson Hall, Neil Sedaka. 60 Simcoe. 672-4245. $39.50 to $76.50.


Wednesday April 05


** 7:30: North Toronto Symphonic Band/Toronto Police Association Male Chorus. Marches, Show Tunes and More. Lawrence Park Collegiate, 125 Church St. 416-468-1224. $5, students & seniors free.

** 8:00: Humber Music Jazz Series. Night of Big Bands. Rob McConnell, Alastair Kay’s Big Band; Steve Crowe’s Big Band. Lakeshore Auditorium, 3199 Lakeshore Blvd. West. 675-6662 ext. 3427. $15, $10.

** 8:00: Living Arts Centre Mississauga. Victor/Victoria. Music by Manconi. Hammerston Hall, 4141 Living Arts Drive. 905-365-6000. $9 to $58. For complete run see Music Theatre Listings.

** 8:00: Soundstreams Canada. Encounters 2000: Ryan & Wallin. Wallin: Stormwave (Ritual for the exorcism of evil spirits) for 3 percussionists; Ground for solo cello & 18 strings; Yo for computer & controller suit; Ryan: Echo Homo for string orchestra; Two-by-Four for marinbe & ensemble; Poison Wind for harp & percussion. Erica Goodman, harp; Beverley Johnson, percussion; Shauna Ralston, cello; Encounters Chamber Ensemble. Gary Kulesha, conductor. Glenn

April 1.2000: May 7.2000 WholeNote 29

Warren Nicholson, guitar Tiina Flavas, piano Linda Henderson, flute

Bach, Buhr, Piazzolla

Sunday April 2nd 5 pm Heliconian Hall

The Associates of the Toronto Symphony Orchestra present The Last Three of the FIVE SMALL CONCERTS

** QUARTETS **

Featuring members of the TSO and guests at Trinity St. Paul’s United Church, 427 Bloor St. W.

Schubert / Dvorak / Brahms • April 3, Monday, 7:30 PM

Debussy • March 15, Monday, 7:30 PM

Shostakovich / Schoeffl / Barber • June 12, Monday, 7:30 PM

See WholeNote Listings for details

TICKETS

Single Concert $15 Students/Students $12

Full Series $50/$42

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• 3 Extra Guest Tickets
• 8 Informal Musical Evenings (Wine & Refreshments)

416-944-2177
Gould Studio, 250 Front St. West. 205-5555, $20, $12.
** 8:00: Toronto Symphony Orchestra. Rimsky Korsakov: Excerpt from Legend of the Invisible City of Kitezh Suite; Prokofiev: Piano Concerto #3; Tchaikovsky: Symphony #6. Pathétique. Olli Mustonen, piano; Jukka-Pekka Saraste, conductor. Roy Thomson Hall, 60 Simcoe St. 593-4828. $24 to $77.

** 8:00: University of Toronto Faculty of Music. Small Jazz Ensembles. Walter Hall, 60 Queens Park Cresc. 978-3744. Free.

Thursday April 06

** 12:00 noon: University of Toronto Faculty of Music. Thursday Noon Series: Student Chamber Ensembles. Walter Hall, 60 Queens Park Cresc. 978-3744. Free.


BACH 2000 AT St. James’ Cathedral

A Cathedral Bach Weekend

7-9 April, 2000

Friday April 7th, 8pm
CHAMBER & CHAMBER CHORAL CONCERT
The Cathedral Choir of Men & Boys and Pilgrim Singers: Christopher Dawes, director; Kevin Mallon, violinist
Christopher Dawes & Michael Blosz, organists
Violin Sonatas with organ, BWV 1014, 1016
Trio Sonatas for organ from BWV 525, 528
Lobet den Herren alle Heiden, BWV 230
Jesu, Meine Freude, BWV 227
Komm, Jesu, Komm, BWV 229
ADMISSION: $15 from the Cathedral Gift Shop

Saturday April 8th, 10am
LECTURE/DISCUSSION & MASTERCLASS:
THE ORGAN WORKS OF BACH
Led by Michael Blosz, Associate Organist & Choral Director
ADMISSION: Free

Sunday April 9th, 4:30pm
MEDITATION ON THE PASSION
ACCORDING TO ST. MATTHEW, BWV 244
St. James’ Cathedral Choral Society & Boy Choristers: Christopher Dawes, director; Michael Blosz, organist
A devotional service of hymns, poetic readings and music taken from Bach’s monumental chronicle of the Passion
ADMISSION: Free

April 7, 2000
8:00 p.m.
Yorkminster Park Baptist Church
1585 Yonge Street at Heath

Tickets: $20 / $15
Information: 925-7312
** 8:00: Deanna Hendriks, soprano & Jennifer Au-Tung, piano in Recital. Works by Debussy, Wolf, Mozart & others. The Chapel, Victoria University, 91 Charles St. West. 491-2862. Free.

** 8:00: Mozart Society, A Century of Music and Dance. Music by Lully, Mozart & Gluck: opera excerpts & dances. Mary Bella, soprano; Michael Colvin, tenor; Sterling Beckwith, bass baritone; musicians from Tafelmusik, La Belle Danse, Daniel Gariépy, artistic director. Trinity-St. Paul’s Church, 427 Bloor St. West. 482-2173. $22 (members free).

** 8:00: OnStage. Il Giardino Armonico. Eric Friesen, host. Glenn Gould Studio, 250 Front St. West. 205-5555. $25, SOLD OUT.


** 8:00: Scarborough Gilbert & Sullivan Society. Iolanthe. David & Mary Thomason Collegiate, 2740 Lawrence Ave. East. 905-839-3411. $15, $10 (group rates). For complete run see Music Theatre Listings.

** 8:00: Toronto Youth Wind Orchestra & Concert Winds. A Celebration of Winds. Works by Grainger, Schuman, Wagner & Shostakovich. Ford Centre for the Performing Arts, 5040 Yonge St. 870-8000. $15, $12 (group rates).

** 8:00: University of Toronto Faculty of Music. Bob Becker & Friends: John Rudolph, percussion; Kathleen Rudolph, flute; Barbara Hannigan, soprano; John Hawkins, piano; Christopher Norton, marimba & other performers. Walter Hall, 80 Queens Park Cres. 978-3744.

** 8:00: Yorkminster Park Baptist Church. Joan Coop, piano in Recital. 3585 Yonge St. 925-7312.

** 8:00: Guitar Society of Toronto. Marco de Santis, guitar in Concert. Heliconian Hall, 35 Hazelton Ave. 922-9002. *CANCELLED*

** 8:00: Komitas Musical Association. Evening of Classical Music. Duets from various operas & songs. Marina Shemesh, soprano; David Varjabed, baritone; Natalia Zaborinska, accompanist. Studio Theatre, Ford Centre for the Performing Arts, 5040 Yonge St. 504-8133. $20.

** 8:00: Massey Hall. David Broza. Flamenco influenced guitar music. 15 Shuter St. 872-4255. $26.50 to $36.50. *CANCELLED*


** 8:00: Orchestra Toronto. Haydn: Symphony #94 in G “The Surprise”; Tchaikovsky: Variations on a Rococo Theme; Ravel: Bolero. Karen Henderson, cello; Douglas Sanford, music director. Leah Posluns Theatre, 4588 Bathurst St. 467-7142. $18, $15.

** 8:00: Scarborough Philharmonic. Last Night of the Proms. Pomp & Circumstance March #1, Emperor Waltz, Jerusalem Jereme Summers, conductor. Birchmount Park Collegiate Institute, 3663 Danforth Ave. 261-0380. $16, $13 (Sr), $10 (St).

** 8:00: Sinfonia Toronto. Dances from the Old World. Janacek: Suite; Wieniawski: Faust Fantasy for violin; Bartok: Divertimento; Roumanian Dances. Stepan Arman, violin; Nathan Arman, music director. Glenn Gould Studio, 250 Front St. West. 205-5555. $28, $23 (Sr), $18 (St).

** 8:00: University of Toronto Faculty of Music. Symphony Orchestra. Mahler: Symphony #3, U of T 25th Anniversary Concert.

** 8:15: Amadeus Choir. Lydia Adams Conductor and Artistic Director. Karen Wierzbza soprano & Matthew White counter-tenor; Floyd Gadd tenor & Huguess Saint-Celais tenor; Michael Donovan baritone & Thomas Goertz bass-baritone with full orchestra and special guests. The Elmer Iseler Singers, Bach Children’s Chorus and Guelph Youth Singers.
Gabriel Fauré
The Sacred Side of Paris in the 1890's

Sunday, April 9 – 8:00 p.m.
TICKETS $18 ($12 SENIORS/STUDENTS)

Requiem
Messe Basse
Cantique de Jean Racine

The Gentlemen and Boys of St. Simon's
Talisker Players
P. John H. Stephenson, Director

The Church of St. Simon-the-Apostle
525 Bloor Street East
Sherbourne Subway. Glen Road exit
information: 923-8714 x.123

of 1 choirs. Raffi Armenian, music director. MacMillan Theatre, 80
Queens Park Cresc. 978-3744. $10,$5.
Les AMIS Concert
Michael Pepa - Artistic Director

CELEBRATES CANADIAN COMPOSERS
Sunday, April 9, 2000 - 7:30 pm

FORD CENTRE
FOR THE PERFORMING ARTS
5040 Yonge St., Toronto
Studio Theatre

TORONTO WOODWINDS
SREten Marilovich, Flute; MILAN NIKOLIC, Oboe; GORAN GOYEVICH, Clarinet;
MELANIE FAIRBROTHER, Bassoon with guest artist DUSAN PAUNOVIC, Accordion

Toronto Cantata Chorus
XIAO-HU LI, Baritone; TAK-NG LAI, Conductor; CHRISTINE KIM, Accompanist

Mary Gardiner
AT THE STILLPOINT, THERE
THE DANCE IS ** (2000)

Samuel Dolin
Sonata for solo accordion (1970)

Ann Southam
In The Wind ** (2000)

Philip McConnell
BEHIND THE GLASS * (2000)

Michael Pepa

David Passmore
Divertimento (1999)

Sid Robinovitch
Dance Set #3 * (2000)

*Commissioned by Les AMIS Concerts  ** Commissioned by Music Canada Musique 2000 and Les AMIS Concerts

GLORIA DEO
Sunday, April 9, 2000, 3:00pm

Two Choirs...
Victoria Scholars
Toronto Children’s Chorus

Two Conductors...
Jerzy Cichocki
Jean Ashworth Bartle

One concert, featuring...
The World Premiere of Eleanor Daley’s PRAYER OF ST. FRANCIS

Giovanne Palestrina’s MISSA PAPÆ MARCELLI and Healey Willan’s GLORIA DEO PER IMMENSÆ SAECULA

Works by Bruckner, Cabena, Fauré, Gibbons, Holst, Raminsh, and Togni

The Victoria Scholars under the direction of Jerzy Cichocki join the acclaimed Toronto Children’s Chorus (Jean Ashworth Bartle, founder/music director) in a programme of sacred masterpieces.

Both choirs are winners of the Canada Council Healey Willan Grand Prize in the CBC Radio National Competition for Amateur Choirs.

Don’t miss this very special choral event hosted by the Mississauga Choral Society.

For tickets and information call
The Living Arts Centre box office:
(905) 306-6000 or 1-888-805-8888
Tuesday April 11

** 8:00: Lunch Hour at St. James', The Bach Circle VIl: B flat major & G minor. Michael Bloss, organ. 63 Church St. 364-7665; Free.
** 8:00: Hart House Music Committee, Spring Recital Series 2000. Sung Soo An, piano. 7 Hart House Circle. 976-5362; Free.

Monday April 10

** 8:00: CBC Radio One, Stuart McLean at the Vinyl Café. Stories & music. Frank Leahy, fiddle. Vinyl Café Orchestra. 250 Front St. West. 205-5535. $20, $18.
** 8:00: Markham Theatre for Performing Arts, Barachois. Foot rhythms, piano, homemade percussion instruments, close harmonies & brass. 171 Town Centre Blvd. 905-305-7469. $26.75.

April 11/00

STEPHEN KOVACEVICH
Renowned pianist gives his first Toronto recital since 1973


New Artists Series 2000

Sunday, April 9, 3 p.m.
Walter Hall, Edward Johnson Building, University of Toronto

NATASHA CAMPBELL, soprano
CHRISTINE WALLNER, piano
works by Beethoven, Chopin, Mendelssohn, Barber, Gluck

Tickets: $20, $15 (students and seniors)
For tickets, call (416) 410-0453
**Volunteers.** Bring Your Own Lunch Concert. Music for violin, clarinet & piano. Riverdale Ensemble. 60 Simcoe. 8:00-11:00 ext.135. Free.

**7:00:** Children’s Crystal Festival. Music for harpsichord & orchestra. Toronto Symphony Youth Orchestra. 60 Simcoe St. 8:00-11:00 ext.135. Free.


**8:00:** Adelaide House Children’s Music. West. 205-5555. $15, $12.

**9:00:** Toronto Symphony Orchestra. Great Romance. Composers: Roy Thomson Hall. See April 12.

**8:00:** University of Toronto Faculty of Music. Graduate Student Recital. Jackie Lin, piano. Walter Hall, 80 Queen’s Park, 878-3744.

Saturday April 15

**12:00 noon:** Toronto Conservatory of Music. Lobby Concert. See April 8.

**8:00:** Intra Brass, Klein: Gateau Canadien; music by Farnon, Calvert, Woods, Cable, Weinzeig, Beckwith & Kulesha. Lynn Jans, soprano; William Way, piano; Brad Gregson, conductor. Glenn Gould Studio, 250 Front St. West. 8:30-10:30.


**8:30:** Toronto Symphony Orchestra. President’s Evening.

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Cathedral Bluffs Symphony Orchestra presents

**ENCHANTED DREAMS**

ROBERT RAINES
Principal Conductor/Music Director
INES PAGLIARI
Concertmaster

featuring

ROBERTA JANZEN
PERFORMING

ELGAR’S CELLO CONCERTO

HORWOOD National Parks Suite
PROKOFIEV Classical Symphony
TCHAIKOVSKY 1812 Overture

Saturday APRIL 15, 2000 at 8:00 pm
Midland Avenue Collegiate Auditorium
720 Midland Avenue (south of Eglinton East)

FREE CHILDREN’S MUSIC PROGRAM
Pre-registration necessary.
PRE-CONCERT DINNER $8.25. Reservations required.

TICKETS: $12.50: $7.50 Seniors/Students
CHILDREN UNDER 12 FREE

Box Office (416) 879-5566

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**Sounds of Toronto**

Thursday April 13, 2000, 7:30 pm

**Massey Hall**

A variety of great works performed by various Toronto high school choirs, orchestras and bands. Tickets $5.00 at the door. General admission.

In cooperation with the Toronto District School Board
**Music Umbrella**

**Violins in America**

Music by

Charles Ives
John Corigliano
Michael Obert and others

Mark Fewer, violin
Simon Docking, piano

Hannigan, Cindy Townsend, Lori Klassen, Gregory Dahl & John Tessier, performers; John Hess, music director. 7:15: Backgrounder with host lain Scott; Jane Mallett Theatre, 27 Front St. East. 366-7723. $28, $22. For complete run see Music Theatre listings.

**8:00:** Tafelmusik. J.S. Bach: Mass in B Minor. Trinity-St. Paul's Church. See April 12.

**8:00:** VocalPoint. Mainly Mozart. Mozart: Exsultate Jubilate; Requiem. Patricia O'Callaghan and Maureen Pecknold, soprano; Ariana Chris; mezzo; Eugene Burke, tenor; Michael Downie, baritone; Talisker Players; Ian Grundy, conductor. St. Patrick's Church, 137 McCaul St. 464-0189. $25, $20 (students). See April 12.


**2:00:** Northdale Concert Band. Tony Gomes, conductor. Scarborough Civic Centre, 150 Borough Drive. 485-0923. Free.

**2:00:** Oakville Wind Orchestra. A Tribute to Sammy Nestico. Oakville Centre for the Performing Arts, 130 Navy Street. 905-815-2021. $12.

**2:00:** Toronto Children's Chorus. International Conductors' Concert. Music by Willcocks, Halley, Lang, Pariquin and others. Los Angeles Children's Chorus; Sir David Willcocks and Dr. Ann Howard Jones, guest conductors. St. James Cathedral, 65 Church St. 932-8666 ext. 111. $10 to $20.

**8:00:** Knox Presbyterian Church. Handel: The Passion of Christ (Brackes Passion). Soloists; Senior Choir of Knox Presbyterian Church; strings & organ; Roger Bergs, conductor. 630 Spadina Ave. 921-8993. Free will offering.

**8:00:** North Toronto Institute of Music. Leaside Concert Series: Leaside String Quartet. Works by MacMillan, Dvorak, Gershwin and Haydn. Valerie Selander Voey; Valerie Sylvester, violins; Sheila Smyth, viola; Dana Clinkski, cello. Leaside Presbyterian Church, 670 Eglinton Ave. East. 488-2568. $15, $10 (family rates).

**8:30:** Christ Church Deer Park. Tallis: Lamentations of Jeremiah. Senior Choir. 1570 Yonge St. 920-5211. Collection.

**8:00:** Chamber Music Unlim­ited/The Art of Time Ensemble. Vienna, Mahler/Schnittke Piano Quartet; Mozart: Violin Sonata K. 378; Brahms: Piano Quartet in g, Andrew Burashko, piano; Anneke Patapakanook, violin; Steven Dann, viola; Eugene Osadchy, cello. Glenn Gould Studio, 250 Front St. West. 205-5555. $25, $15.

**8:00:** Columbus Centre, Coro. Oksana Bluy Isoki, soprano; Brett Chapman, tenor; Tito Dean, baritone; Lawrence St. Germaine, organ; Giuseppe Macina, artistic director. St. Anthony's Church, 1041 Bloor St. West. 799-7011 ext. 250. Free (donations accepted).

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**VocalPoint**

Chamber Choir

Ian Grundy, Conductor

MAINLY MOZART
Exsultate Jubilate
Requiem

featuring
Patricia O'Callaghan, soprano
The Talisker Players

Saturday April 15, 2000 – 8:00pm
St. Patrick's Church
137 McCaul St. (north of the Art Gallery of Ontario)

Admission $25 Regular, $15 Student/Senior
Phone: (416) 484-0185 for information

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Two Mennonite Choirs

**Pax Christi Chorale**
Stephanie Martin, Conductor
**Menno Singers** Peter Nikiforuk, Conductor

**Ein Deutches Requiem**
by Brahms

Lauda Sion by Mendelssohn and the première of The Solemn Land by Andrew Ager

Soloists: Janet Obermeyer soprano
Beth Groombidge alto, Jay Lambie tenor
Bruce Kelly bass

With the Kitchener-Waterloo Symphony Orchestra

Toronto, Sunday, April 16, 2000, 3:00 pm
MacMillan Theatre, Edward Johnson Building, Faculty of Music, 80 Queen's Park Circle

Tickets. $25 for Adults, $20 Students and Seniors
Reserved seating. Tickets at the door or by phone

(416) 976-7889

Produced with the support of the City of Toronto through the Toronto Arts Council
**April 1 2000 - May 7 2000 WholeNote**

**Monday April 17**


**Tuesday April 18**

**12:00 noon:** Royal Thomson Hall. Choir & Organ Concert: Nathaniel Dett Chorale. Ann McNamara, organ; Brainerd Byden-Taylor, conductor. 60 Simcoe St. 872-4255. Free.

**7:00** Canadian Music Competitions, Cala Concert. Performers from the provincial finals. Ignatieff Theatre, 15 Devonshire Place. 441-4072. Free.


**Tuesday April 19**

**12:00 noon:** Eglinton St. George's United Church, Requiem [Fauré: Requiem; Rutter: Requiem, Choir & soloists of the Church orchestra; Peter Merrick, conductor. 35 Lytton Blvd. 481-1141 ext.41. Free will offering.

**7:45** Harbourfront Centre/ Globe & Mail. Stand Up Shakespeare. Molley musical made up of Shakespearean lines, passages, poems & songs. Created by Kenneth Welsh; produced by Mike Nichols. Brigantine Room, 235 Queens Quay West. 973-4000. $25.

**7:30** Music at Metropolitan. Bach and Handel for Good Friday. Bach: Cantata #83; Missa Brevis in F; Handel: Messiah, Part 2. Lucy Carrick-Wedel; Ann Marguerite Wright; Teresa Sirek Ng & other soloists; Metropolitan Festival Choir and Orchestra, Patricia Wright, conductor. Metropolitan United Church, 56 Queen St. East. 363-0331. $20, $15.

**8:00** Continuum Contemporary Music. (416) Music by Stenhouse, Rolle, Botolli, & Brandon. Rosemary Thompson, conductor; Ant. Thompson, flute; Peter Stoll, clarinet; Stephen Clarke, piano; Bill Brennan, percussion and other performers. Music Gallery, 179 Richmond St. W. 481-3418. $15, $10, $5 (cheeseplates).

**Saturday April 22**

**2:00 & 8:00:** Yorkminstrels. The Music Man. Rob Gorican, Caroline Moro-Dalcevandro, Jim Webster, Christine Edmonds. $20, $15 (cheeseplates). For complete run see Music Theatre listings.

**8:00** Toronto Symphony Orchestra. Roy Thomson Hall. See April 19.

**Sunday April 23**

**7:30:** Reena Foundation. Gala Concert. Glick: King David Suite for Harp & other works; Judy Larkin, harp; Festival String Quintet; Beth Tikhvah Choir, Holy Blossom Temple Choir; Lachan Choir; Srl Irving Glick & Cantor Benjamin Maisner, conductors. Proceeds to benefit H.A.A.D.D. & Reena. Holy Blossom Temple, 1950 Bathurst St. 905-763-8254 ext.3034. 15, $10.

**Monday April 24**

**12:00 noon:** Royal Conservatory of Music, Student Recital. Rob McDonald, guitar. Etoile Mazzoleni Concert Hall, 273 Bloor St. West. 408-2824 ext.321. Free.

**8:00** Toronto Organ Club. Don Malcolm, Hammond X66 Organ. Alderwood Presbyterian Church, 62 Lunness Road. 905-824-4667. $8.55.

**Tuesday April 25**

**8:00** Hart House Music Committee. Spring Recital Series 2000, Madoko Kanro, piano; 7 Hart House Circle. 978-5362. Free.

**8:00** Hummingbird Centre. Dancing on Dangerous Ground. Original score by Seamus Egan; musicians of Solas; 30 dancers. 1 Front St. East. 872-2262. $45 to $75. For complete run see Music Theatre listings.

**8:00** Nightwood Theatre/ Harbourfront Centre. Anything That Moves. Book & lyrics by Ann-Marie MacDonald; music by Allen Cole; Tamara Bernier, Sandra Caldwell, Dan Chamovers & other performers. Canadian Stage Theatre, 26 Berkeley St. Preview: 368-3110. $25. For complete run see Music Theatre listings.

**Wednesday April 26**


**1:00** Lunch Hour at St. James'. Tannis Sprott, soprano; Mark McDowell, organ. 65 Church St. 364-7865. Free.

**8:00** Ford Centre for the Performing Arts. Alfred Brendel, piano. Haydn: Sonata in C Hob. XVI:50; Mozart: Sonata in B-flat K.331; Adagio in D K.540; Schubert: Sonata in a D.455. George Weston Recital Hall, 5040 Yonge St. 870-8000. $43 to $65.

**8:00** Harbourfront Centre. Shockheaded Peter. "Junk opera" featuring live music by The Tiger Lillies. Elgin Theatre, 189 Yonge St.

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**Music at Metropolitan presents**

**Bach & Handel for Good Friday**

Friday, April 21, 7:30 p.m.

The Metropolitan Festival Choir and Orchestra

**Patricia Wright conductor**

J. S. Bach Cantata No 23 and Missa Brevis in F Major

G. F. Handel Messiah Part 2

Lucy Carrick-Wedel and Ann Marguerite Wright, sopranos;
Terese Sirek Ng and Vilma Indra Vitols, altos; Ming Kwan and Benjamin Stein, tenors; Michael Thomas and Bernard Jackson, baritones

**Admission:** $20 / $15

VISA accepted on ticket orders and at the door

**Metropolitan United Church**

Queen and Church Streets, Toronto

For information call (416) 363-0331
**April 27, 2000**

**HAGEN QUARTET**

Premier Austrian quartet in their first Toronto concert in a decade


**8:00:** Scarborough Music Theatre. Anne of Green Gables. Music by Norman Campbell; lyrics by Stephen sondheim; music by Bernstein, Richard Rodgers, Mary Rodgers & Styne. Fairview Library Theatre, 35 Fairview Mall Drive. 299-5557. $16, $13(tn), $10(s). For complete run see Music Theatre listings.

**8:00:** Toronto Philharmonia. Puccini Romance. Capriccio Sinfonico, Preludio Sinfonico, excerpts from La Bohème, Madame Butterfly, & Tosca. Laura Whalen, soprano; Peter Collins, tenor; Kerry Stratton, conductor. George Weston Recital Hall, 5040 Yonge St. 870-8000. $35, $30; $25(st).

**8:00:** Toronto Symphony Orchestra. Nielsen: Helios Overture; Beethoven: Piano Concerto No. 5; Emperor; Sibelius: Symphony No. 5; Leaf Ove Andsnes, piano; Osmo Vänskä, conductor. Roy Thomson Hall, 60 Simcoe St. 932-4824. $24 to $77.

**8:00:** Toronto Wind Orchestra. Music by Copland, Holst, Stamp, Rands & Bach (arr. Koussevitzky). Mark Hopkins, artistic director. Church of the Redeemer, 162 Bloor St. W. 603-0319. $12.50.

**8:00:** University of Toronto Faculty of Music. Sullivan & Sondheim. Evening of opera & musical theatre. MacMillan Theatre, 80 Queens Park Cres. 978-3744. $10, $5. For complete run see Music Theatre listings.

**8:00:** University Settlement Music & Arts School. Opera Arias Evening. Faculty & guests of the school. St. George the Martyr Church, 197 John St. 599-3444.

**8:15:** Etobicoke Philharmonic Orchestra. Where East and West Meet. Ann-Lu. Huang: A Morning Song on the Mountain; Sabre Dance; David: Concertino for Trombone; Dvorak: Symphony No. 9 from The New World; Rupert Price, trombone; Talk-Ng Lai. music director. Kipling Collegiate Institute, 380 The Westway, 239-5665. $20, $15(st).

**12:00 noon:** Royal Conservatory of Music. Lobby Concert. See April 8.

**2:00:** Roy Thomson Hall. Miro: Millennium Hymn for Youth. Students from throughout Toronto; Lee Willingham, conductor. 60 Simcoe. 872-4255. $10.

**7:30:** Claviers Baroques. Floras Children. Song, Music and Dance. Bach: Trio Sonata; Purcell: Chaconne; premiere Lecon de ténèbre; Couperin: deux Leçons de ténèbre. Gabrielle McLaughlin, soprano; Felicity Destr, cello; Paul James Dwyer, guest dancer; John Edwards, lute & theorbo; Don Clul, harpsichord. Church of the Redeemer, 162 Bloor St. W. 538-3062. $25, $20.

** 7:30: Walton United Church. An Evening with Lerner, Loesser & Loewe. Songs from My Fair Lady, Camelot, Brigadoon, Guys & Dolls, Gigi & others. Linda Fletcher, director; Marie Harris Read, accompanist. 2489 Lakeshore Rd. E. West. 905-827-1643. $10.50 ($12 for groups of 10).

** 8:00: Mississauga Festival Choir. With Udo Kasemberg, conductor. Mississauga Pops Concert. World premiere of a commission for Mississauga Youth Choir. 125 Church St. Mississauga. 905-306-6000. $20, $15 (students). For complete runs see Music Theatre listings.

** 8:00: Mississauga Festival Choir. With Udo Kasemberg, conductor. Mississauga Pops Concert. World premiere of a commission for Mississauga Youth Choir. 125 Church St. Mississauga. 905-306-6000. $20, $15 (students). For complete runs see Music Theatre listings.

** 8:00: Tokyo Symphony Orchestra. A Tribute to Arthur Fiedler, J. Strauss Jr.: On the Beautiful Blue Danube; Sarasate: Carmen Fantasy on themes of Bizet; Saint-Saëns: Introduction and Rondo Capriccioso; Young; selections from Around the World in 80 Days. James Ehnes, violin; Erich Kunzel, conductor. Toronto Symphony Orchestra. 125 Church St. Mississauga. 905-306-6000. $20, $15 (students). For complete runs see Music Theatre listings.

** 8:00: Toronto Symphony Orchestra. A Tribute to Arthur Fiedler, J. Strauss Jr.: On the Beautiful Blue Danube; Sarasate: Carmen Fantasy on themes of Bizet; Saint-Saëns: Introduction and Rondo Capriccioso; Young; selections from Around the World in 80 Days. James Ehnes, violin; Erich Kunzel, conductor. Toronto Symphony Orchestra. 125 Church St. Mississauga. 905-306-6000. $20, $15 (students). For complete runs see Music Theatre listings.
Robert Cooper, conductor. George Weston Recital Hall, 5040 Yonge St. 870-8000.
** 12:00: Toronto Symphony Orchestra. A Tribute to Arthur Fiedler. Roy Thomson Hall. See May 1.
** 8:00: University of Toronto Faculty of Music. Graduate Student Recital: Alice Wong, piano & chamber music. Walter Hall, 80 Queen's Park. 978-3744. Free.

** Wednesday May 03

** 12:00 noon: Roy Thomson Hall. Choir & Organ Concert: Serenade for Spring. Amadeus Chamber Singers; Eleanor Daley, organ. 60 Simcoe St.

Talisker Players Chamber Music Series

The Best and Fairest May

music for voice and string quartet 20- settings of Chaucer, Shakespeare, Blake and others 20- music by Warlock, Vaughan Williams, Coultard, Arnold, Jacob and Ager

Margaret Evans, soprano
Doug MacNaughton, baritone
The Talisker Players

Wednesday, May 3, 3 pm
Trinity St. Paul's Centre
427 Bloor St. W.
$15/$10

United Church, 56 Queen St. East. 363-0331. Free (donations accepted).
** 2:00 & 8:00: Toronto Symphony Orchestra. A Tribute to Arthur Fiedler. Roy Thomson Hall. See May 1. Matinee $22 to $48.
** 5:30: Music at Metropolitan. Organ Futures. David Enlow, organ. 5:15: Metropolitan Carillon played by Gerald Martindale. Metropolitan United Church, 56 Queen St. East. 363-0331. Free (donations accepted).
** 8:00: Talisker Players Chamber Music Series. The Best and Fairest May: Music for Voice and String Quartet. Settings by Warlock, Vaughan Williams, Arnold, Jacob & Ager of poetry by Chaucer, Fletcher, Shakespeare, Blake & anon. Margaret Evans, soprano; Doug MacNaughton, baritone; members of Talisker Players. Trinity-St. Paul's Church, 427 Bloor St. West. 466-6346. $15, $10.
** 8:00: Toronto Philharmonia. Celtic Concert. Bruch: Scottish Fantasy; Westcott: Overture on Celtic Airs (world premiere); Tune from County Derry (traditional); Arnold: Four Scottish Dances. Jasper Wood, violin; Kerry Stratton, conductor. George Weston Recital Hall, 5040 Yonge St. 870-8000. $35, $30; $25 (sr/st).

Thursday May 04

** 8:00: Ford Centre for the Performing Arts. Andrei Carvov, piano. Beethoven: Sonata in F Op. 10 #2; Sonata in D Op. 10 #3; Shostakovich: 24 Preludes Op. 34; Rachmaninoff: Preludes & Moment Musical. George Weston Recital Hall, 5040 Yonge St. 870-8000. $27 to $40.

Friday May 05

** 8:00: Amici. Brahms: Sonata in A, op. 100; Sextet in B flat, op. 18; Paganini: Four Songs; Loosemoore: Commissioned. Work. Barbara Hanigan, soprano; Patricia Parr, piano, Joaquim Valdepeñas, clarinet, David Hetherington, cello & other performers. Glenn Gould Studio, 250 Front St. West. 205-5555. $27, $24(s), $12(b).

** 1: Columbus Centre. Palestrina Chorus Spring Season Concert. Sabatino Vazza, conductor. St. Wilfrid Church, 1675 Finch West. 789-4970.


** 8: Toronto Symphony Orchestra. Beethoven: Symphony No. 7. Litton, conductor. 250 Front St. West. 205-5555. $37, $30, $22.

** 8:00: Toronto Symphony Orchestra. Symphony No. 9. Litton, conductor. 250 Front St. West. 205-5555. $37, $30, $22.

** 8:00: Toronto Symphony Orchestra. Beethoven: Symphony No. 5. Litton, conductor. 250 Front St. West. 205-5555. $37, $30, $22.

** 8:00: Toronto Symphony Orchestra. Beethoven: Symphony No. 4. Litton, conductor. 250 Front St. West. 205-5555. $37, $30, $22.

** 8:00: Toronto Symphony Orchestra. Beethoven: Symphony No. 1. Litton, conductor. 250 Front St. West. 205-5555. $37, $30, $22.

** 8:00: Toronto Symphony Orchestra. Beethoven: Symphony No. 6. Litton, conductor. 250 Front St. West. 205-5555. $37, $30, $22.

** 8:00: Toronto Symphony Orchestra. Beethoven: Symphony No. 9 (Beethoven's Farewell). Litton, conductor. 250 Front St. West. 205-5555. $37, $30, $22.

** 8:00: Toronto Symphony Orchestra. Beethoven: Symphony No. 4. Litton, conductor. 250 Front St. West. 205-5555. $37, $30, $22.

** 8:00: Toronto Symphony Orchestra. Beethoven: Symphony No. 6. Litton, conductor. 250 Front St. West. 205-5555. $37, $30, $22.

** 8:00: Toronto Symphony Orchestra. Beethoven: Symphony No. 5. Litton, conductor. 250 Front St. West. 205-5555. $37, $30, $22.

** 8:00: Toronto Symphony Orchestra. Beethoven: Symphony No. 1. Litton, conductor. 250 Front St. West. 205-5555. $37, $30, $22.

** 8:00: Toronto Symphony Orchestra. Beethoven: Symphony No. 9. Litton, conductor. 250 Front St. West. 205-5555. $37, $30, $22.

** 8:00: Toronto Symphony Orchestra. Beethoven: Symphony No. 4. Litton, conductor. 250 Front St. West. 205-5555. $37, $30, $22.

** 8:00: Toronto Symphony Orchestra. Beethoven: Symphony No. 6. Litton, conductor. 250 Front St. West. 205-5555. $37, $30, $22.

** 8:00: Toronto Symphony Orchestra. Beethoven: Symphony No. 5. Litton, conductor. 250 Front St. West. 205-5555. $37, $30, $22.

** 8:00: Toronto Symphony Orchestra. Beethoven: Symphony No. 9 (Beethoven's Farewell). Litton, conductor. 250 Front St. West. 205-5555. $37, $30, $22.

** 8:00: Toronto Symphony Orchestra. Beethoven: Symphony No. 4. Litton, conductor. 250 Front St. West. 205-5555. $37, $30, $22.

** 8:00: Toronto Symphony Orchestra. Beethoven: Symphony No. 6. Litton, conductor. 250 Front St. West. 205-5555. $37, $30, $22.

** 8:00: Toronto Symphony Orchestra. Beethoven: Symphony No. 5. Litton, conductor. 250 Front St. West. 205-5555. $37, $30, $22.

** 8:00: Toronto Symphony Orchestra. Beethoven: Symphony No. 9. Litton, conductor. 250 Front St. West. 205-5555. $37, $30, $22.

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** 8:00: Toronto Symphony Orchestra. Beethoven: Symphony No. 5. Litton, conductor. 250 Front St. West. 205-5555. $37, $30, $22.
** 8:00: Deer Park Concerts, Stefan Engels, organ, in Recital, Deer Park Church, 129 St. Clair Ave. West. 962-3381, $20,$15.
** 8:00: Ford Centre for the Performing Arts, Angel Romero, guitar in Recital. Works by de Mudarra, Sanz, Tarrega, Sor, Albenez & others. George Weston Recital Hall, 5040 Yonge St. 870-8000. $27 to $40.

** 8:00: University of Toronto Faculty of Music. Graduate Student Recital: Julia Wedman, violin, Walter Hall, 80 Queen's Park. 978-3744, Free.

** 8:00: Toronto Children's Chorus. Spring into Song/Green: The Beginning of the World (premiere).

** 8:00: Toronto Sinfonietta. La Diva. Lagace: La Diva's Extremely Oriental Theme; Khachatryan: The Comedians; Kabalevsky: Comedian's Gallop; opera arias by Puccini, Verdi, Strauss, Bizet, Saint-Saëns & Bellini. Natalie Choquette, comic soprano; Oakham House Choir of Ryerson Polytechnic Institute; Matthew Jaskiewicz, music director; Stuart Hamilton, master of ceremonies. Bloor Street United Church, 300 Bloor St. West. 410-4379.

** 8:00: Andrew Hammond Society. Toronto Choral Series. Saint-Säens: Messa di Santa Maria. Westwood United Church, 129 York St. 978-8000. $12, $10 (members).


** 8:00: University of Toronto Choral Society. Singing in the Rain: Songs of the Lights. Catherine Robbie, mezzo; Jean Ashworth Bartle, conductor. George Weston Recital Hall, 5040 Yonge Street. 932-8666 ext. 111.

** 8:00: Acoustic Harvest Folk Club. Tom Lewis. Birch Cliff United Church, 33 East Rd. 264-2235. $12, $10 (members).

** 8:00: All the King's Voices. Global Voices: Songs celebrating multiculturalism. Youth Voices United; Ken Ellis, bagpipes; Reagan Jones, percussion & African drums; Melissa Sue Sand; David J. King, conductor. Willowdale United Church, 349 Kenneth Ave. 225-2255. $15, $10 (students), $5 (children under 13).


** 8:00: Davies Symphony Orchestra. Verdi; Overture to La forza del destino; Somin: Passacaglia & Fugue for Orchestra; Beethoven: Piano Concerto #3; Mozart: Eine Kleine Nachtmusik; Rimsky-Korsakov: Capriccio Espagnol; Vicky Chow, piano; Victor Feldbrill, conductor. Roy Thomson Hall, 60 Simcoe St. 593-4828. $22 to $46.

** 8:00: Medieval music for men's voices. Sine nomine. Ensemble for Medieval Music. Friday, May 5, 8 p.m.

Saint Thomas's Church, 383 Huron St. Tickets $12/$8 ~ Call (416) 638-9445


** 8:00: University of Toronto Faculty of Music. Graduate Student Recital: Julia Wedman, violin, Walter Hall, 80 Queen's Park. 978-3744, Free.

** 7:30: Toronto Sinfonietta. La Diva. Lagace: La Diva's Extremely Oriental Theme; Khachatryan: The Comedians; Kabalevsky: Comedian's Gallop; opera arias by Puccini, Verdi, Strauss, Bizet, Saint-Saëns & Bellini. Natalie Choquette, comic soprano; Oakham House Choir of Ryerson Polytechnic Institute; Matthew Jaskiewicz, music director; Stuart Hamilton, master of ceremonies. Bloor Street United Church, 300 Bloor St. West. 410-4379.

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** 8:00: Medieval music for men's voices. Sine nomine. Ensemble for Medieval Music. Friday, May 5, 8 p.m.

Saint Thomas's Church, 383 Huron St. Tickets $12/$8 ~ Call (416) 638-9445

** 8:00: Oakville Choral Society. Spring into Song. Oakville Centre for the Performing Arts, See May 5.


** 8:00: Royal York United Church. Jazz at JFY. The Lynn MacDonald Quartet. Lynn MacDonald, vocals; David Revest, piano; Pat LaBarbera, saxophone; Artie Roth, bass. To benefit JFY's local fund & community outreach project. 851 Royal York Road. $31-120. $15, $12.


** 8:00: ToneART ensemble. Confluence. Domeniconi: Variations on a Turkish Folk Song for guitar; Prokofiev: Sonata In D, Op. 115 for solo violin; Piazzolla: Histoire du Tango for guitar & violin; Baker: Excursus for cello & piano; Weber: Three Little Pieces for cello & piano.


** 7:00: Columbus Centre. Palestine Chorus Spring Season Concert. See May 5. Location TBA.

** 2:00: Music at Metropolitan. Spring Concert. Metropolitan Silver Band. Metropolitan United Church, 56 Queen St. East. 360-0331. $70, $35.


** 3:00: Concertsingers. Shakespeare in Song. Freedman: Songs of Shakespeare; Vaughan-Williams: Serenade to Mathis; Mathis: Shakespeare Songs; works by Ager, Byrd & others. Stephen Powell, guest conductor; Jane Watson & John Watson, actors; William O'Meara, organ. St. Thomas Church, 383 Huron St. 769-7991. $16, $12.

** 3:00: Markham Concert Band. A Celebration of Contemporary Works for Band. Guests: Church Street Swing Machine from Markham District High School; Dr. Diana Brault, conductor. Markham Theatre, 717 Town Centre Blvd. 905-305-7469. $15, $10 (sr, st), $5 (family).

** 4:00: Mooradale Concerts. Stars of Tomorrow: Benjamin Brown, violin. Waller Hall, 80 Queen's Park. 922-3714. $15, $10.


** 5:30: Toronto Jewish Folk Choir. 75th Anniversary Concert. Steinberg: A Fist Was Given an Open Palm; Goldfladen: Kokhshins mit mandlen (Raisins & Almonds); Peterson: Hymn to Freedom; Glick: Four Yiddish Songs (excerpts); Zuckert: Ofen Vog (On the Road); works by Mendelssohn, Verdi & Dvorak. Trio Lynx; Paul Sales, oboe; Marina Shemesh, soprano & other performers; Ben Steinberg & Esther Ghan Firestone, conductors. Temple Sinai, 210 Wilson Ave. 489-7681. $18, $15.

** 5:30: Toronto Symphony Orchestra. Roy Thomson Hall, See May 6.

** 4:00: St. Andrew’s (King St.) Choir. Love Songs for Spring. St. Andrew’s Free Presbyterian Church, 73 Simcoe St. 593-5060. $10.

** 4:00: St. George’s on-the-Hill. Amari Julli. Singers: Welcome! Music by Purcell, Copland & Barber. Patricia Wait, clarinet; Karen Rymal, director. 4600 Dundas St. West. 461-9096. $10, $8.

** 4:00: Toronto Classical Singers. Mozart: Requiem K. 626; Solemn Vespers K. 339. Mary Bella, soprano; Sandra Boys, alto; James Leach, tenor; Bruce Kelly, bass; Taller Players; Jurgen Petrenko, conductor. Christ Church Deer Park, 1570 Yonge. 213-1490. $20, $15.

** 7:00: Elmer Iseler Singers. Music of the Americas. Togni; Magnificat; Chun: Duet (West Toronto premiere); Aguinaldo Salmo 150; Gutierrez: Alma Llanana; Lydia Adams, conductor; S. James Cathedral, 65 Church St. 217-0537. $25, $20 (sr, st).


** 8:00: Canadian Chamber Academy. Young Stars of Tomorrow. Winners of Canadian Music Competitions. Lansing United Church, 49 Bovlet Ave. 530-4050. $15, $12.

** 8:00: Geoffrey McDonald. Music of Saunders, Bley, Coleman & Walker. Geoffrey McDonald, percussion; Nancy Walker, piano & arrangements; Kiki Misumi, cello.
FURTHER AFIELD

(but within easy travelling distance of the GTA):

Saturday April 01
1:00: Sanderson Centre/Stage Right Productions. After Through the Looking Glass. Family musical. 88 Dalhousie St. Brantford. 1-800-265-0710. $15(adult), $10(child).
8:00: Arkell Schoolhouse. *Ning Kam* - violinist. 843 Watson Road S. Arkell. 519-763-7528. $20.

Sunday April 02
8:00: Oshawa-Durham Symphony Orchestra. Beethoven's 5th.
David Leask, Andrea Koziol & Gregg Lawless

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Friday, April 14 at 8:00 p.m.
The Oakville Centre for the Performing Arts
For tickets call: (905) 815-2021

Saturday, April 15 at 8:00 p.m.
Brampton Heritage Theatre
For tickets call: (905) 874-2800

**TOO LATE TO LIST**

* April 12: 8:00 p.m. Opera Encore. From New York to North York... Broadway Goes Uptown! Heliconian Hall, 35 Hazelton Ave. 784-0799. $15, $10.


* April 21: 8:00 p.m. St. Anne's Church. Fauré & Rutter: Requiem masses. 270 Gladcstone Ave. 536-3160.

* April 26: 7:30 p.m. Toronto International Choral Festival. Metropolitan United Church, 56 Queen St. East. 1-800-267-8526. $15, $8.

* April 27: 12:30 p.m. Christ Church Deer Park. British Song Recital. 1570 Yonge St. 920-5211. Free with offering.

* April 27: 7:30 p.m. Toronto International Choral Festival. Holy Trinity Anglican Church, Thornhill. 1-800-267-8526.

* April 28 to May 13: 8:00 p.m. Echobike Musical Productions. Lil' Abner. Bramham Park Auditorium, 500 The East Mall. 248-0410. $18.

* April 29: 7:30 p.m. Opera Encore.
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I. Honourable mention

Concerts in non-traditional venues.

April 26 8:00: Burning Passions Cabaret. Women-centred musical theatre, country & folk music, dance, comedy & more. The Rivoli, 334 Queen St. West. 651-4514. $10.

May 1 7:30: Hampton Avenue, jazz vocals & John MacMurphy Quintet. Double CD Release Concert. Rex Jazz & Blues Bar, 154 Queen St. West. 598-2475. $5 cover.

FEZ Balk, 129 Peter St. 204-9660. Every Wednesday Mark Adam (drums) & Chris Jennings (bass) present a special guest. 9:30pm start. PWYC.

* April 5: Kairos (marimba/drums/bass/vocals)
* April 12: Kenny Kirkwood (saxophone)
* April 19: Robert Botos (piano)
* April 26: Mark Duggan (vibes/marimba)

Flying Cloud Folk Club, at the TRANZAC, 292 Brunswick Ave. 410-3635.

* April 1 & 2 8:00: Stephen Fearing, Traditional folk, Celtic, blues, gospel & jazz, $15, $13.
* April 7 8:00: Gala Concert. Benefit for the TRANZAC. $30.
* April 9 8:00: OJAB. Traditional Quebecois music, $12, $10.
* April 16 8:00: David Rea & Tom May (mariposa, co-presenters). $12, $10.
* April 30 8:00: John Renbourn. $18, $16.

II. Our members write

... April 2000

Tafelmusik Baroque Orchestra’s annual Canadian tour took place from March 17 to 26, with stops in Calgary, Victoria, Saskatoon, Regina, Edmonton, Peterborough & Oakville. Music Director Jeanne Lamon led the orchestra in a programme of works by Bach and Vivaldi. Featured guest soloist was the young Canadian countertenor, Matthew White.


The Toronto Sinfonietta has released its Romancing Chopin CD, a remarkable recording project based on new music with traditional roots inspired by the genius of Chopin. Romancing Chopin showcases the talents of this outstanding orchestra and acclaimed Canadian guest artists. At selected retailers, or through the Orchestra Box Office (416)410-4379.

III. Announcements, etc

ANNOUNCEMENTS

* April 17 8:00: Brampton Symphony Orchestra. Annual Viennese Ball. Cocktails, conversation, dinner & music of old Vienna played by the orchestra. Lionhead Golf & Country Club, Brampton. 905-459-0853. $125, $100 table of 8.
* April 6 6:30: Merchants of the St. Lawrence Market. Toronto Dollar Party. Includes traditional Japanese drumming by Isshin Taiko; Hot Five Jazzmakers; Saxophone Quartet; Darabi Choir & other performers. Front & Jarvis Sts. 392-7120. Invitation only (invitations are widely available).
* April 12 8:00: CBC Radio Two. Documentary on Maureen Forrester, Canadian contralto, written & produced by Etan Cornfeld. 205-3700.
* April 22 9:00am-noon. Northumberland Orchestra Society. The Bach Yard Sale. To support the Symphony Orchestra & Philharmonic Choir. St. Andrew’s Presbyterian Church, Cobourg. 905-342-3743.
* April 29 6:00: Canadian Opera Company. Face to Face Lecture Series. Andrew Porter, music critic & writer, speaks about Debussy’s opera Pelléas et Mélisande. 363-6671 ext. 354. $15.

LECTURES

* April 8 10:00: Canadian Opera Company. Face to Face Lecture Series. Andrew Porter, music critic & writer, speaks about Debussy’s opera Pelléas et Mélisande. 363-6671 ext. 354. $15.

MASTERCLASSES

* April 7 2:00pm: Royal Conservatory of Music Glenn Gould Professional School. Master class with Stephen Kovacevich, piano. 273 Bloor St. West. 408-2824 ext. 321. $5 suggested. CANCELLED.
* April 13 10:00am & 7:00pm: Royal Conservatory of Music Glenn Gould Professional School. Master class with Robert McDonald in piano & chamber music. 273 Bloor St. West. 408-2824 ext. 321. Free.
**Workshops**

*April 22 1:00: Beethoven Society for Pianists. Annual Workshop with clinician & music historian Clayton C. Scott. Bethany Lodge, Unionville. 905-731-5336.

*April 7 10:00 am: Royal Conservatory of Music Glenn Gould Professional School. Composition forum with John Gzowski. 273 Bloor St. West. 408-2824 ext. 321.

*April 7 to 9 1:30: Toronto Early Music Players Organization. Valerie Horst. Lansing United Church, 49 Bogert Ave. 480-0225.

*April 8 12:00 noon - 6pm: TRANZAC. Cloudfest 2000. Workshops/concerts given by various groups to benefit the TRANZAC. Tiki Room & Main Hall, 292 Brunswick Ave. 410-3655. $50 (afternoon activities & evening concert), $20 (afternoon only).

*April 16 1:30: CAMMAC. Rehearsal for the April 30 music reading of Bach’s St. John Passion, conducted by Joan Andrews. 1:30-3:15: instrumentalists (bring music stand); 3:45-5:30: singers. Church of the Messiah, 240 Avenue Road. 962-4847. CAMMAC members $15, non-members $20.

*April 28 10 am: Music at Boyd. Vocal Workshop designed especially for the amateur singer. For choirs & soloists. Vocal technique, the art of song, jazz choir, Celtic song & dance & other topics, by trained professional music staff. Boyd Field Studies Centre, Islington Ave. north of Woodbridge. 416-259-9152. $170.

*April 29 10:30am: Toronto Mendelssohn Choir. Singation Saturday. Community choral workshop, Roy Thomson Hall, 60 Simcoe. 598-0422. $10.

*April 30 2:00: CAMMAC. Music reading conducted by Patricia Wright of Bach’s St. John Passion. Instrumentalists please bring music stands. Christ Church Deer Park, 1570 Yonge St. 421-0779. CAMMAC members free; non-members $5.

*May 7 1:30: Toronto Early Music Players Organization. Mary Enid Haines, voices & instruments. Lansing United Church, 49 Bogert Ave. 480-0225.


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BAROQUE DANCE FOR BEGINNERS DONNA GREENBERG, instructor. Eastminster United Church, 310 Danforth, Thursday, 5:45 p.m. - 7:15 p.m. New session: May 4 - June 29, 2000. $12/class. Call Mandy: (416)498-0423.

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I
n a March 20 Globe & Mail review of a New York opera-in-concert production by a group called Collegiate Chorale, (Madcap plot twists snare audience in emotional web), Philip Anson contends that opera in concert as an art form is no mere “poor cousin” of conventional staged opera, but one that is distinctly superior in a number of ways. Among the benefits of opera in concert, he says, are that often the singing is better, the price of admission is lower (because production costs are significantly less), the repertoire is more diverse and exotic, and frequently “you get to hear the hottest new local and foreign singers long before their mainstream debuts.”

Renowned vocal coach Stuart Hamilton staked his life savings on these very points back in 1973.

At that time Hamilton was working with a large number of gifted voice students, and was as frustrated as they were, because they had no place to perform. The Canadian Opera Company could not take the risk of using them, and for good reason, according to Hamilton. At such an early stage in their careers they were not ready for the responsibility of a lead role in a half million dollar production. So there was a big need for a platform for these young people to prepare for that kind responsibility.

In the fall of 1973 Richard Bonning -- Joan Sutherland’s husband -- came to Toronto to do auditions for the Vancouver Opera Company, of which he had recently been appointed director. Hamilton was the accompanist for these auditions, and one of the singers brought in Ambroise Thomas’ Hamlet, planning to do the mad scene. Never having played the piece, Hamilton asked to borrow the score to learn the piano part, and, going through it, was astonished to see how terrific the music was.

“For me it was very exciting, and I thought I would get my singers together for a soiree to do the entire opera. On second thought, however, since my place would hold only about ten people, that didn’t seem quite the right way of going about it.” So he considered renting a room at the university, but the idea of doing all that work for an audience of 35 didn’t seem quite right either. And at that point he thought of a doing an opera-in-concert production, “a serious production in a real concert hall for a real audience.”

His entire life savings at the time amounted to $5000. “Why not blow it, I thought, on something that was so needed.” So he went ahead, spent his $5000 and did a production of Hamlet with his young protégés at the St. Lawrence Centre. Opera in Concert (OIC) was born.

That first production was so successful that the various arts councils immediately became very interested and have helped fund OIC ever since. The Canada Council has also used OIC as a model of what can be done with very little money -- “one way we kept costs down was by not paying me for the first eight seasons for playing the orchestral part on the piano!” Hamilton wryly commented.

History has shown that Hamilton did the right thing.

Continues, next page
COVER STORY

opera in concert: the chance to shine

continued from page 49

"OiC has become an extremely important part of the musical landscape in Toronto because of what it has done for young singers. It has given them the experience of being in front of a serious audience in a major role," he says, "and has contributed in a major way to the launching of many careers."

Russell Braun, Ben Heppner, Joanne Kolomyjec, Suzanne Kompass, Richard Margison, Brett Polegato, Jean Stilwell, and more recently, Isabel Bayrakdarian, who has just been hired by the Metropolitan Opera Company and the San Francisco Opera, are a few of the names that come readily to mind when I ask him for examples.

Tenor, John Tessier (pictured on our cover) is another in this quartet of extremely long line of Canadian singers whose professional careers have been propelled by Opera in Concert. Tessier, who grew up in Edmonton, did his undergraduate training in Colorado and had just completed his master's degree at the University of Western Ontario, when he was given the role of Rustiggetto in OiC's November 1997 production of Donizetti's Lucrezia Borgia. "It was" he says, "a great opportunity to be heard in Toronto right at the beginning of my career. To get that exposure was tremendous!"

And there was another, less immediately obvious, benefit. Because the main roles were double cast, he had to rehearse with two sets of singers. "This was a great education, which helped me to develop as a performer," Tessier says.

Another benefit, adds OiC's present general director, Guillermo Silva-Marin, is that the more experienced singers in OiC's productions are positive role models for the younger ones, helping them to develop a positive, professional attitude and avoid the destructive "prima donna" attitude that singers have been known to fall into.

Silva-Marin has been associated with Opera in Concert from the very beginning, when he was Gary Relyea's understudy for the role of Hamlet in OiC's very first production, and ended up singing the part. By 1991 the company had grown to the point that Stuart Hamilton needed an assistant and Silva-Marin became the general manager. In 1994 upon Hamilton's retirement Silva-Marin became the General Director.

Hamilton's were, according to Silva-Marin, "big shoes to fill," and the last six years have been "as rewarding as they have been challenging." The company has thrived. According to Hamilton, Silva-Marin "has taken it in directions I never would have thought of."

One of these directions has been the inclusion of Canadian operas in the repertoire: "My own personal mandate is to present Canadian operas," Silva-Marin told me. John Beckwith's The Silvaree April 15 and 16 will be their third Canadian opera, and Silva-Marin has invited John Tessier back to OiC to sing the romantic lead role in this 1982 opera. (The first two were Timothy Sullivan's Florence: The Lady with the Lamp in 1995 and Healy Willan's Deirdre in 1997.

"What Opera in Concert is really all about," says Silva-Marin, "is young singers and giving them an opportunity to spread their wings." So many who have been given that opportunity have gone onto major international careers -- John Tessier, with engagements lined up with The Toronto Symphony Orchestra, Opera Atelier, The New York City Opera and the Glimmerglass Festival, and Silva-Marin has invited John Tessier to sing the romantic lead role in The Shivar ee. "One of my objectives is to do interesting productions of standard repertoire, which enables the company and the singers to take risks with casting in a way that would be impossible for a conventional company." In most of these, unlike the standard repertoire, there are no rules, no expectations of the way a role should be done, which means that an artist is judged for what he or she does on stage, not for how well he or she conformed to the established conventions.

Artist manager Henry Ingram recently recalled a remark made by some one at the Metropolitan Opera Company to a Canadian singer performing there. "Why are so many great singers coming from Canada these days? Is it something in the water?"

There's no single answer to the question. Some singers talk about great teachers here, like Mary Morrison, to whom John Tessier gives much credit. Tessier -- probably most other singers would agree -- also mentions discipline and persistence.

But there can be no doubt that OiC, started by Stuart Hamilton twenty-five years ago, and sustained by Guillermo Silva-Marin with such vision and commitment, has played its part.

Duelling Butterflies
A chance to compare

April 14-16 is shaping up to be the big opera in concert weekend.

On Friday, April 14, Centuries Opera is presenting an in-concert production of Madama Butterfly at the Weston Recital Hall. The renowned Italian-Canadian soprano, Maria Pellegrini, will sing the role of Cio-Cio-San, Madame Butterfly, one she has sung over three hundred times in opera houses around the world.

For her performances in Trieste and Treviso she was presented with a specially minted silver medallion, honouring her and Madame Butterfly's composer, Giacomo Puccini; the CBC created a production of the opera for international broadcast with her in the title role; and she was declared by Lord Harewood to be the greatest living interpreter of the role of Butterfly. She sings the title role in a CD of the complete opera made in Sicily in 1995.

Maria Pellegrini

And if you do take in the Centuries Opera opera-in-concert Butterfly, you will have the opportunity, later in the month to make a direct comparison between the in-concert version and a staged production, by Opera Mississauga, at Mississauga's splendid Hammerson Hall on April 29, May 2, 4 and 6.
Dawn Lyons goes

BEHIND THE SCENES

A fter six times around the block, we finally spot a parking place on Adelaide East, pay the machine, and walk the two blocks back to Yonge and King. The elevator is full of the smell of a fellow elevator's tuna sandwich and... and... really GOOD elevator music. "Isn't that Chick?" I ask Den, "a Brandenberg?"

"Um, yes, number six." The elevator glides to a stop at the ninth floor and the door opens. We get off, the first few concerts were at the Town Hall of St. Lawrence Centre for the Arts, a public affairs series, and us, Music Toronto."

Me: "That for back, there was the TSO and for chamber music there was The Women's Musical Club and you."

Jennifer nods: "Yes. The Women's Musical Club is older, they celebrated their hundredth anniversary recently, but we go...

Last month a member of the Petersen Quartet bounded up to me at intermission to say, 'Ms Taylor, you have people in your audience who still have black hair!'

Jennifer: "Well, the season. We do forty concerts in our season, October to April, we always do eight string quartets, we have five recitals in our piano series -- it was easier to choose when we did eight -- that leaves seven dates for ensembles-in-residence and the Discovery series. Other factors are the artists' availability, and, of course, the money."

I am always interested in the money. I hazard a guess. "A string quartet costs about $5,000..."

Jennifer gives me a pitying look: "That's a VERY junior string quartet."

Me: "Double that?"

Jennifer nods: "That's more like it. And our hall seats 500."

The regular rental for the Jane Mallet Theatre at St. Lawrence Centre for the Arts, she tells me, is around $1,800. Add advertising, programs, SOCAN fees... and then there are admin costs, like rent, phone and Jennifer's salary. There is a moment of silence as we do the math.

Me: "How do you manage?"

Jennifer is characteristically concise: "One-third box office, one-third fund-raising from foundations and private donors, one third..."
from the three levels of government. We were technically bankrupt in '92 and there was a massive debt. That doesn't exactly control us, but we don't bring in Midori, we don't bring in Alfred Brendel to a 500 seat hall."

Me: “Some of your artists have been with you for a long time, like the Tokyo String Quartet.”

Jennifer: “Yes, we used to say they were the house band. At one point Peter Oundjian was having trouble with his hand, we said, OK, so you're having first violin problems, we stayed with them through that. They worked as a piano quartet with Ruth Laredo, a year and a half later the cellist left. They got it sorted out, and they'll be back here in February 2001. We were the Toronto home for the Orford Quartet, too. And we have our ensembles-in-residence, the Gryphon Trio and the Toronto String Quartet.”

Me: “Do you get requests from artists to appear in your season?”

Jennifer: “Daily. And we have people we always want to bring back, like Arthur Ozoline.”

Me: “Who decides what is programmed?”

Jennifer: “Usually the artists send the two or three programs that they're touring. We occasionally do some mixing and matching. But I'd like to say, it's not brain surgery. We don't want to hear it again if we've just heard it. One year six of the eight quartets wanted to do Death and the Maiden, so we put it up for grabs. It seems to be the Zeitgeist... three or four people asking to plan Dvorak, then no Dvorak for years.”

Me: “What about your audience? You said you have subscribers who have been with you from the first season. How do you keep them coming back?”

Jennifer: “Consistency. Our audience already know many of the artists in our season, and they know they can trust us for the quality of the ones who are new to them. Six of our eight quartets for 2000-2001 are Banff winners, not always first but they placed. We always keep an eye on the competitions – Isabelle Bayrakdarian won the Met, that gets you noticed, and we watch the international piano competitions. And it's not always the first place winners we want, sometimes the second place is much more interesting. David Owen Norris will come in and say, ‘If I could only get one pianist next year, I'd want it to be so-and-so.’ Or a subscriber might tell us, ‘I heard the Pacifica Quartet on PBS, you should check them out.’ ”

“We work hard to keep our audience, and we try to start them young. We invented a $5 ticket in 1990 – we get 30 to 40 students each concert. We have master classes – someone will attend one now, and ten years later they turn up as a subscriber. We have what we call the 1835 program – if you're between 18 and 35, you pay your age. The 18 year olds get 60% off, and the 35 year olds get the same price as our subscribers. The artists like this, too. Because our hall is small they can see who is in the audience -- last month a member of the Petersen Quartet bounded up to me at intermission to say, ‘Ms Taylor, you have people in your audience who still have black hair!’ She leans back in her chair and makes a megaphone with her hands, “AND WE SERVE COOKIES AT INTERMISSION!”

Me: “Do you have to be conservative to be consistent?”

Jennifer looks thoughtful. “There is what we call sandwich programming, start out with Mozart or Haydn, then some 20th century, then finish with Beethoven or Brahms. But we decided that we would haul our series kicking and screaming into the 20th century while there was still some of it left. We couldn't just add a new series, and you can't live on single tickets. So one night of each of our four series was designated as Contemporary Classics, and we sell that as a series, too. I was worried about what our subscribers would think, but I know they are willing to listen before they make their decision. I wrote to them, ‘You don't have to like it, we're doing this because it is our time’. Well, Debussy, Shostakovich, they're 20th century, they're not hard to take. We said, ‘You don't have to like it, you can always exchange your ticket.’ But 98% of them kept their tickets. We told them, ‘Look, it's only for one night, give it an ear.’ We had Eve Egoyan here last week, the review started, ‘It's not that far geographically from the Music Gallery to the St. Lawrence Centre...’, she laughs. ‘I'm not saying that I don't have people walking out, but nobody is throwing tickets back.’

Me: “What about your audience? You said you have subscribers who have been with you from the first season. How do you keep them coming back?”

Me: “They're that loyal?”

Jennifer: “They're that loyal. I have one long term subscriber who has trouble watching the first violin of the St. Lawrence String Quartet, Geoff Nuttall -- he moves around a lot when he plays. She turns in her seat so as not to have to look at him, but she's always there. We told them, ‘It's only one night, give it an ear, you don't have to like it.’ I don't want to give up my Beethoven, I do want to hear other people.”

Me: “Do you commission new works?”

Jennifer: “We're not commissioners. We haven't commissioned since...” She draws a blank. “We are maybe your second performance, or your third.”

Me: “So you help music as well as artists and audiences to get established?”

Jennifer: “Yes. We still think we are a big organization with an international reputation, and we think we have a social purpose. One of the reasons we look at Banff winners is that they have that year's commissioned competition piece in their repertoire.”

Me: “You present a concert a week during your season, that's too much work!”

Jennifer is delighted: “Put that in!”

Me: “Seriously! How do you manage the programs, the advertising, all the stuff...”

Jennifer: “I don't do the programs. I farm that out. There's only one of me, I farm out everything I can. My suppliers are my staff. One of the tiny things I'm proud of is that when we were technically bankrupt in '92, we paid everyone back, 100 cents on the dollar. I still have the same limo company, we paid them off, and the same printer, too, he kept working for us while we paid him off. I believe that if someone does a good job for you, you don't just drop them because you found someone who does it cheaper. And I couldn't, COULD NOT manage without The St. Lawrence Centre, they give us a good rate, they have the best-organized box office in the city, and Scott Laurence (Operations Director for SLC's Jane Mallett Theatre) is simply wonderful.”

“There's only one of me, but I'm not alone. I have a Board of Directors. Arts boards are... can you find a nice way of saying 'pain in the ass'? But ours is a very active, very involved Board, which makes it easy for me. The executive committee especially, they are the people I talk to.”

Me: “Where does Music Toronto go next?”

Jennifer: “We stick to our knitting. It's a life sentence. We will stay with our audience and our artists -- and, yes, our suppliers. The artists are important because they do it. The audience is important because that's who they do it for. If things get rough, we'll continue to say, OK this could be really dire or it could be really interesting.”
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MUSICIANS IN OUR MIDST

by Allan Pulker

Two unrelated musicians—one a classical concert pianist turned composer, the other a jazz-y singer and songwriter—find themselves paired here because they were co-winners of this year’s K.M. Hunter Artist Award in Music. The Awards were established four years ago by Martin Hunter, the son of K.M. Hunter who, says Martin, was “a Toronto businessman who made some money” and decided in 1966 to set up the foundation that bears his name, to contribute to the welfare of the community.

Chief beneficiaries of the foundation over the years have been medical research, social welfare causes and established artistic enterprises like the Stratford Festival. Martin, a writer who in his thirties received the Lieutenant Governor’s award for drama, knew first-hand the benefit to artists of timely recognition and encouragement. So he expanded the foundation’s reach by establishing five annual $8000 awards. (In addition to music there are awards for visual arts, literature, theatre and dance.)

The awards are intended “to support and encourage artists who have completed their professional training and have begun to establish themselves and make an impact in their chosen field.”

This year’s music award winners, Alice Ho and Andrea Koziol certainly fit the bill.

Alice Ho grew up in Hong Kong and at the age of 19 commenced studies at Indiana University to become a concert pianist and her interest in composition arose from curiosity about the creative process behind the music that she was learning to play.

At Indiana, quite by chance, she met John Eaton, a composition professor, who accepted her as his student. She soon became more interested in composing than in playing the piano and became a composition major. Indiana was a very supportive environment she says, because she could always find someone to play what she had written and get immediate and useful feedback.

Her focus now, since so much of her work is commissions, is writing music for specific musical organizations, soloists and occasions. Her aim is always to write something that will be effective for the occasion without compromising her artistic and esthetic principles.

She loves writing for orchestra and has been fortunate over the past couple of years to have received commissions to write five concerti. Her cello concerto was performed last November by the Hong Kong Sinfonietta and a piano concerto the same month by the Windsor Symphony Orchestra with soloist, Laura Hibbard. The next performance of her work in Toronto will be on May 6 when the Scarborough Philharmonic Orchestra will perform her concerto for percussion with soloist, Beverley Johnston.

Andrea Koziol’s name seems to come up as a singer of jazz and of folk, so I asked her which she would say she is. “I guess I’m somewhere in between” was her reply.

Andrea studied piano and voice during her childhood and teens and began writing music around the age of 19 or 20, motivated by her feeling that there are things that can only be said through music. She brought both her voice and keyboard skills to the jazz band, Chesterfield Inlet, which began playing standards, but for which she began writing original music, until the day came when it was playing only her compositions.

Asked if there was a singer whose work she particularly admired or emulated, her answer was an emphatic “No! When I was younger I tried, but it set me back.” Writing, she says, helped her to find her own voice, which takes some time but is something everyone needs to do. She cites guitarist, Kevin Bright, as a musician who has succeeded completely in finding his own voice. “Everyone can tell that he is a person who has found his own voice” she says. While his music can be difficult and challenging, he communicates it because of his authenticity.

Andrea has one CD, Coming of Age and a second, Mission Bliss, to be released in June. You can hear her Friday April 14 in Oakville (see Concert Listings) and the following night at the Brampton Heritage Theatre with David Leask & Gregg Lawless. (See Further Afield in our listings section.)

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The context

May 7, the Toronto Jewish Folk Choir’s spring concert: marking 1000 years of Yiddish culture, and celebrating the choir’s founding, 75 years ago, by immigrant needle trade workers in downtown Toronto.

The photo

The Toronto Frailheit Gezangs Farein’s (Freedom Singing Society) first annual concert in 1926. No one from the photo is still alive. On the floor in the centre is Sam Lapidides, the choir’s manager. He was a long-time trade union leader in the Canadian sportswear industry. In the second row, centre is the choir’s founding conductor, Hyman Riegelhaupt. He also conducted the Morris Winchevsky Shule Choir in the 1930s, at 414 Markham St. (N.W. corner of Ulster). In the same row, second from left, with the long curls is Fanny (Fagel) Zucker Zimmerman, a soprano soloist and the sister of composer Leon Zuckert. (Fagel passed away in the 1990s, predeceased by her brother.)

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