Brave New Season!

Seiler String Quartet closes Via Salzburg’s inaugural year

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Just a Taste of the 2000 Elora Festival Season.
There's Much More Where This Came From...

**July 14**
*Gambrel Barn 8:00 pm*
**Opening Night – Three Conductors**

Kevin B. Maclean - Regal Capital Planners Ltd. Series

*The glittering elegance of Beethoven's 1st Symphony; the dramatic colours of Mendelssohn's 4th Symphony and Bruckner's rarely-performed 'Te Deum' works with a Viennese connection.*

**July 16**
*St. John's Church 2:00 pm*

**Devil and Jazz**
Members of the Elora Festival Orchestra
Yves d'Heur, conductor

Tickets: $15 (members $12.50)

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**July 19**
*Gambrel Barn 8:00 pm*

**The Haunting & the Triumphant**

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*One of the world’s finest Celtic fiddle & piano players & bad boy rock star.*

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**July 22**
*Elora Community Centre 2:00 pm & 8:00 pm*

**The Spirit of the Country Strikes Back!**
A Cabaret by David Broadfoot

David Broadfoot takes us on a trip exploring the spirit of our country with the Elora Festival Singers.

Tickets: $10 (including light refreshments)

---

**July 24**
*Gambrel Barn 8:00 pm*

**Jim Anagnoson & Leslie Kinton join the Elora Festival Singers and Orchestra in a performance of a choral work that is loved by all.**

J. Brahms: Variations on a Theme by Haydn + C. Off: Carmina Burana

Tickets: $12 (members $9.30)

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**July 27**
*Elora Quarry 8:30 pm*

**Happy Birthday Queen Mom! Last Night of the Proms**

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*Back by popular demand!* Last presented in 1999, we received more calls wanting a return of this concert than any other. Join the Elora Festival Singers, Chorus and Orchestra and conductor Noel Edison in celebrating the Queen Mother’s birthday with music from the Empire.

Tickets: $15 (members $12.50)

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**Aug 4**
*Gambrel Barn 8:00 pm*

**John Fraser narrator**
Elora Festival Singers & Orchestra

David Paterson conductor

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- Yo-Yo Ma
- Natalie MacMaster with the Chieftains
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Bech – Piano Concerto in A
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Mizoyan – Sinfonia for Strings
& Timpani (Toronto premieres)

Saturday, October 28, 8 pm

MUSIC FROM ITALY
Erika Raum, Violinist
Vivaldi – The Four Seasons
Corelli – Sarabande, Gigue and Badinage
Tchaikovsky – Souvenir de Florence

Sunday, November 19, 2:30 pm

DEATH AND THE MAIDEN
Julian Milks, Clarinetist
Wolf-Ferrari – Serenade
Pilé – Canzonetta
Zaasman – Intermezzo
Levkovich – Brazilian
Schubert – Death and the Maiden

Saturday, February 3, 8 pm

OLD WORLD, NEW WORLD
Jasper Wood, Violinist
Mozart – Divertimento K 138
Haydn – Violin Concerto
MacDonald – Triangulum
Miloskowksy – Sinfonietta

Saturday, March 3, 8 pm

BETRAYAL AND DENIAL
Richard Raymond, Pianist
Gostakovich – Sinfonia Op. 110
Gostakovich – Piano Concerto No. 1
Gostakovich – Sinfonia Op. 118a

Saturday, April 7, 8 pm

CATCH A RISING STAR
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ST Concerto Competition
Arensky – Tchaikowsky Variations
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Saturday, May 5, 8 pm

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Omar Daniel
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Allan Bell
Concerto for Trombone and Brass Band
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Alexander Scriabin
O Magnum Mysterium:
In Memoriam Glenn Gould
Alaska Louie
Nocturne
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GUESTS

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piano, koto, voice
Dominique Dufaux
choreography
Phil Dwyer
saxophone
Marie Berard
viola
Alain Trudel
violin
Fujiko Imashiki
violin
Evergreen Club Gamelan
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viola

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THE ETCETERA FILE

Our Cover
Seiler Quartet concert June 10 caps impressive Via Salzburg inaugural season.
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Dawn Lyons: Do you tailor the press release to the publication?

Francine Labelle: No, everyone gets the same. The release is supposed to be all the facts, and I never lie – that's the rule.

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A Passion For Performance!

The Toronto Mendelssohn Choir

Verdi Requiem
Thursday, November 2nd, 2000 8 PM
Roy Thomson Hall

Festival of Carols
Sunday, December 10th, 2000 7:30 PM
Roy Thomson Hall

Handel Messiah
Thursday, December 14th, 2000 8 PM
Roy Thomson Hall

Magic of Christmas
The Toronto Mendelssohn Youth Choir
John Rutter, conductor
Tuesday, December 19th, 2000 8 PM
Yorkminster Park Baptist Church

Symphony of Voices
• Rachmaninov Vespers
• Byrd Mass for Four Voices
Friday, February 23rd, 2001 8 PM
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This issue of The WholeNote has been distributed with The Globe and Mail to introduce it to those of you who are interested in knowing about the only publication that can keep you fully informed about the live music scene in and around Toronto but who may not have discovered it yet. The WholeNote is published ten times per year, monthly, with single issues for July/August and December/January. There are three ways of getting The WholeNote on a regular basis: subscription, delivery to performing arts groups, or free newstand pick up.

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CONCERT NOTES

1. Pot pourri

June too comes in like a lion

June is usually an odd month, concert-wise. It starts out at the ferocious pace of May or November, then does a mid-month dive, only to rally again, thanks to all that jazz. In fact the first few days of the month are as busy as any we can remember.

June 2 and 3 will be busy for musicians and will offer lots of choice to concert-goers. Except for the fact even more choirs than usual have concerts (nine) those two evenings are typical “height of the season” weekends.

Some of the highlights of Friday evening: I Furiosi Baroque Ensemble, performing music for strings and soprano at the beautiful and austere Knox College Chapel; The New World Symphony Orchestra, a Toronto orchestra better known in Europe than here, composed of some of Toronto’s best musicians under the direction of founder and artistic director, Stefanos Karabekos at the Toronto Centre for the Arts (formerly the Ford Centre); Jocelyn Rasmussen, who began her career as a jazz singer in Alberta, then immersed herself in the classical singing tradition as a student at Oberlin College and the State University of New York. She will perform her own compositions at the Arts and Letters Club accompanied by Lee Musiker, who performs frequently with the likes of Mel Tormé and Maureen McGovern. Also jazz singer, Shirley Horn, will perform at Roy Thomson Hall; and at the cutting edge, dancers and the Canadian Electronic [Music] Ensemble will join forces at the Music Gallery.

Saturday night’ has its highlights too: Baroque Music Beside the Grange will present the last concert of its consistently excellent series with music for strings, recorder and harpsichord at St. George the Martyr Church just south of the Art Gallery of Ontario; Maza Meze, Toronto’s own Middle Eastern ensemble will perform music from Greece and the Middle East at the Glenn Gould Studio in the CBC Broadcast Centre. Lakeshore Arts, which draws on the significant number of professional musicians who live in Etobicoke for its performers, will present the Emperor String Quartet at St. Margaret’s Church on Sixth Street. And the Toronto Symphony Orchestra’s concert is noteworthy, not only because its ranks will be augmented by the Toronto Mendelssohn Choir, the Toronto Children’s Chorus, mezzo soprano, Susan Platts and tenor, Ben Heppner but also because one of the works on the program is The Invisible Reality by Toronto composer, Derek Holman, who will introduce his work in a pre-concert chat at 6:45 at Roy Thomson Hall (These two events will also be presented the evening of June 1st - see the Choral Scene for additional information.) Complementing all of this, the Acoustic Harvest Folk Club will present a folk music evening called “Freshwater Trade” at Birch Cliff United Church in Scarborough.

Reading through the rest of the listings will reward you with discoveries of music of many different genres and countries of origin. A few of the more unusual are the...
IN THE STORES - JUNE 6, 2000

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WILLIAM LITTLE - Toronto Star
Classical Heaven on $100 a month

Six years have passed since the publication of our first *Classical Heaven on $100 a Month* in the Kensington Market Drum community newspaper. It was this little feature that gave rise to the idea of publishing a guide to concerts in Toronto — we were uncovering so many concerts that the column was threatening to devour its host. Living the good life, musically speaking, on $100 a month is still possible. Admission to the following, for example, adds up to exactly $100. For details, see the listings, commencing page 30.

June

- **June 1** Tamara Volskaya, domra virtuoso, with the Toronto Senior Strings (mostly retired TSO musicians, conducted by retired TSO conductor, Victor Feldbrill), $12
- **June 4**, The Crimson Veil Musical, (based on an Italian folk tale) pay-what-you-can, so pay $7.15.
- **June 7**, organ recital by John Tuttle, (who one organist says is the best organist in Toronto), $10.

**June 12**, violinist, Jasper Wood, a young violinist about whom the reviewers have been very complimentary, with a CD on the Analekta label to his credit, part of the Music Monday’s series at Holy Trinity Church. $2 to $5 (so give them $5).

**June 12** Associates of the Toronto Symphony Orchestra, (string quartets performed by members of the T.S.O.), $15.

**June 14** T.S.O. Evening Overtures concert, $4.85.

**June 17**, Canadian Chamber Academy, music for strings, $15.

**June 24** the Glass Orchestra, (all of whose instruments are made of glass) $12.

**June 27** the Festival Wind Orchestra, orchestral music transcribed for wind ensemble) $10.

**June 28** The Canadian Singers, all-Canadian musical revue, with songs by Hagood Hardy, Joni Mitchell, Ben Steinberg and Ruth Lowe, “Will the Real Canada Please Stand Up?” $9.

These add up to ten concerts, one concert every three days on average, for exactly $100. There are plenty of free concerts too just waiting for an audience, so don’t forget to look for them in our listings.

CONCERT NOTES: Pot pourri continued from page 10

**Patrons of Wisdom**

An-Lun Hwang

June 13, four cantors presenting their art with choir at Shaarei Shomayim Congregation on June 14, a young violinist with a fantastic reputation, Leila Josefowicz, will play Mendelssohn’s e minor Concerto on June 21, 22 and 24, the Toronto Cantata Chorus and Salvation Army Brass Band with music by, among others, Toronto composer An-Lun Hwang, Toronto Operetta Theatre’s production of Leo the Royal Cadet opening on June 26, War Child Canada/Small World Production’s concert ranging from Susan Aglukark to Afro-Brazilian drummers on June 30 and the opening of the Westben Summer Festival on July 1.

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<td>and Sylvain Bergeron, lutenist</td>
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Choral Scene

LARRY BECKWITH

There are many significant choral performances in and around Toronto in June. As always we can do no more than highlight a few.

Two Toronto Mendelssohn Choir/Toronto Children's Chorus/Toronto Symphony performances of The Invisible Reality, a major new oratorio by Derek Holman and P.K. Page, start the month off at Roy Thomson Hall. The work was commissioned by Nicholas Goldschmidt as part of the national MusiCanada 2000 Millennium celebrations.

As Holman told Charles Fowler, the author of the excellent performance notes, “Niki [Goldschmidt] wanted the text to be relevant to the millenium celebrations, and he was anxious that the work should end on a positive note. Niki is very optimistic - I am less so. So I felt that current ecological anxieties should also be reflected”.

Holman is an eminent Canadian choral composer and any premiere of his work is an exciting event. Here’s hoping that the city’s choral community will be out in droves to share the experience.

On June 2, as is so often the case, a choice must be made (luckily between two very different concerts): The Church of St. Mary Magdalene’s Gallery Choir with organist Geoffrey Ward features music of Willan and Skarecky and sacred works by earlier composers; and the Orpheus Choir of Toronto presents a Celtic Celebration, featuring Scott Macmillan’s Celtic Mass of the Sea.

An ecological theme, on June 4 again, as the Jubilate Singers and the Choir of Trinity-St. Paul’s United Church are performing Missa Gaia, the New Age choral hit that caused a big stir a little over ten years ago. Led by Brad and Carol Ratlaff, the performance features a group of local jazz musicians with guest Paul Halley, an Ottawa native with an infectious and joyful musical style who has made his home south of the border for many years. Special congratulations to conductor Brad Ratlaff and Jubilate in their 30th Anniversary season.

Another exciting grassroots project is the Riverdale Youth Singers, founded in 1999 by conductor Mark Bell who perceived a need and did something about it. By all reports, the choir is flourishing. Their end-of-season concert - A Salute to Canada 2000 - takes place June 5 at Riverdale Collegiate at 7:30 and it’s free.

Music by contemporary Canadian composers is featured in several upcoming choral concerts:

The Amadeus Choir with conductor Lydia Adams caps a superb season on June 10 with Canadian Echoes, a concert of works by Peter Togni, Imant Raminsh and Sruil Irving Glick.

Some of the same composers are heard on June 17, when the Voices Chamber Choir, conducted by Leslie Bell Prize finalist Ron Cheung, presents a concert entitled 20th Century Song.

For those who are drawn to William Shakespeare, the Concertsingers Chamber Choir with its director Roger Bergs offers a “loving, lyrical look” at his world, with modern music inspired by his works (including music by Freedman and Ager) as well as works by composers from his time (June 8).

The Choirs Ontario office where I work is always flooded with brochures, flyers and press releases, constantly reassuring me that, somehow, people are taking the time to sing together. Choral music-making, involving as it does not just the conductor and choristers, but boards of directors, volunteers, relatives, friends, etc., creates community. Many examples from my experience come to mind, such as the venerable Toronto Mendelssohn Choir, the Exultate Chamber Singers, the Tafelmusik Chamber Choir, the Toronto Chamber Choir, the Pax Christi Chorale and the Canadian Children’s Opera Chorus.

Each of these organizations has a unique collegial spirit that works on the simple premise of setting a goal (The Concert), with everyone connected with the organization chipping in however they can to make the experience rich and rewarding.

continues, page 16

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A Search Committee of the Board of Directors of the Amadeus Choir is now actively recruiting candidates for the position of General Manager of the Choir. A position description is shown below.

**GENERAL MANAGER**

The General Manager is the full-time business manager and chief administrative officer of the Choir.

**Major Responsibilities**

1. Financial management, budget and grant applications (QuickBooks 6)
2. Concert management and preparation of schedules and contracts
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**Qualifications:**

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- ability to work productively through interpersonal relationships with the Artistic Director, the Board, and Choir volunteers
- proficiency in word-processing, spreadsheet and database computer applications
- affinity for choral music and passion for the work and vision of the Choir

Please send letter and resume to:

The Search Committee,
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I’ve been through this process literally hundreds of times now, but each time it’s rejuvenating and deeply satisfying with the result being a sense of accomplishment and real human contact with fellow choristers and audiences, not to mention intellectual and emotional contact with the music.

Not to put too fine a political point on this, I’m increasingly convinced that this community spirit needs to be recognized as a major positive force in the life of this city. Support for the arts can take many forms. We all wish there was more money, but I think we wish all the more for sincere, considered, thoughtful policies from political community leaders who take the time to really see what a difference the arts can make.

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### CHORAL QUICK PICKS

#### JUNE 2000

Here now are this month’s choral concerts at a glance. For details see the listings, commencing page 30.

- June 1 8:00: Toronto Mendelssohn Choir; Toronto Children’s Chorus
- June 2 8:00: Blessed Trinity Parish Choir
- June 2 8:00: Gallery Choir of the Church of St. Mary Magdalene
- June 2 8:00: Millennium Singers
- June 2 8:00: North Toronto Women’s Chamber Choir
- June 2 8:00: Orpheus Choir of Toronto; Sidgwick Scholars
- June 3 3:00 & 8:00: Lesbian and Gay Chorus of Toronto
- June 3 7:30: Cantabile & Cantores Celestes Women’s Choirs
- June 3 & 4 7:30: High Park Choirs
- June 3 8:00: North York Singers
- June 3 8:00 & 4:20: Yorkminsterbells Show Choir
- June 4 2:00: Royal Conservatory of Music RCM Children’s Choir
- June 4 2:00: Toronto Chamber Choir
- June 4 3:00: Toronto Camerata
- June 4 3:00: Young Singers of Ajax
- June 4 3:30: Jubilant Singers; Trinity-St. Paul’s Church Choirs; Toronto East Concert Choir
- June 5 7:30: Riverdale Youth Singers
- June 5 6 & 7:45: Cantabile Chorale of York Region
- June 5 8:00: Our Voice Choir
- June 7 8:00: Toronto Choral Society; All Saints Children’s Choir
- June 10 7:30: Toronto Welsh Male Voice Choir
- June 10 8:00: Amadeus Choir
- June 11 2:00: Choraliers of North York
- June 11 7:30: Tapestry Chamber Choir (in Further Afield)
- June 14 12:30: Bethel Lutheran Church Choir
- June 14 18:00: Shaarei Shomayim Choir
- June 16 8:00: St. Andrew’s Choir
- June 17 2:00 & 8:00: The Megacity Chorus; North Metro Chorus
- June 17 8:00: Voices
- June 18 3:00: Local church choirs
- June 19 12:15: Christ Church Deer Park Choir
- June 19 6:30: Mississauga Festival Choir
- June 22 7:30: St. Paul’s Choir; Faith Chorale
- June 23 8:00: Toronto Children’s Chorus; TCC Alumni Choir
- June 24 8:00: Rainbow Voices of Toronto
- June 26 8:00: The Toronto Mendelssohn Choir
- June 28 8:00: Canadian Singers
- July 1 2:00: 80 member community chorus (in Further Afield)
- July 6 8:00: Toronto Mendelssohn Youth Choir; Holy Heart of Mary

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electroacoustics apart from the enduring composers. The new music organizations in this city have also paid marginal service to a hard work of a small one time housing the inventions of Hugh and the University of Toronto and once Lecaine, which in fact pre-date Moog by more than a decade.

helped to preserve its early beginnings by at studios at the Royal Conservatory of Music, form through the formation of pioneering electroacoustic concerts at the new Gibraltar Point Centre for the Arts.

These concerts, because of the infrequency of electroacoustic music in Toronto, seem like an utter novelty. But that is not the case if you view electroacoustics from a perspective. The practice of electroacoustics, although low in profile, spreads across the entire world, possessed of a history that is as old as the post-war music that is generally termed 'new music'. Toronto itself contributed to the beginnings of this art form through the formation of pioneering studios at the Royal Conservatory of Music, and the University of Toronto and once helped to preserve its early beginnings by at one time housing the inventions of Hugh Lecaine, which in fact pre-date commercial synthesizers designed by people like Robert Moog by more than a decade.

Since the seventies however Toronto has had little to celebrate in the area of electroacoustics apart from the enduring hard work of a small handful of isolated composers. The new music organizations in this city have also paid marginal service to a field (whereas many as 30 concerts can take place 5 1/2 hours away in Montreal in the span of 30 bone chilling winter nights).

Sound Travels got its start in November 1998 when I and music curator DB Boyko invited six electroacoustic composers to participate in a month long residency at the Western Front in Vancouver for the sole purpose of creating multi-layered choreographies of sounds in space, or what is more dryly called Multi-Channel Diffusion.

The success of this endeavour has led to the construction of a repertoire of such works through residencies collaboratively organized in Montreal, Banff, Gent (Belgium) and Arhus (Denmark). The repertoire created through these residencies is what will be showcased at the concerts on June 17 and 18.

For those intrigued but not familiar with electroacoustic music allow me to describe the artform in more general terms.

Electroacoustic composers tend to interact with their material not from the abstract distance of notation, but directly with the sound material itself. Listening is an intrinsic part of the creative process, making electroacoustics a hands-on oral artform: sculptural in its material interaction, photographic in its observational powers.

Describing the interaction with acoustic material as sculptural is of course a metaphor for using computers or other electronic devices to re-shape and draw out sounds that are an indirect by-product of acoustic properties which were there in the physical make-up of the sound, but were never heard previously until such transformational processes were undertaken.

At Sound Travels one example where the sculptural notion is more than just metaphorical is 'L'eau Imposture' by Chantal Dumas. Purely through the physical manner in which Chantal handles jugs and various containers of water in the recording process she draws out resonances and rhythms that would not be known to one when handling water with similar objects in everyday situations. She even coaxes out a few techno-like grooves.

Earlier I mentioned the photographic properties of electroacoustic music. This is when the transformations and examinations conducted are played out in relation to recognizable sounds from the environment, so that the photographic or associative properties, of electroacoustic music become the most evident characteristic. Such instances are commonly encountered with works of a soundscape nature. The Sunday afternoon of Sound Travels is devoted to soundscape compositions. When heard at Gibraltar Point the external playback context and the material of the compositions dialogue with each other and unveil a latent musicality in the location that would not otherwise be apparent. For example the...
sounds of wind and water are a theme shared by many of the works and these are the dominant sounds of the performance location, resulting in an ambiguity between reality and artifice that casts a new perspective on features of an environment normally taken for granted.

Another key electroacoustic element is the precise of moving sounds around an audience -- in the language of electroacoustic music, the potential for a musical sonority but by its articulation in space. Electroacoustic music is a boundless habitat that will stretch audiences' ears beyond the shores of Gibraltar Point.

Darren Copeland is a soundscape composer. For programming details visit www.interlog.com/~cansound or call 977-3546.

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Almost 40 years ago, John Lewis - who formed the Modern Jazz Quartet almost 50 years ago - said the following. "With the many kinds of creative thinking that are to be heard around us now - due to the shrinking of the world, the accelerated rate of communications - there will probably develop in due course a more international type of music that will use contributions from music of many countries."

He was right - and the jazz festival season, from sea to shining sea, from Halifax to Victoria, from New Orleans to New Age, from backbeat to worldbeat, proves his point.

At this year’s du Maurier Downtown Jazz in Toronto, for example, there will be musicians from at least 15 different countries. “Jazz” has a larger worldwide audience than ever before and has gained acceptance and “respectability,” being regarded by many as an “art form.” Mind you, there are those who feel that the cloak of respectability which now envelopes jazz has not been without its price. I can think of few other professions where so much hard work and dedication and time are invested, with absolutely no guarantee of any substantial return, but the music industry has helped to create a system not unlike the concert hall/stadium jungle of the pop music business where some artists get picked up by a major label which earmarks him or her for packaging and “stardom”.

As in the pop world, there are many, many young hopefuls and very few winners. And if you are a winner, beware, for it may be for only a short space of time. Ask yourself what has happened to the career of Marcus Roberts? And your average jazz player who doesn’t make it big? They still play, for the most part, in night clubs, which, with some notable exceptions, are a far cry from even a modestly appointed concert hall - noisy and hot; seldom such a thing as a dressing room; little or no privacy on a break.

Which leads me back to a topic I touched upon a few months ago - the relative merits of concert hall and club jazz. I said then that the best jazz has probably been played in the less formal environment of the club. What comes to mind now is an experience I had last July in New York, arriving with a couple of days to kill ahead of my gig. On the Saturday night I went to the Lincoln Centre - outside, in the square where the Lincoln Centre Jazz Orchestra was playing for dancing. Thousands of people of all ages moving to the music of Duke

Carol Welsman is that rare breed of jazz singer/pianist who has it all - and in spades. This is one talented lady who has international stardom written all over her." The Record

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Ellington superbly played.

The atmosphere was completely informal, and totally electric. I suspect the musicians were having more fun than if they had been playing a formal concert, and the crowd certainly was! (More fun than I had at my subsequent concert hall gig.)

Dancing to jazz used to be quite the accepted thing. All the big bands played dance halls - Ellington, Basie, Lunceford, Dorsey, Shaw, Herman - they all played the Palais Royale right here in Toronto. Please, don’t misunderstand me, this is not a plea for a return to the “good old days”. I wouldn’t wish being on the road in those circumstances on anyone.

So, Concert Hall or club? With du Maurier Downtown Jazz, we strike a compromise. The main ticketed shows are in a huge tent. It is not as elegant or comfortable as a modern concert hall, but it does have a certain informality about it which makes it a relatively casual and easy performing and listening space.

Two pre festival dates to mark in your diary:

**June 22 - 7: St. Paul’s Anglican Church.** A concert of selections from the Duke Ellington Sacred Concerts given in the same Church where he and his orchestra performed in 1971. Jim Galloway and his Wee Big Band will add Doug Riley on Hammond B3, soloist Jackie Richardson, the choir of St. Paul’s under the direction of Eric Robertson and Sharon Riley and Faith Chorale. The world premiere of “Dance To The Music Of Time”, a series of tone poems commissioned by Music Canada 2000 will be presented by the band in the first half of the concert.

**Friday June 22, 8:00:** Roy Thomson Hall when pianist/singer Shirley Horn presents “I Remember Miles”. Ingrid Jensen, trumpet is the opening performer. Roy Thomson Hall 60 Simcoe St. $35.95 to $59.50. Case in point, that. The absolute best place to hear Shirley Horn would be in her living room. In fact, she recorded a recent CD in just that location. ‘Nuff said? Enjoy the music.
Musicfest Canada. Expectations met

Musicfest Canada is probably one of the most anticipated events each year for thousands of students from across the country. The excitement of competition, travelling to the big city, hearing great performers and learning from expert clinicians is a fantastic way to end off the school year.

This is not the first time I’ve been to Musicfest. Way back in ’82, when it was still known as the Canadian Stage Band Festival, I played in the national finals in Hamilton with a community big band. The festival has expanded over the years to include concert band, orchestra, concert choirs and jazz choirs, hence the name change. In the band category alone, there were over seventy competitors this year from as far afield as Nanaimo and Charlottetown.

The roster of clinicians at Musicfest this year was spectacular. I attended sessions featuring trombone virtuoso Alain Trudel, jazz clarinet legend Phil Nimmons, flutist Susan Hoeppner, and clarinetist Dr. Stan Fisher.

That was just a fraction of the total number of woodwind, brass, percussion, improvisation and choral clinics available to the participants during the week. Attendees were also able to see many free concerts by groups such as The National Youth Band, The Whitby Brass Band, and the Central Band of The Canadian Forces.

The highlight of the week for me personally was participating with the Brampton Concert Band. I’ve played with the band since 1977, but we’d never done Musicfest before. Being onstage brought back some of the excitement of playing that I thought had disappeared through years of playing the same tunes on job after job. After our performance, we had a very enjoyable and encouraging clinic session with Dr. Keith Kinder of McMaster University. Following this was the dreaded sight-reading test, which the band did very well.

I’m looking forward to Musicfest again next year. I hope that more of the community bands from Southern Ontario will enter; it would be great for the students to see that there is a musical life after high school.

Merlin Williams is a woodwind performer, arranger, 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) 498-0275; by e-mail, merlinw@netcom.ca; on the web, http://www.netcom.ca/~merlinw.

Speaking of community bands, the Thornhill Community Band has three events coming up this month. On Saturday June 10, the band plays for the Richmond Hill Heritage Village Day. On Saturday June 24, they’ll be at the York Region Festival of the Arts at the McMichael Gallery in Kleinburg. And on Tuesday June 27, the Thornhill band will perform at Mel Lastman Square in North York. The concert at Mel Lastman is free, and there is plenty of seating. Music director Bobby Herriot is one of the finest band conductors in North America and always puts on a pleasing and accessible program at his concerts. (Please check listings for more detailed information on all of these concerts.)

The Great Canadian Town Band Festival is coming up at the end of the month - it runs the weekend of June 30th to July 2nd. This is the first year for the festival, and it certainly looks like they have an interesting program planned. Featured groups include The Intra Brass, The Plumbing Factory Brass, the Peterborough Concert Band, the Highland Creek Pipe Band and the Hannaford Street Silver Band.

Along with the more conventional bands are a few very unusual groups. The Dodworth Saxhorn Band performs on American Civil War instruments and in period dress, while W.P. Cyclone’s Magnificent High Wheel Band plays their instruments while riding penny-farthing bicycles. (I have a mental picture of this group being followed around by a gang of lawyers and dentists in search of potential clients!)

The Great Canadian Town Band Festival is being hosted by the Clarington Concert Band in the village of Orono. The event has a website www.townbandfestival.com which has details of the events, as well as directions to the performance venues. Let’s hope this festival is the start of a new annual tradition. (Please check listings for more detailed information on all of these concerts.)
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Friday Aug. 11 – KSMF Jazz Student Concert

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Music Theatre Spotlight

From Shakespeare to new music, Toronto stages are brimming over

SARAH B. HOOD

Twenty years ago summertime was a quiet period for Toronto theatres. Playgoers were likely to end up driving out to Shaw or Stratford rather than seeing something in town.

Then the company now known as CanStage started to produce its annual Dream in High Park. In 1985 Cats kick-started the boom in commercial theatre, followed soon after by the theatrical deluge known as the Fringe of Toronto - and two or three similar, smaller festivals. These days summer is marked only by a brief gap that is barely noticeable among the dozens of independent shows on offer.

When producer, director and composer John Briggs was looking for a place to launch the definitive, full-scale version of his new musical Romancin' the One I Love moves into the playfully lovely Winter Garden Theatre for previews from June 9 to 20, and continues for an indefinite run from June 21 onwards.

For those who seek homegrown fare, there could hardly be a more Canadian show than the bilungually-nomickered Sirens/Sirènes, which runs from June 15 to 18 at Harbourfront's du Maurier Theatre. "Intended as a celebration of Canada," according to the press material, the show is a composite performance of seven pieces by six composers: Doug Schmidt from British Columbia, Ontario's James Rolfe and Julian Puhm, and Quebec's Marie Pelletier, Ana Sokolovic and Michael Oesterle.

It's being presented by the Queen of Puddings Music Theatre Company, which most recently presented the opera Beatrice Cenci by George Elliott Clarke. The director (Alisa Palmer) and producer (Leslie Lester) have been involved in some of the most exciting and intelligent theatre work presented in Toronto over the past decade.

This time, they've assembled a sextet of women - sopranos Barbara Hannigan, Laura Whalen, Jane Archibald and Tamara Hummel and mezzos Kristina Szabó and Allyson McHardy - to interpret the music both vocally and through movement.

Montreal-born choreographer Marie-Josée Chartier has the task of conceiving and unifying the dance elements; she has nothing but respect for the performers: "There are seven pieces that they have to memorize," she says. "These are contemporary pieces so some of them, it's even a challenge to find a way to memorize it. There are no musicians; it's all a capella," she adds.

Apart from creating a physical theatre piece with performers who are primarily vocalists, Chartier says that one of the challenges is achieving stylistic unity. "They're very different pieces of music, so you're working with very different styles," she explains. "We're aiming to make a show that stands on its own, without having a narrative. I like to think of it as almost an abstract, a large landscape, like what the country is."

THEATRE NOTES

LiveEnt may be gone, but Toronto's commercial musical scene is apparently thriving. Down on Front Street, the Mirvishes are sitting pretty with two absolute winners: the ABBA pastiche Mamma Mia at the gracious Royal Alexandra and the visceral African-inspired harmonies of The Lion King at her younger sister, the Princess of Wales. Further east, the Hummingbird Centre takes advantage of the current vogues in all things Cuban with The Tropicana (June 8 to 10), an extravaganza of over 60 dancers, singers, musicians and even acrobats direct from Havana's notorious nightclub of the same name. Meanwhile, the St. Lawrence Centre hosts Toronto Opera Centre's Leo, The Royal Cadet (June 26 to July 1). Conducted by John Greer.
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starts Tuesday, 16 January 2001
Music Theatre Spotlight
continued from page 26
this little-known show by Oscar
Telgman is a patrician visit to
turn-of-the-century Kingston.

Turning north, we find the
Silver Fox Productions presenta-
tion of the dance musical
Swingstep continuing in
residence at the Elgin on Yonge
Street to July 1, while
Romancin' the One I Love, with
Camilla Scott and Brad Aspel,
inhabits the Winter Garden
directly upstairs
from June 9 on. The famous
Phantom no longer stalks the
sumptuous Bohème, returns to Toronto with
its ragtag collection of down-
and-out urban survivors.

Other music theatre
productions of note include The
Crimson Veil (June 4 to 9 at
Factory Theatre), yet another
new musical by the prolific
Allen Cole, this one based on
Italian folktales; and an intrigu-
ing production of Beckett's
Krapp's Last Tape and
Strindberg's The Stranger by
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tant Dragon/I Need A Vacation
(June 24) at the Fairview
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songs and humour in Our
Canadian Century (Robert Gill
Theatre, June 1 to 11); and staff
of the Toronto Catholic
District School portrait the
Zangler Folies showgirls and the
Deadrock cowpokes in the
lovable Crazy For You (June 9,
10, 15, 16 and 17 at Cardinal
Carter Academy for the Arts).

**Opera Buffa.** Gilbert & Sullivan: The
Pirates of Penzance. June 23 & 24: 7:30; June
25: 2:00. Fairview Library Theatre, 35
Fairview Mall Drive. 905-941-0414. $15.

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Theatre, 35 Fairview Mall Drive. 905-941-
0414. $15.

**Property Buffa.** Roder: The Reluc-
tant Dragon/I Need A Vacation. June 24: 4:00.
Fairview Library Theatre, 35 Fairview Mall
Drive. 905-941-0414. $10.

**Pantages Theatre.** Rent. June 6 to 18:
Tuesday to Saturday: 8:00; Wednesday,
Saturday & Sunday: 2:00. 244 Victoria. 872-
2222. $44 to $99. Tuesday to Saturday:
8:00; Wednesday, Saturday & Sunday:
2:00. 800-567-1600. $46.50 to $72.50.

**Theatre Sheridan.** Style 2000: "Missin' In
The Groove". Annual revue of dance & song.
June 7, 8 & 10. 8:00. Sheridan Hall, 1430
Trafalgar Rd, Oakville. 905-816-4049. $24.

**Toronto District Catholic School Board
Staff Arts. Crazy For You. Music by George
Gershwin: lyrics by Ira Gershwin. Fabian
Roberts, Jackie Sprigg, Kevin Malcolm,
Gabriella Palumbo, Carl Caspar & others.
June 9, 10, 15, 16 & 17: 7:30. Cardinal
Carter Academy for the Arts, 36 Greenfield Ave.
222-6222 ext. 2787. $15 (June 16 only $12.50).

**Toronto Operetta Theatre.** The
Pirates of Penzance. June 9, 10, 15, 16 & 17:
8:00. 800-511-0414. $44 to $99. Tuesday to
Saturday: 8:00; Wednesday, Saturday & Sunday:
2:00. 800-511-0414. $44 to $99.

**Shaw Festival.** She Loves Me. Book by
Joe Masteroff; music by Jerry Bock; lyrics by
Sheldon Harnick; directed by Roger Hodgman;
Glyris Romany & Ben Carlson, performers. To
October 26, Royal George Theatre, Pictou St.,
Niagara-on-the-Lake. 1-800-511-7428. 443 to
975.

**Silver Fox Productions Ltd. Swingstep.
Directed by Anne Allen; music composed &
orchestrated by Charles T. Cowen; starring
Douglas Chamberlain, June Crouley, Paul
McDuff & others. To July 1. Elgin Theatre,
188 Yonge St. 872-9555.

**Stratford Festival.** Fiddler on the Roof.
Book by Joseph Stein; music by Jerry Bock;
lyrics by Sheldon Harnick; Barbara Barsky,
Brent Carver & other performers. To
November 4. Festival Theatre, Stratford. 1-
800-567-1600. 448 to 725.00.

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975.
mous. Krapp’s Last Tape (Beckett/Weisgal) /The Stranger (Strindberg/Weisgal). One night see the opera, the next night see the play! One night see the play, the next night see the opera! Gregory Cross, Peter Barnes, Glenda Balkan & Penelope Cookson, performers; Edward Franko, director; William Shookhoff, conductor. June 10: 8:00; June 11: 3:00. Music Gallery, 175 Richmond St. West. 489-5349, $10, $15.

**Winter Garden Theatre. Romancin’ The One I Love. Musical inspired by Shakespeare’s The Taming Of The Shrew. Cast includes Camilla Scott, Melissa Thompson & Gerry Salzberg. June 8 to July 15. 189 Yonge St. 872-5555. $25 to $45.

**Young People’s Theatre. Spud Trek. Produced by Theatre Beyond Words. June 3 & 4; 11:00 am & 2:00. 185 Front St. E. 682-2222. $16.

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**T. Torlone • K. Scott • N. DeLong**
COMPREHENSIVE CONCERT LISTINGS

June 1 2000 to July 7, 2000

As always, we make every effort to ensure accuracy. But ... things happen (strikes, postponements, cancellations) So, please, where possible use the phone numbers provided to call ahead.

Also, please note: only the first performance of Music Theatre Listings is included in these Daily Listings. For a complete run, run already in progress and detailed schedules, please see our Music Theatre listings, commencing on page 26.

In addition to these core listings, we also include listings for: events just outside the GTA (see Further Afield, page 42); and events that take place in alternative venues (see Honourable Mention, page 43). To locate information on a specific presenter or venue you are interested in, refer to our Index of Presenters and Venues on page 48.

Readers discerning errors and omissions in these listings should bring them to the attention of listings editor Simone Deslgets at fax 926-7539 or by e-mail to info@thewholenote.com. Corrections and updates brought to our attention will be posted on our website at www.thewholenote.com.

Pride of place in Toronto unquestionably goes to the city's oldest presenter of chamber music, Music Toronto...I have a special affection for Music Toronto because of the quality of listening its audiences consistently contribute to the concerts...a good space, a savvy programmer - and an attentive, open-hearted audience. National Post

Music Toronto is to be commended for presenting young artists...rising stars need an audience to shine on.

The Toronto Star

Ever with its ear to the ground, Music Toronto makes a habit of snapping up the best local talent for its resident ensembles. The Globe and Mail

The Hagen Quartet brought Music Toronto's season to a triumphant close...in a concert that underlined the fact that despite the tragic loss of the George Weston series, chamber music is still alive and well in this city. National Post

Find out what you're missing
See our ad for the 2000-2001 Season page 13

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Music Canada Musique 2000 congratulates the 61 distinguished Canadian composers and six choreographers who have created new works for this national celebration.

WORLD PREMIERES TO WATCH FOR IN THE GREATER TORONTO AREA

June 1 & 3 - Roy Thomson Hall - 8 pm
The Invisible Reality, an oratorio
by Dr. Derek Holman, based on poems by P.K. Page
Presented by the Toronto Symphony Orchestra and featuring The Toronto Mendelssohn Choir, Toronto Children's Chorus, Wendy Nielsen, soprano, Susan Plato, mezzo-soprano & Ben Heppner, tenor.
80 Simcoe St. Commission Patron: The Roy Thomson Hall Founders' Fund; Mr. Heppner's performances are sponsored by: The Heimrich Foundation. Tickets: 416-593-4828.

June 22 - St. Paul's Anglican Church - 7:30 pm

July 1 - Molson Place, Harbourfront Centre

October 17
Jane Mallett Theatre - 8pm
Constantinople by Christos Hatzis

October 20 - Glenn Gould Studio - 8 pm
Partita 2000 for clarinet, piano and harp by Lothar Klein
Presented by AMICI, featuring Joaquín Valdoropérez, clarinet; David Hetherington, alto; Patricia Parr, piano; Judy Loman, harp. 250 Front Street West. Tickets: 416-205-5555.

October 31 to November 4 - Premiere Dance Theatre - 8pm

November 2, 3, 4 & 5 - Macmillan Theatre - 8 pm

November - Venue TBA
When it Rains, created by the composer/performer artist, Gordon Monahan
Presented by New Music Concerts featuring Gordon Monahan. Admission is free. Information: 416-961-9594.

November 21-25 -
Premiere Dance Theatre - 8 pm

December 6 - Massey Hall - 8 pm
14 Remembered by Ahmed Hassan
A contemporary requiem for the 14 women murdered at L'ecole Polytechnique on December 6, 1989. Presented by Autumn Leaf Performance at Massey Hall, 178 Victoria Street.

Music Canada Musique 2000 acknowledges with thanks the generous support of the Canada Millennium Partnership Program, The Ontario Arts Council for the Arts, The Department of Canadian Heritage, The Ontario Ministry of Citizenship, Culture and Recreation - Ontario 2000, Toronto Arts Council, the City of Toronto's Department of Economic Development, Culture and Tourism, Culture Division and Toronto Millennium.
June 1, 2000 - July 7, 2000

**Celtic Celebration.** 485·Z259.

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**piano. Arts and Letters**
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**selections.**
**West.**
**for**
**Electronic Ensemble. 179 Richmond**
**Beverly Foster, piano;**
**Lewis: Five Texts by**
**Bizet, Rossini, Applebaum, Champagne,**
**Dance collaboration with the Canadian**
**% % 8:00: Orpheus Ch.oir**
**Circle.**
**proVoce**
**North Toronto Women's**
**Music**
**Studios. Just .love Away.**
**Macmillan:**
**Celtic Mass**
**Spring.**
**• • 8:00: **
**Ross Turner, trumpet; Keith F.**
**Jensen, trumpet (opening performer).**
**• • 8:00:**
**the Sea;**
**& Karabekos. Stefanos -**
**Arts,**
**Whelan: Riverdance choral**
**works by Brahms, Beethoven, Bach &**
**ofT oronto.**
**A A**
**Benefit**
**A**
**THIS FIERY MADNESSE**
**• • 8:00:**
**The Gallery Choir**
**A Knox**
**collef}e**
**ABRAHAM.\]**
**A**
**Rona Goldensher & Joe Lanza, violins,**
**Lucie Laneville, recorder; Olga van Kranendonk,**
**cello. St. George the Martyr Church, 167**
**John St. 588-4301, $18, $14.**
**• 8:00: Counterclockwise Community**
**Orchestra. Rachmaninoff: Piano Concerto**
**2; Mendelssohn: Fingal's Cave; Stamitz:**
**Clarinet Concerto #3; Leonard:***
**Pagliacci; Roberto: Beinimmel & A**
**Winter's Tale: other works. John Alonso,**
**piano, Robert Thara, clarinet; Terry**
**Kewalcik, conductor. 510 Community**
**Centre, 519 Church Street, 925-6872.**
**$15.**
**• 8:00: Glenn Gould Studio. Masa Mura**
**classical music from the Middle East,**
**Greece & Asia Minor; original music.**
**250 Front St. W. 205-5556, $15.**
**8:00: Lakeshore Arts. Music on the**
**Lake. Emperor Quartet. St. Margaret's**
**Church, 166 Sixth Street. 418-251-7268,**
**$15, $10 (group rates).**
**• 8:00: Music at Willowdale. The**
**Andrew Glipin Trio. Classical/jazz works by**
**Borell, Corelli, Randall Thompson; original**
**works by the Andrew Glipin Trio. Andrew**
**Glipin; piano, Tom Hazlett, bass; Eduardo**
**Liz, drums. Willowdale Presbyterian Church, 38**
**Elderslie Avenue. 221-6373, $12.**
**8:00: Music Gallery. Cee & Lina Cruz.**
**See June 2.**
**• 8:00: North York Concert Band.**
**Concert Band Blast. Classics to Broadway**
**& 2 commissioned millennium pieces.**
**Johnny Corbell, trumpet; John Edward Liddle,**
**conductor. Fairview Library Theatre, 35**
**Feirview Mall Drive. 304-2305. $10 (ticket**
**st).**
**8:00: Toronto Symphony Orchestra.**
**Ross Thomson, Hall, June Sea 1.**
**• 8:00: Yorkminster Show Choir.**
**Musical Memories: Medleys from Showboat**
**& other music. Musical direction by Beth**
**Kopin. Leith Padloms Theatre, 4358**
**Bathurst, (416)294-3611, $15.**

**High Park Parks in Concert**

**“Today, This Spring”**
**200 youthful voices in celebration**
**Saturday June 3, 2000 7:30 pm**
**High Park Children's Chorus**

**Sunday June 4, 2000 7:30 pm**
**Concert, Chamber & Youth Choirs**

**St. Anne’s Anglican Church**
**051 Dufferin Street (@ Dundas)**
**Conductor: Ann Cooper Gay**

**Tickets: $15 / $10**
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**AUDITIONS for the 2000/2001 season for boys & girls ages 8–16, June 6, 8, 13, 15: 3:30–6:30**
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**cello. Marie Bouchard, harpsichord**

**SATURDAY JUNE 3 8 PM**

**St. George the Martyr Church, Stephanie & McCaul**
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**Knox College Chapel**

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**the Church of St. Mary Magdalene**

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**Arien works by Bach, Pedrotti, Victoria, Willem**

**Friday, June 2 - 8:00**
**Church of St. Mary Magdalene**
**477 Nairn Avenue (at Union St.)**

**Admission: $12, $8 Stk/$r**
**Tickets/Information 416-769-7991**

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**THEY SEE LISTING.**


Wednesday June 07

**12:30:** Yorkminster Park Baptist Church, Noonday Recital. Hervé Galli, organ. 179 Richmond St. W. 204-1080 Donation.

**8:00:** Music Gallery, Of Poetry & Music. Patrons of Wisdom, piano; Raymonde Yonge St. 922-1167. Free.

**8:00:** Saint Thomas’ Church, John Tuttle, organ, in Recital. Viaea: Symphony V; Chopin: Piano Concerto No. 1; Vivaldi: Organ Concerto in D major.


**8:00:** Theatre Sheridan, Style 2000, “Movin’ To The Groove”, Annual review of dance & song, Sheridan Hall, 1430 Trafalgar Road, Oakville. 905-815-4040. $24. For complete run see Music Theatre listings.

**8:00:** Toronto Choral Society, Off! Carmina Burana. Marc Pedrotti, Janet Catherine Dea & Jim Leatch, soloists: All Saints Children’s Choir; Geoffrey Butler & other performers. George Weston Recital Hall, 5040 Yonge St. 410-3508. $17.50.

**8:00:** Toronto Symphony Orchestra. Creait: When Push Came to Shove; Tchaikovsky: Piano Concerto #3; Prokofiev: Symphony #5, Alexander Toradze, piano; Jukka-Pekka Saraste, conductor; Roy Thomson Hall, 60 Simcoe St. 593-4828. $24 to $77.

Thursday June 08


**8:00:** Hummingbird Centre for the Performing Arts, Tropicana. Cabaret direct from Havana. 1 Front St. East. 872-2262. $13.50 to $49.50. For complete run see Music Theatre listings.

**8:00:** Toronto Symphony Orchestra. Roy Thomson Hall. See June 7.

Friday June 09

**7:30:** Toronto District Catholic School Board Staff Arts. Crazy For You. Music by George Gershwin; lyrics by Ira Gershwin. Fabian Roberts, Jackie Spiggis, Kevin Malcolm, Gabriella Palumbo, Frank Caspar & others. Cardinal Carter Academy for the Arts, 36Greenfield Avenue. 222-8282 ext. 2787. $15. For complete run see Music Theatre listings.

**8:00:** Asian Business Networking. Agnes Chan Weng Music Studio: A Night of Broadway Musicals. Agnes Chan Weng, Justin Au, Angela Caporiccio, Vanessa Dupuis, Nina Levin & other performers. Toronto Centre for the Performing Arts, 5040 Yonge St. 870-8000. $15. Net proceeds to go to Richmond Hill Food Bank.

**8:00:** Juan Tomas. Summer Guitar Fest. Music by Bach, de Lucia, Villa-Lobos, Gereshwin & others. Franklyn Tello, Cassandra Ciarolla & other guitarists. Armour Heights Church, 105 Wilson Ave. 485-4000. $10.

**8:00:** Toronto Symphony Orchestra. Bobby McFerrin, conductor/jazz vocalist. Roy Thomson Hall, 60 Simcoe St. 593-4828. $45 to $85.

**8:00:** Winter Garden Theatre, Romancin’ The One I Love. Musical inspired by Shakespeare’s “The Taming of the Shrew”

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Accepted
by Shakespeare’s The Taming Of The Shrew. Cast includes Camilla Scott, Melissa Thompson & Gerry Salzhberg. 188 Yonge St. 872-5555. $25 to $45. For complete run see Music Theatre listings.

Saturday June 10

** 1:00: Thornhill Community Band. Richmond Hill Heritage Village, Yonge St. south of Elgin Mills. 416-223-7152. Free.
** 7:00: Canadian Concert & Recital Artists. Doctors Without Borders Benefit Concert. Soloists include semi-classical, opera favourites, selections from movies and Broadway. Toronto Welsh Male Voice Choir, Amanda Bragg, Robert deVrij, Janice Fernhough, Gwyneth Hughes-Penman & other performers. Walter Hall, 80 Queens Park Cres. 601-9832. $20, $15.
** 7:00: Rang-Mala Music Society of Toronto. Smt. Girija Devi, vocal; Subham Chatterjee, tabla; Binay Pathak, harmonium; Satapoo Chatterjee, vocal support. Medical Sciences Auditorium, 1 King’s College Circle. 599-5262. $13 to $28.
** 8:00: Amadeus Choir. Canadian Echoes. Togni: Grandmother Moon; Raminsh: Sutapa.

Tryptych Productions/Opera Anonymous

** JUNE 10 & 8 PM Mihalovich’s Opera Krapp’s Last Tape with Peter Barlow & Strindberg’s Play The Stronger with Penelope Cookson JUNE 11 @ 3 PM Beckett’s Play Krapp’s Last Tape with Gregory Cross Weigel’s Opera The Stronger with Glenda Balkan

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Saturday, June 10, 2000 at 8:00 p.m.
George Weston Recital Hall
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Amadeus Choir

Togni: Grandmother Moon; Raminsh: Sutapa

599-5262. $13 to $28.

Chatterjee, Concert.

8:00: opera favourites, Park Fernihough, Gwyneth Hughes-Penman Amanda Bragg, Robert deVrij, Janice

Fernhough, Gwyneth Hughes-Penman

872-5555. $32, $28; $25, $20(stsr).

Orders are accepted on all programs: phone 416-967-5111 or write: Chamber Music Toronto, 6175 Eglinton Ave. E., Mississauga, ON L5B 2S3. For future listings, call 416-282-7460.
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S. Prokofiev: Sonata for Violin and Piano No. 1 Op. 80

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Sunday, June 11, 2000, 3 PM

The Chapel, Victoria University
91 Charles St. W.
(Museum Subway)

Adults $15, Stu./Snr $10

Info: (416) 963-9161
or (416) 767-7589

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**Monday June 12**

**12:15: Church of the Holy Trinity.**


**2:00:** Toronto Symphony Orchestra. Roy Thomson Hall. See June 7, 122 to 448.

**7:30:** Associates of the Toronto Symphony Orchestra. A Century Past.

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**Tuesday June 13**

**1:00: Lunch Hour at St. James'.**

Annual Request Recital! Music by J.S. Bach, Michael Blosz and Christopher Dawes, organ. See Music Theatre Listings.

**8:00:** Toronto Heliconian Club. Young Artist Recital. Works by Mozart, Weirzewigs, Saraste & Prokofiev. Sara Pratt & Shaine Kim, violins; Nyla Peletava, piano. 36 Hazelton Ave. 922-3818. $15.00.

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**Wednesday June 14**

**12:30:** Yorkminster Park Baptist Church. Noonday Recital. Bethel Lutheran Church Choir; Gary E. Lewis, Director of Music and organist. Yorkminster Park Baptist Church. 1755 Yonge St. 622-1167. Free.

**6:45:** Toronto Symphony Orchestra. Evening Overture: Rossini Trio Op. 40; Mozart: Flute Quartet in D K. 285; Jiji Raiti, flute; Amalia Joaquin-Camarreri, violin; Gary Lebanon, violin; Audrey King, cello. Roy Thomson Hall, 56 Simcoe St. 593-4828. $45 to $75 for ticket performance.


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**Thursday June 15**


**8:45:** Toronto Symphony Orchestra.

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The public is invited to Pipes Spectacular, Sunday, October 15th. 3:00 p.m. at Metropolitan United Church.
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Perform in top venues with world-class guests.
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(416) 445-8700 or 1 800 55 SOCAN
macmillanr@socan.ca www.socan.ca
Evening Overture. Roy Thomson Hall. See June 14 6:45.

** 8:00: Music Gallery. Josthorpe-Alarm #1. World premieres of The Piano & Mr. Tse, Switch, and What! 179 Richmond St. West. 204-1080. $10.35.


** 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See June 14.

Friday June 16

** 8:00: Continuum Contemporary Music. Mnomosyne. Music by Stabler, Bouliane, Palmer, Harman and Prezament. Rosemary Thomson, conductor; Mark Fewer, violin; Angela Ruddin, viola; Paul Widner, cello; Peter Polivoy, bass & others. Music Gallery, 179 Richmond St. W. 481-3418. $15, $10, $5 (cheapsheets).

Saturday June 17

** 20:00 & 8:00: The Megacity Chorus. Championship winning barbershop quartets. Guests: North Metro Chorus; Erin Howden, choreographer; June Dale, Master Director. Hammerson Hall, 4141 Living Arts Drive, Mississauga. 626-8744. $25.

** 2:00: Toronto Music Garden. Celebrating Children's Stories. Storytelling author Rhukmansa Khan; CBC co-host Barbara Budd and musical friends. 475 Queens Quay West. 338-0338. Free.


** 8:00: Canadian Chamber Academy. Music from the Past, Artists of the Future. Boccherini: String Quintet op.60/1, Stamitz: programme of Big Band music. Guests: Ebullioke Swing Orchestra: John Edward Liddle, bandleader. Humble Valley United Church, 76 Anglesley Blvd. 905-839-0794. $10.

** 8:00: Hummingbird Centre for the Performing Arts. Lou Reed. Guest: Victoria Williams. 1 Front Street East. 872-2262. $33.60 to $53.99.

** 8:00: St. Andrew's Presbyterian Church (Scarborough). Music for handbell choirs. Mark Ruhnke, baritone; St. Andrew's Choir; The Bells of St. Andrew's. 115 St. Andrews Road. 905-686-5676. $6, $4.

** 8:00: Hummingbird Centre for the Performing Arts. Lou Reed. Guest: Victoria Williams. 1 Front Street East. 872-2262. $33.89 to $53.89.

** 8:00: St. Andrew's Presbyterian Church (Scarborough). Music for handbell choirs. Mark Ruhnke, baritone; St. Andrew's Choir; The Bells of St. Andrew's. 115 St. Andrews Road. 905-686-5676. $6, $4.

Saturday June 17


** Monday June 19 ** 12:15: Church of the Holy Trinity. Music Monday Concert: Church Unaccompanied Music by Lessus, Bruckner, Tomkins & Howells. Christ Church Deer Park Choir; Bruce Kirkpatrick Hill, director, 10 Trinity Square. 596-4521. Suggested donation: $2-4. ** 8:00: Mississauga Festival Choir. Concert Evening and Strawberry Social. Church of Our Saviour, 1 Laurentide Dr. 447-9121. $12.

** Tuesday June 20 ** 8:00: Weston Silver Band. Concert in the Park. Memorial Park, Little Ave. & Weston Rd. 292-4646. Free.

** Wednesday June 21 ** AINWELL ENTERPRISES PRESENTS A GALA EVENING OF ARIAS AND DUETS FEATURING PROMISING YOUNG CANADIAN OPERATIC TALENT SATURDAY, JUNE 17, 2000 8 P.M. THE STONE CHURCH (45 GAPPORT ROAD, TORONTO) LOS McDONALD, ARTISTIC DIRECTOR PROCEEDS WILL BE DONATED TO THE CANADIAN CANCER SOCIETY TICKETS: $25

** Thursday June 22 ** 12:10: St. Paul’s Bloor Street, Noon Hour Organ Recital, Angus Sinclair. 227 Bloor St. E. 981-8116. Free. ** 7:30: Toronto Downtown Jazz Society. de Maurier Downtown Jazz 2000: Duke Ellington Sacred Concert, Ellington: Dance To The Music of Time (world premiere) & other works. St. Paul’s Choir; Sharon Riley & Faith Chevillier; Jim Galloway & His Men Big Band; Doug Riley; Jackie Richardson; St. Paul’s Anglican Church, 227 Bloor St. East. 926-2033. $20 to $30. ** 8:00: Music Gallery. J. David Lindsay. 179 Richmond St. West. 204-1080. $10, $7. ** 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See June 21.

Concert and Strawberry Social with The Mississauga Festival Choir June 19th • 6:30 Dinner, 8:00 Concert • $12 Church of Our Saviour, Don Mills • 447-9121

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Saturday 17 June 2000, 8:00 p.m.
Birchmount Park C.J., 3863 Danforth Avenue
Tickets 520-519, $15
Call 416-261-0380 for reservations
Friday June 23

** 12:00 noon: Toronto Downtown Jazz Society. Rea Collier's Jazz Orchestra. Toronto Star Stage, Nathan Phillips Square. 100 Queen St. West, 928-2033. Free.
** 5:00: Toronto Downtown Jazz Society. Kollage. Toronto Star Stage, Nathan Phillips Square, 100 Queen St. West, 928-2033. Free.
** 7:30: Opera Buffa. Gilbert & Sullivan: The Pirates of Penzance. Fairview Library Theatre, 35 Fairview Mall Drive, 905-841-0414. $15. For complete run see Music Theatre listings.
** 8:00: Harbourfront Centre. JVC Jazz Festival: Orishas/Omar Sosa. Cuban jazz fusion. York Quay Centre, 235 Queens Quay West, 973-3000. Free.
** 8:00: Toronto Children's Chorus. Awake, my heart. Brahms: Liebeslieder Waltzes; Vaughan Williams: Five Mystical Songs; Luboff: African Mass. TCC Alumni Choir; Alexander Dobson, baritone; Jean Ashworth Bartle, conductor. Lawrence Park Community Church, 2180 Bayview Ave. 832-8666 ext. 111. $20, $14.

Saturday June 24

** 2:00: Toronto Downtown Jazz Society. Jazz From The Swinging Era. Toronto Star Stage, Nathan Phillips Square, 100 Queen St. West, 928-2033. Free.
** 4:00: Opera Buffa. Rutter: The Reluctant Dragon/I Need a Vacation. Fairview Library Theatre, 35 Fairview Mall Drive, 905-841-0414. $10. For complete run see Music Theatre listings.
** 8:00: Toronto Downtown Jazz Society. Mea Kofman Project featuring Toronto Cantata Chorus and The Chinese Canadian Music Society of Ontario joint concert - A Fund Raising Concert for Tyndale College and Seminary...

Revelation

A Cantata for Soloists, Mixed Voices, Percussion, Brass and Pipe Organ

An-Lun Huang, Composer

Tak-Ng Lai, Conductor
Xiao-Ping Hu, Soprano
Xiao-Hu Li, Baritone
Thomas Fitches, Organist

Venue: St. Clement's Anglican Church
(Duplex Ave. and Briar Hill Rd.)

Date: Saturday, June 24, 2000, 8:00 pm

Tickets: Adults $30.00  Students & Seniors $25.00

For information, please call Aileen Lee at (416) 226-6380 ext. 2185.

Saturday Concert - Pride 2000 presents

Rainbow Voices of Toronto Singing with Pride

Jarvis Collegiate - Saturday, June 24th, 8 PM

General Admission Tickets: $15 in advance / $20 at door

Available at: Out on the Street
551 Church Street
or

visit our Website:
www.cruzin.to/RainbowVoices-Toronto
Monday June 26

** 12:00 noon: Toronto Downtown Jazz Society. Dave McMurdo Jazz Orchestra. Toronto Star Stage, Nathan Phillips Square, 100 Queen St. W. 928-2033. Free.
** 5:00: Toronto Downtown Jazz Society. Joe A Hagopian Trio. Toronto Star Stage, Nathan Phillips Square, 100 Queen St. W. 928-2033. Free.
** 7:00: Metropolitan United Church. Carillon Recital by David Christer. 56 Queen Street East. 363-3351. Free.
** 7:30: Toronto Barbican Centre. JVC Jazz Festival: Jane Bunnell, Hilario Duran, Sunny Greer & Marilyn Lerner. du Maurier Theatre Centre. 231 Queen W. 973-4000. $20.
** 8:00: Toronto Operaetta Theatre. Telgmaz: Leo, The Royal Cade. Eric Shaw, Alexandra Lennox, Bruce Kelly & other performers; John Greer, conductor. Jane Mallet Theatre, 27 Front St. E. 369-7723. 931 to 485. For complete run see Music Theatre listings.

Tuesday June 27

** 12:00 noon: Toronto Downtown Jazz Society. Per "Texas" Johannson. Toronto Star Stage, Nathan Phillips Square, 100 Queen St. W. 928-2033. Free.
** 5:00: Toronto Downtown Jazz Society. Duncan Hopkins Quintet. Toronto Star Stage, Nathan Phillips Square, 100 Queen St. W. 928-2033. Free.
** 7:30: Thornhill Community Band. Last Man Standing, 5100 Yonge St. 416-222-1072. Free.


** Saturday June 24

The Canadian Singers present


Sunday June 25

** 2:00: Toronto Downtown Jazz Society. Don Thompson Octet. Toronto Star Stage, Nathan Phillips Square, 100 Queen St. W. 928-2033. Free.
** 3:00: Toronto Downtown Jazz Society. Chris Mitchell Quartet. Toronto Star Stage, Nathan Phillips Square, 100 Queen St. W. 928-2033. Free.
Thursday June 29

**12:00 noon: Toronto Downtown Jazz Society, Bill King & The Jazz Report All-Stars, Toronto Star Stage, Nathan Phillips Square, 100 Queen St. West, 928-2033. Free.**

**12:10: St. Paul's Bloor Street, Noon Haer Organ Recital. Peter Merrick. 227 Bloor St. E. 961-8116. Free.**

**5:00: Toronto Downtown Jazz Society, Grooves, Toronto Star Stage, Nathan Phillips Square, 100 Queen St. West. 928-2033. Free.**


**8:00: Toronto Downtown Jazz Society, du Maurier Downtown Jazz 2000: Diane Reeves. Toronto Star Stage, Nathan Phillips Square, 100 Queen St. West. 870-8000. $25.**

Friday June 30

**7:30: Music for Double Bass & Piano. Jeffrey Buchler, double bass; Brenda Chen, piano. Chapters Square One, 100 City Centre Dr. Mississauga. 905-281-9342. Free.**

**8:00: Toronto Downtown Jazz Society, du Maurier Downtown Jazz 2000: Al Di Meola’s “New World Sinfonia.” Harbourfront Centre Concert Stage, 235 Queens Quay West. 870-8000. $40.**

**8:30: War Child Canada/Small World Music Productions. World Music Benefit Concert. Susan Aglukark, Arctic-based singer; Maza Mozd, world music band; Samba Squad; Afro-Brazilian drummers. The Opera House, 736 Queen Street East. 641-5120. $25.**

Saturday July 01

**12:00 noon: Thornhill Community Band, City of Vaughan Canada Day Celebration. Maple Community Centre, 10190 Kewe St. 416-223-7152. Free.**

**2:00-11:00p.m: Harbourfront Centre. Four Ways to the Future. Now works celebrating Canada Day by Janke, Khan, Schror, Bidini & the Rheostatics. Daniel Janke & Friends; Rheostatics; Ishrad Khan Ensemble; Oliver Schror & Stewed Tomatoes. Molson Place, 235 Queen’s Quay West. 973-3000. Free.**

**7:30: Toronto Symphony Orchestra. Boris Brrott, conductor. Centre Island. 588-3375. PWYC (suggested donation: $10 adult, $5 child).**

Sunday July 02

**3:00: Toronto Music Garden, Young Performers Series: Artists of the Glenn Gould Professional School. 475 Queen Quay West. 338-0338. Free.**

Monday July 03


Tuesday July 04

**7:30: Toronto Symphony Orchestra. Boris Brrott, conductor. Centre Island. 588-3375. PWYC (suggested donation: $10 adult, $5 child).**

**8:30: Weston Silver Band, Concert in the Park. Memorial Park, Little Ave. & Weston Rd. 292-4646. Free.**

Wednesday July 05

**2:00 & 7:30: Toronto Symphony Orchestra. Boris Brrott, conductor. Centre Island. 588-3375. PWYC (suggested donation: $10 adult, $5 child).**

Thursday July 06


**8:00: Jane Mallett Theatre, Stan Rogers - A Matter of Heart. Diane Stapley, director. 27 Front St. East. 872-2222. $20 (preview). For complete run see Music Theatre listings.**

**8:00: Soundstreams Canada. International Youth Choirs Unit. Program of popular & recent works by Canadian & international composers. Toronto Mendelssohn Youth Choir; Holy Heart of Mary Church Choir (Newfoundland); choirs from New Zealand, Spain, Slovenia, Norway & Ireland; Barbara Frum Atrium, 250 Front St. West. 205-5555. $25, $15 (stfr).**

Sunday July 03


Sunday July 04

**11:00am: Shaw Festival, Sunday matinee. Musicians from She Loves Me play classical music. Festival Theatre lobby, Queen’s Parade, Niagara-on-the-Lake. 1-800-511-7429. Free.**

**2:30: Canada 3000 Airlines Ltd. Greater Hamilton Tattoos. Copps Coliseum, Hamilton. See June 03.**

Wednesday June 07

**8:00: Grand Theatre/Kingston Jazz Society, Carol Welsman in Concert. Swing, Jaz, R&B, pop & jazz. Guest: Peter Appleyard. 218 Princess St, Kingston. 613-530-2050. $41, $19 (srs).**

**9:00: Harbourfront Centre, “Jy Me” Blues-roots. York Quay Centre, 235 Queens Quay West. 873-4000.**

Alliston, Arkell, Campbellford, Hamilton, Kingston, Lindsay, Newmarket, Niagara-on-the-Lake, Orono, Stratford ... FURTHER AFIELD

Friday June 02

**7:30: Stratford Festival, Fiddler on the Roof. Book by Joseph Stein; music by Jerry Bock; lyrics by Sheldon Harnick; Barbara Barisky, Brent Carver & other performers. Festival Theatre, Stratford. 1-900-507-1800. $46.50 to $72.50. For complete run see Music Theatre listings.**

**8:00: Lindsay Concert Foundation, Showcase 2002. Performers include Foundation Bursary winners, award-winning Kiwanis finalists & other musicians. Frost Theatre, Sir Sanford Fleming College, Lindsay. 705-328-0871. $10, $46, $25 (family).**

Saturday June 03


Sunday June 04

**7:30: Tapestry Chamber Choir. Heaven’s Inspiration. Monteverdi: Beatus Vir; Pergolesi: Stabat Mater & other works. Andrew Slomentsky, music director. St. Andrew’s Presbyterian Church, Main Street, Newmarket. 905-727-8704. $15, $10.**

Sunday June 18

**11:00am: Shaw Festival. Sunday matinee. Musicians from She Loves Me play classical music. Festival Theatre lobby, Queen’s Parade, Niagara-on-the-Lake. 1-800-511-7429. Free.**

**2:30: Canada 3000 Airlines Ltd. Greater Hamilton Tattoos. Copps Coliseum, Hamilton. See June 03.**

Wednesday June 07

**8:00: Grand Theatre/Kingston Jazz Society, Carol Welsman in Concert. Swing, Jaz, R&B, pop & jazz. Guest: Peter Appleyard. 218 Princess St, Kingston. 613-530-2050. $41, $19 (srs).**

**9:00: Harbourfront Centre, “Jy Me” Blues-roots. York Quay Centre, 235 Queens Quay West. 873-4000.**

THE spectacular of summer 2000

SOUNDSTREAMS CANADA — Leonore Chernoff, Artistic Director

Present: Encounters 2000 INTERNATIONAL YOUTH CHOIRS

Thursday July 6, 8 pm

Barbara Frum Atrium

Canadian Broadcasting Centre, 250 Front St. W., Toronto

Robert Sund, Conductor

Choirs will come from Wellington, New Zealand; Hafnarfjordur, Iceland; Velence, Slovenia; Valencia, Spain; Portadown, Northern Ireland; St. John’s, Newfoundland; plus the Ottawa Regional Youth Choir and the Toronto Mendelssohn Youth Choir.

In cooperation with Arts Bureau for the Communities Festivals Inc. and “Choral Concert” on CBC Radio Two.

Tickets: $25 (students & srs $15)

FAMILY PACK:

4 tickets for $70

Group rates available

416/205-5555

Broadcast Partner: CBC Radio Two

Program and artists are subject to change.

Hundreds of young choristers from around the world share the stage in a program of popular and recent works.

Tickets: $25 (students & seniors $15)

FAMILY PACK:

4 tickets for $70

Group rates available

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Broadcast Partner: CBC Radio Two

Program and artists are subject to change.
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Concerts in non-typical venues

June 30, July 1 & 2 in Orono, Ontario
CELEBRATING OVER 200 YEARS OF TOWN BAND TRADITION
Concerts, A Military Tattoo, a Parade and a Victorian Ball Fill This Canada Day Weekend.

Over 20 Bands from Ontario and the USA, featuring Hannaford Street Silver Band + 48th Highlanders of Canada Governor General’s Horse Guard Band and Cavalry Unit Plumbing Factory Brass Band + Swing Shift + Intrada Brass W.P. Cyclone’s Magnificent High Wheel Band
Dodsorth Saxhorn Band + Clarington Concert Band

Friday, June 30
Military Tattoo + Victorian Ball

Saturday, July 1
Callithumpian Parade + Band Concerts throughout the day
Big Band Saturday Night Concert

Sunday, July 2
Ecumenical Church Service
Band Concerts throughout the afternoon

Weekend Pass – $30.00 Each
Children under 16 free when accompanied by an adult
Victorian Ball $30.00 Per Person (Limit of 120 tickets)
R.V. sites available

1-800-563-1195 • www.townbandfestival.com
* June 7: Ken Whiteley, guitar/vocals; George Koller, bass
* June 17: David Alexander/Simon Schumph, classical guitar duo
Mezzetta hosts du Maurier Downtown Jazz Festival ($8 cover):
* June 23: Kye Marshall, cello; Kevin Barrett, guitar
* June 24: Kirk Macdonald, saxophone; Lorne Lofsky, guitar
* June 25 & 26: Ed Dickert, guitar; Mike Murley, saxophone
* June 27: David Mott, baritone sax; Honda Rindone, clarinet
* June 28: Brian Katz, guitar/piano; Ernie Tollar, woodwinds
* June 29: Ed Dickert, guitar; Pat Collins, bass
* June 30: Brian Katz, classical guitar/piano

Don't miss being part of WholeNote's HOT SUMMER LISTINGS, appearing Wednesday June 28, covering July 1 to Labour Day Deadline for listings: June 15

Come Celebrate our 28th. Season!

Richard Cunningham
Music Director/Conductor

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Canada's Living Composers

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Great Choruses of Christmas
With the The Vivaldi Consort

Tickets are available from Twelfth Night Music Store in the Atrium in Waterloo Town Square, or at the door or call (519) 745-0675.

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Our 2000-2001 season highlights:

- Misa Criolla and Navidad Nuestra - Ariel Ramirez with Chaos Locos
- Adioses - Milton Barnes
- Via Crucis - Franz Liszt in collaboration with Organ Alternatives and the Danny Grossman Dance Co.
- Cantus Missae - Josef Rheinberger
- plus works by Copland, Poulenc, Willan, Rutter, Moeran and others, and a possible CD recording.

"celebrating life through the preservation, the discovery and the performance of fine choral music"

Artistic Director - Brainerd Taylor

Audition Call
Rehearsals on Mondays, 7.30-10.00 p.m. at Yorkminster Park Baptist Church. If you are an experienced singer in any voice range and could commit to being part of the season, please call 530-4428 to book an audition.

www.orpheus.on.ca

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Friday, October 20, 2000
The Toronto Children’s Chorus, Jean Ashworth Bartle, Founder/Music Director with Stuart Laughton, trumpet and Mark Toews, organ.
Evening hymns for choir & audience, Britten’s Missa Brevis and a segment of Gershwin standards.

Friday, February 23, 2001
One of Canada’s finest organists, David Palmer (University of Windsor) in a solo recital on Lawrence Park’s Casavant. Music of Bach, Messiaen & Durufle.

Friday, May 11, 2001
The Choir & Soloists of Lawrence Park Community Church
Mark Toews, Director of Music with guest organist Patricia Phillips Wright Programme to include Messe Solennelle (1950) of Jean Langlais and popular French opera arias & duets of Bizet & Saint Saëns.

For subscriptions & single ticket prices call 416-489-1551 Ext. 21

PLUS Children's Chancel Concert
(for children of ALL ages)

Saturday, November 25, 2000 at 2:00 pm
Bach’s famous Toccata & Fugue in D minor.

Lawrence Park Community Church
2180 Bayview Avenue, Toronto
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A R R A Y M U S I C

PRESENTS

A NEW OPERA BY

Robert W. Stevenson

nostalgia

featuring

Michael Donovan, Stuart Howe,
Joel Katz, Eric Shaw*

directed by Ryan Wagner

*artists subject to change

PREMIERE WORKSHOP PRODUCTION

November 1-4, 2000, 8 pm

du Maurier Theatre Centre

Harbourfront Centre

Box Office: (416) 973-4000

Admission: $25 / $20 (inclusive)

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June 1, 2000 - July 7, 2000 WholeNote
ARBOR OAK 2000-2001 SEASON

November 18, 2000
December 15, 2000
January 26 & 27, 2001
February 24, 2001
April or May TBA

Classics of the French Baroque
A Christmas Celebration
Venus and Adonis
A Choral Wreath
Les Coucous Bénévoles

Our guest performers next season include:
Washington McClain, Mary Cyr, Kevin Skelton,
Christine Stemakovitch, Meghan Roberts,
Howard Dyck and the Kitchener-Waterloo
Philharmonic Chamber Choir

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Call today for a detailed brochure
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2000-2001 SUBSCRIPTION SEASON

Amadeus Choir~Live!
Sunday, October 15, 2000, 3:00 p.m.
Grace Church on-the-Hill, 30 Lonsdale Rd.
An evening of great choral works and traditional
favourites will be recorded for CD to create a lasting
remembrance of the Choir's first major tour.

Wonder Tidings
Sunday, December 3, 2000, 3:00 p.m.
George Weston Recital Hall, Toronto Centre for the Arts
Concert features Erica Goodman, harpist, and includes
Britten's Ceremony of Carols, Vaughan Williams' Folk
Songs of the Four Seasons, and La Montaine's Wonder
Tidings, as well as winning entries of the 14th Christmas
Carol and Chanukah Song Writing Competition.

Sound the Trumpet!
Wednesday, Dec. 13, 2000, 7:30 p.m.
Metropolitan United Church, Church and Queen Streets
The Hannaford Street Silver Band joins the Amadeus
Choir in a thrilling evening of music for band and choir.
Repertoire includes Somers' A Thousand Ages, Vintner's
The Trumpet, Locklair's Gloria plus works by
Rutter, D. Willcocks and J. Willcocks.

Echoes of the East
Sunday, April 8, 2001, 3:00 p.m.
with special guests Veselinka (Ukrainian Women's Choir)
Halyna Kvitka Kondracki Conductor
George Weston Recital Hall,
Toronto Centre for the Arts
Explore great choral works of Eastern and
Central Europe and fall in love with the music they have
inspired. Concert includes Rachmaninoff's Paterikon,
Stravinsky's Mass, and works by Tchaikovsky and Willan.

Festival of Choirs
Thursday, June 7, 2001, 8:00 p.m.
Part of the Chorus America Convention
Amadeus Choir, Lydia Adams Conductor
Elmer Iseler Singers, Lydia Adams Conductor
Toronto Children's Chorus,
Jean Ashworth-Barrie Conductor
MacMillan Singers, Doreen Rao Conductor

To receive our 2000-2001 Season brochure, please mail your
request to the Amadeus Choir office at 75 The Donway West,
suite 410, Toronto, ON M3C 2E9, fax to (416) 446-0187,
or e-mail to amachoir@direct.com

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David J. King, Conductor

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SWING 'N' CHRISTMAS December 2 & 3, 2000
Hot, Jazz & Cool Christmas Music with the EMPressions Show Choir
and guest band

MADRIGAL FEST February 24, 2001
A Historical Tour through Five Centuries of Song

CALYPSO CABARET March 25, 2001
An Evening of Wine & Song with the Melotones Steel Band

SONGS FROM THE STAGE May 5, 2001
A Grand Night of Selections from Operas, Operettas and Musicals

TOSCA June 2, 2001
Puccini's Great Opera in concert with Toppeck Productions

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CALL 416 225-2235 EMAIL davidk4@excite.com WEB SITE www.allthekingvoices.ca
I. Our members write

FULL CIRCLE: Ann Cooper Gay as Juliet in a 1970 U of T student production of Benjamin Britten’s The Little Sweep with Canadian Children’s Opera Chorus member, John Puskas as the sweep boy, Sam. A thirty year old connection has been renewed with the appointment of Ms. Cooper Gay to the position of Artistic Director of the Canadian Children’s Opera Chorus.

The Board of Directors of the Amadeus Choir announces with regret that Laura Adlers, General Manager, will leave the post effective June 30, 2000. Inquiries about the position may be directed to Joan Kagan, President at 416-691-2795 jkagan@idirect.com

John Tuttle and the Exultate Chamber Singers are delighted to announce a double victory in the CBC Competition for Amateur Choirs: first prize in the Chamber Choir category, and the Canada Council’s Healey Willan Grand Prize for the most convincing performance overall in musicianship, technique and programme. Thanks to our audience!

Voices has been invited to attend the International Choral Kathaumixw this summer in Powell River, British Columbia. This competitive festival will feature 36 choirs from all over the world. Voices is one of three adult choirs from Canada, and the only adult choir from Ontario, to have been invited to participate.

Music at Metropolitan

2000-2001 Season Highlights

Saturday, Sept. 23 Metropolitan celebrates Toronto Artsweek
1 p.m. Carillon recital and demonstration
2 p.m. Organ recital and demonstration

Sunday, Oct. 15 Pipes Spectacular: 3 p.m.
Co-sponsored by the Toronto Centre, Royal Canadian College of Organists
Be part of the “World’s Largest Organ Concert” with hundreds of recitals in the U.S., Canada, and Britain.
Toronto Recitalists play the great organ favourites on Canada’s largest pipe organ.

Good Friday, April 13 J.S. Bach’s “Mass in B Minor” 7:30 p.m.
Metropolitan Festival Choir, Orchestra, Soloists.

Plus many other events.
For a brochure, please call (416) 363-0331 ext. 41

Metropolitan United Church
Queen and Church Streets, Toronto, Ontario

II. Announcements, etc

ANNOUNCEMENTS

*July 1 7:00: Festival of the Sound. Canada Day Fundraising Cruise. Cruises through the islands & inlets on Georgian Bay while dining at some of the finest restaurants in the area. Call 800-788-7727 or visit www.festivalofthesound.com.
*June 3 10:00am-4:00: Mississauga Symphony, Home Tour. Hear beautiful music in all forms played by our marijuana members at various homes. Pick up your booklet & plan your route. 604-616-4404.
*June 3 1:00 & June 4 11:00am: Tundra Music Vintage Guitars/Canadian Musician. Vintage Guitar Show. Collections, players, retailers, manufacturers & dealers from around the globe celebrate the guitar.
*June 4 Temple; Community Centre, 7755 Bayview Ave. 222-6222 or visit www.tundramusic.com.
*June 4 7:00: Mississauga Symphony, Home Tour. Hear beautiful music in all forms played by our marijuana members at various homes. Pick up your booklet & plan your route. 604-616-4404.
*June 10 7:00: Toronto Sinfonietta. Midsummer Serenade - Viva Italia! Garden party with the flamboyant flavour of Italy. Lakeside gardens of the Consulate General of the Republic of Poland, 2603 Lakeshore Blvd. West. 233-7488.
*June 15 6:00 & June 16 18:00: Epilepsy Toronto/Christopher House Music Festival. Evening celebrating Portuguese music, food, wine & culture featuring Luiz Tuna & other guests. Community Hall, 24B Ossington, 532-4828 ext. 107.
*Opening June 30 (show times posted daily): Ontario Science Centre. Music Makers Festival. Performers include Come from Any Way Band, Subtanic Monks, Njaza Backo, La Feria. Tim White & others. 770 Don Mills Rd. 429-4100. 100, 7, 486 (children 5-12).
*Mississauga Symphony is collecting used books, cd’s, records, sheet music, games, puzzles & videos for their sale in September. For more info call 604 616-4404 ext. 2.
*Sinfonia Toronto announces its Mozart at La Madeleine. Win a Toronto-Paris round trip including tickets for 2 to Mozart: Requiem & Ave Verum in the Eglise de La Madeleine with "Orchestrade chamber" of Choue Jean Louts Pailt, guest-conducted by ST Music Director Nihan Arman. Draw June 18, 2000; trip takes place August 2000. 416-458-0403, $50.
*Toronto Arts Council announces its Grants to Music Creators and Composers Program (formerly Grants to Composers Program), which supports the creation of original music in any genre. Grants are available for professional music creators and composers. Deadline for applications: July 15, 2000. For more information call Brenda House: 416-680-027.

LECTURES

*June 3 8:45: Toronto Symphony Orchestra. Classic intro pre-concert chat: continues, page 50
ACCOMPANIST REQUIRED September 2000. Toronto Welsh Male Voice Choir. Approximately 40 rehearsal/10 concerts per year; paid position. Choir based in North Toronto. Send resume to David Low, 286 Park St., Hamilton L8P 3G4 ASAP or fax 905-522-1779.

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BAROQUE DANCE FOR BEGINNERS DONNA GREENBERG, instructor. Eastminster United Church, 310 Danforth, Thursdays 5:45p.m. - 7:15p.m. New session: May 4 - June 29, 2000. $12/class. 416-653-0938.


III. Unclassified advertising

DANCE FOR POP, Classical - R&B. Reasonable rates. For more info, call 416-650-0179 or email: kms1420@rogers.com.


LEONARD WILLIAMS is available to do digital recordings of your orchestra, band, choir or chamber group on location. Reasonable rates for archival and demo recordings. For more info, call 416-489-0275 or email: merlinw@netcom.ca.


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Unclassifieds continue page 50

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* June 24: 4:30: JVC Jazz Festival. Vocal
 workshop by Sharron McLeod. Lakeside
 Terrace, 225 Queens Quay West. 973-3000.
 Free.

* Opening June 30, daily at 11:30, 1:30 &
 3:30: Ontario Science Centre. Music
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 learn about the various ways that music
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* July 1: 21: Summer Table Workshops 2000.
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DREAM OF GERONTIUS

Saturday, April 28, 2001, 8 PM
Sunday, April 29, 2001, 3 PM
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Sir Edward Elgar’s profound choral masterwork:
A richly woven tale of life and death
Featuring tenor Leonard Whitling as Gerontius
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With Orchestra

This marks a return engagement with Pax Christi Chorale for both soloists. Laura Pudwell was selected for the choir’s enthusiastically received 1999 performance of Handel’s Messiah. Leonard Whitling won the audience with his moving and powerful portrayal of the title role in Benjamin Britten’s A Christmas Passion in December 1999.

Don’t miss this rare Canadian performance!

Adults $22 / Students & Seniors $18
This summer we will lose two prominent members of our musical community. Composer, teacher, pianist and conductor, James Tenney, a professor of theory and composition at York University for the past twenty-four years, takes up similar duties in Valencia, California. With him will go his wife, Lauren Pratt, a linch-pin of the new music community, and manager of artists such as Eve Egoyan, the duo of Marc Sabat and Stephen Clarke, and 40 Fingers Saxophone Quartet.

A classic case of brain-drain? Not really. Tenney turns sixty-five this year, so that’s it for York. It used to be that retirement could be postponed up to five years, he explains, but four years ago, after 55 days on strike, the faculty accepted a contract making retirement at 65 mandatory — part of the university’s strategy to deal with “common sense” reductions in university funding.

And at his interview for the position he was informed that the serendipity was mutual — the search committee, in putting together the job description, had already decided that what they were looking for was “someone like Jim Tenney!”

So, what sort of teacher is Cal Arts getting? “I learned most of what I know about teaching from my own teachers” Tenney told me, “particularly Lionel Nowak at Bennington College.” What he learned from Nowak’s example was an ideal — that the teacher’s function is to try to figure out what the student wants to do in a piece of music and to help in the achievement of that aim, without imposing an aesthetic ideal. “That, and contagious enthusiasm will take you a long way as a teacher.”

Crucially for Tenney, teaching has allowed him to stay sine nomine

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December 8 & 9, 2000
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From Medieval to Millennial
January 12 & 13, 2001
This concert combines music by Hildegard of Bingen with modern dance by Jessica Runge, and a new work from Christos Hatas combining medieval organum with Inuit throat singing.

In Search of the Black Madonna:
The Journey to Montserrat
April 6 & 7, 2001
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November 9 - UNE SOIREE SUISSE
Jean Piquet, Concertmaster of L'Orchestre de la Suisse Romande

January 18 - WINTER PALACE
Maestro Saulis Sondeckis of the St. Petersburg Camerata

February 15 - ALL BEETHOVEN
Elden Ng, Piano

March 22 - STRING SERENADE
Mozart, Wiren, Mahler, Debussy

April 26 - ALL TCHAIKOVSKY
Robert Silverman, Piano

May 16 - ROMANTIC HEIGHTS
Trombone Concerto with soloist Patrick Brown

Pop Series
September 21 - GILBERT & SULLIVAN
(see above)

October 21 - PERCUSSION POPS
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January 27 - UPTOWN MANHATTAN
Kern, Porter, Gershwin, with soloist Anna Romain

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I, her professional management that music has some kind of parallels the career of experience as a freelance arts don't negate the place or the interested career literally began at home, obligation to be about those. Clarke, one of Lauren Toronto in 1987 already possessed of extensive work hundred years Boston, met Jim Tenney in New York in 1986, and arrived in emotion in music, for example: Lauren insurance, William Carlos Williams was a doctor...It's like living! It's like living. But I can't think of a better way for a composer to earn a living; I compose because I have "Wallace Joaquin values." "I love the [new music] community in Toronto - the people in it are very supportive of each other."

But her optimism about the artists who live and work in the community now is offset by her pessimism about what's happening governmentally. With arts programs in the schools being gutted, a whole new generation will graduate from our schools "even more vulnerable to acculturation by American mass media" and placing even less value on the arts in education and in life.

There are lots of other things for music to be about."

Some of the things his music is about, he says, are the nature of sound, the incredible experience of listening, sound-in-time, acoustics, and the continuum between sound and noise. Is there an "ism" that applies to James Tenney, I asked. "Radical eclecticism" he replied.

In 1954 Tenney went to New York's Juilliard School to study piano with Eduard Steuermann, one of Schoenberg's close associates - ideal for Tenney who was only interested in performing contemporary music. I comment on how this parallels the career of Stephen Clarke. one of Lauren Pratt's most talented clients - Clarke is uncompromising in his dedication to modern repertoire. But Tenney balks at the comparison. "He's a very very talented pianist!"

Lauren will miss working with people like Clarke. "I love the [new music] community in Toronto - the people in it are very supportive of each other."

We will miss them both. But there is, nevertheless, something right about the independent and innovative musical explorer, James Tenney, returning to the place where Schoenberg introduced atonality to America, and Lauren Pratt carrying her empowering energy to California, the lion's den of American mass culture.

There will be a farewell concert and party for Jim and Lauren on Sunday, June 4 at the Music Gallery starting at 6:30 p.m.
Women's Musical Club of Toronto presents its 103rd season of 
Music in the Afternoon

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Looking back over the 1999-2000 music season, the things that meet the eye first are discordant — the traumatic TSO strike; the seemingly endless machinations that threaten to undermine yet again the long overdue Toronto opera house; the very sad demise of the Ford Centre music series; and the close call, just weeks ago, for the Downtown Jazz Festival.

To this litany, one could add a 40% reduction in Ontario Arts Council funding over the past four years; continuing budget woes at the CBC; and what looks like the planned systematic destruction of music education in our public schools.

But the pages of WholeNote offer another view of the season: the many, many small details that together are evidence of the healthy abundance in our musical scene.

The choral scene is flourishing, with new choirs, like VocalPoint and The Riverdale Children's Choir being created, and older ones (too numerous to mention all by name) attracting new members and presenting innovative repertoire to (usually) large audiences. A sign of this strength: one of our choirs, the Exultate Chamber Singers, not only won in its category in the CBC Choral Competition, but also won the top prize as the most outstanding choir.

Chamber music, too, the Ford Centre débacle notwithstanding, is thriving. Music Toronto, our most established series, with its top flight pianists, quartets, and trios; Amici with its innovative programming and brilliant playing; the Aldeburgh Connection, with its thematic programming and contextual readings; all these are selling out regularly.

In addition a number of new ensembles have appeared, making Toronto a hotbed of chamber music activity. The Con Fuoco Series has added its youthful energy to the mix. Sinfonia Toronto is giving Toronto a resident chamber orchestra for the first time since the demise of the Toronto Chamber Players. And Via Salzburg, subject of this month's WholeNote cover, is off to a flying start.

Much as Amici has done over the years, Via Salzburg's mission is to recruit the world's best to come and play with our best. And Via Salzburg artistic director, Mayumi Seiler, is well-positioned to meet the challenge. Born in Japan, she grew up in Mozart's home town, Salzburg, and spent about a dozen years in her twenties and early thirties in London England, playing with the best, more or less on a daily basis. (Equally at home playing concerti and chamber music, her discography would be a credit to someone half again her age.)

Now, thanks to the TSO's most irresistible timpanist, husband David Kent, her London days are done. Instead she is now bringing many of her London and Salzburg collaborators here. In the four concerts to date we have been treated to appearances by the Axelrod String Quartet, James Sommerville, horn; Ikuyo Nakamichi, piano, and, last month, the Via Salzburg Chamber Orchestra.

In the fifth and last concert of this fine inaugural season, June 10, Mayumi Seiler will be joined by her three sisters, to make up the Seiler String Quartet pictured on our cover. And yes, they really are sisters - not soul sisters or honorary sisters - but children of the same two parents, who started playing string quartets together when they were little girls.

All four are seasoned professional musicians. Yuri Seiler, the eldest, is principal cellist in the NDR Orchestra in Hamburg, Naomi, is the principal violist in the opera orchestra in Hamburg, and Midori Seiler, the youngest, is a freelance violinist and baroque solo performer in Berlin. According to Mayumi, they played together a lot when they were younger, so the performance in June will be a musical reunion as well as a family get-together.

WholeNote's monthly concert listings -- more than three thousand concerts this past season alone! -- have born witness, for the past five seasons, to Toronto's musical abundance. Vigorous, well-thought-out little seasons, like Via Salzburg's, methodically planned, well-performed and enthusiastically received, are an even more hopeful sign.
In the works...2000

Spring
- Facing South: (in development) Don Hannah, libretto; Linda C. Smith, music

August
- Composer-Librettist Laboratory, where many creative partnerships begin

September
- Iron Road: (in workshop) Epic new work by Juno award-winning Chan Ka-Nin and renowned playwright Mark Brownell
- Iron Road Opera-in-the-Schools Program gets under way

December
- Iron Road: website launch

April, 2001
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BEHIND THE SCENES

Today I am talking with Francine Labelle, who is a free-lance publicist, as well as a broadcaster for CJBW (Radio Canada, CBC's French national network), a translator/proofreader and a singer with Tafelmusik Chamber Choir.

Me: Francine, you told me on the phone that your mother doesn't know what you do. Well, that's two of us. What DOES a publicist do?

Francine: Well, I try to get my clients unpaid advertising. A lot of people think that a publicist buys advertising, that is not what we do. We go after the newspaper columnists, the feature writers, we try to get our clients exposure on radio and TV shows, that sort of thing. A publicity campaign complements an advertising campaign.

Me: So you are delivering a product you don't actually produce?

Francine: Exactly. That's what keeps me awake at night, there is no guarantee. Say I convince William Little to write an article about a group I am promoting. Well, even if he agrees, there are many reasons why it may not be printed...

Once we had a show at the National Arts Centre in Ottawa, and we had a feature article arranged and it was all set to appear in the next day's paper and then a sports broadcaster was shot and died in Ottawa, (I cannot remember the TV station he worked for, for the life of me...) It was a terrible tragedy -- but my coverage went down the drain, the arts feature got bumped, and to make matters worse there was a terrible snowstorm and the person coming from Toronto with the media tickets was stranded in the Toronto airport and we had to reprint all the media tickets on the spot in Ottawa. That was an unusual case, granted, but always it could happen. I contract to deliver a product I can't control.

Me: How do you get the media to promote your clients?

Francine: Well, I always look for an angle -- there are two schools, one is angles, the other one is pushy. I don't like to do that, it makes enemies.

Me: I've heard you are very persistent...

Francine (shrugs): Oh, persistent is OK, but pushy -- it works for some people, but pushy is not in me. I like to build relationships. I'm selling, I don't need enemies.

Me: Do you screen your clients for quality?

Francine (looks prim): I was privileged to work in great places, L'Opéra de Montréal, Place des Arts, the George Weston Recital Hall for LIVENT. My last full time job was as publicist of Roy Thomson Hall, but that was more than 2 years ago...

It's not complicated, I did it based on instinct for a lot of years, then I came to realize, hey, maybe I know more than I think I do.

Franccine Labelle, publicist

Francine (nods): It's up to me to catch the right journalist at the right time. Sometimes a journalist will say, I don't have time, or I don't have space, so I come back to them later. Sometimes I'm a gopher -- a journalist will say 'send me a press kit and all the CD's' -- and they never return them -- and nothing happens.

Me: So, what's a good angle?

Francine: It depends. You have to know your journalists. For example, you told me about your friend who is a composer, but doesn't know what to charge for her work. If she were my client, I know a journalist, he is not a music writer, but he might be interested in the economic aspect, that she doesn't know how to put a valuation on her work and he would write from that angle. Another journalist might be interested in the fact that she is working as a waitress -- I could find a lot of people who might want to write about her without ever dealing with her music!

This journalist I know likes bizarre, that one hates children (I would never send him a child prodigy!), another likes to do things way in advance, another says 'call me back two days before the opening'. You have to know what will appeal and what won't, and the timing is SO important!

Me: The artists want media exposure, and the media people need interesting things to present to their public. But how do you get your clients to expose interesting things to the media?

Francine: I work directly with the producers and usually with the artists -- that's why a lot of people think that being a publicist is glamorous. I pick them up at the airport, I brief them -- so that they know what
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SATURDAY, APRIL 28, 2001, 7:30 pm
GEORGE WESTON RECITAL HALL
Discover the passion, incomparable strength and insight of the feminine voice in music with works spanning Hildegard von Bingen to Eleanor Daley.

DEREK HOLMAN BIRTHDAY TRIBUTE
TUESDAY, MAY 15, 2001, 7:30 pm
METROPOLITAN UNITED CHURCH
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I don’t like to do that, it makes enemies.

kind of newspaper is the Sun and what kind is the Globe and Mail, perhaps some local politics or sports, if they are doing interviews, that sort of thing. Sometimes there are problems. Once I had a great conductor for a newspaper interview, and the journalist forgot she had the appointment. I’ve promoted artists I’ve never met. And you get pressure! I don’t want to name names, but we had a really great artist, but ticket sales were slow. They told me, you’ve got to get him an interview. Well, he didn’t want do an interview. So, we called his agent and said, ‘Look, it says in his contract that he will grant two interviews. This is what we want to do. Could you please speak to him?’ And we did the interviews. Whew!

Another time an agent called me, ‘Mr. So-and-So is in his car with his cell phone. He will permit an interview by telephone in 15 minutes, would you line up something?’ I called the Star, the National Post, everybody, and they said, ‘What do you think we are? Certainly not!’

And then someone may be a great singer, but not necessarily articulate. I have one artist I have promoted, an organist, he is a fascinating person, very witty and very funny. But he freezes in front of a microphone; we can’t send him for an interview, so the public never knows what a brilliant conversationalist he is! On the other hand, Measha Bruggergosman (star of last year’s Beatrice Chancey for Queen of Puddings) is a natural. Put her in front of a microphone or a camera and she just knows what to do. Ivars Taurins, with whom I sing but do not represent, is another natural, he’s so funny and SO intelligent ... a publicist’s dream.

Dawn: Is airport shuttle a usual feature of being a publicist?

Francine: No, but I often ask to do that, to establish a rapport. I say to the artist, ‘I have this list of interviews, what can you do? I think it helps me that I am a performer, I understand their needs, I would NEVER schedule an interview an hour before the performance. And being able to talk shop is good, it makes them trust me more.

And you know, I always respected journalists before, but now that I am working for Radio Canada I understand more of what they need too.

Me: Such as?

Francine: I have been given an artist for an interview, they said he speaks French, but oh, like a Spanish cow – do you say that in English? In French we say of someone who speaks French very badly crie une vache espagnole. No? Anyway, it might have worked for newspaper, but not for radio. (She sighs.)

Me: If you can’t guarantee results, how do you convince your clients that you are worth your fee?

Francine (sighs again): When I talk to a prospective client, I ask, what are your expectations? If they tell me, ‘I want to be everywhere, every TV show, on the radio, all the papers, the cover of What’s On,’ I have to tell them I can’t do that. In my contract, I say there are no guarantees of that sort, I cannot guarantee results. I get paid for the work I do, and when I invoice my clients I list what I did for them – press releases written and sent to these media, press packages made up and sent, follow-up phone calls to so-and-so broadcasters, so-and-so journalists, media luncheon arranged – not the coverage I got for them.

Me: How can you, or your clients, tell if the publicity is working?

Francine: Publicity does work. If a group has a small advertising budget, I would advise them not to spend their $1,000 or $2,000 on advertising, but to hire a publicist. Anything can say anything in an ad and the public knows that and pays no attention.

A feature article by a columnist people know is much more convincing. It’s amazing – you can’t buy the cover of What’s On, but you just might get it for free if you can persuade the right media person that you’re interesting. But I find it is hard to monitor what I do. I sometimes subscribe to Bowden’s Media Directory Services, a clipping service, but only for newspapers and some magazines. Their radio and TV service is way more expensive. I can’t be everywhere and listen to everything! Sometimes the first I hear back is someone asking for media comps because they promoted my client on the air. I have to take their word! Sometimes I think I’m also the media ticket police, I get a call, ‘I work for Media So-and-So, I want to see your show.’

(Again a sigh.) And I’ve given tickets to people who are...
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I have been given an artist for an interview, they said he speaks French, but oh, like a Spanish cow—do you say that in English?

lying through their teeth. When somebody like Dmitri Hvorostovski or Plácido Domingo comes, my phone rings off the hook. And I only have so many media comps, and I have to say no.

(He looks troubled at the thought of missing a potential connection.)

Me: Do you go for the ethnic market?

Francine (looks a little shocked): I call it grass-roots.

Yes, of course, first of all. For Sirens/Sirenes I have already contacted all the French media. I know Spanish and Ukrainian and all kinds of journalists. But you have to be careful! We were promoting a Ukrainian troupe at Roy Thomson Hall. Our press release used the spelling that they gave us, Kyiv, but that is the Russianized spelling. Here in Toronto the Ukrainians use the old spelling, Kiev, and I was very lucky that a Ukrainian journalist came to me and said, ‘Do you know that you are insulting the Ukrainians here using that spelling?’ and I didn’t know, but we changed it!

Me: So, if you were publicising my concert, what would you do?

Francine: Well, first I would meet with you. I need to know what you expect, what you have, I need to find the hooks that I can use to generate interest. Then I would decide who to pitch it to, and the timetable would follow that. If we are trying for coverage in months, that means longer lead time. WholeNote, that can go fairly late, but say Chatelaine, three months in advance everything is put to bed. I would send out listing information as soon as I have it, two to three months in advance, more if I can. The press release goes later, I sent out the press release for Queen of Puddings’ Sirens/Sirenes on May first, the show opens June 15. That goes by fax, that is what is expected. … What is your concert?

Me: Our harpsichord company, Claviers Baroques, is presenting a harpsichordist, Tatiana Zenasni, for a concert on June 8 and a masterclass on June 10.

Francine: What is special about her?

Me: Well, she is Professor of Harpsichord at Moscow State Tchaikovsky Conservatory. She’s currently at Northwestern University in Evanston Illinois on a Fulbright Scholarship. Her main job there is to present concerts and she has a HUGE repertoire. In fact, we’re thinking of taking requests!

Francine (laughs): There, you could be a publicist!

Me: Do you tailor the press release to the publication?

Francine: No, everyone gets the same. The release is supposed to be all the facts, and I never lie—that’s the rule. After that I would follow up with phone calls to specific media people, with more information that will give them some angle of interest. I use e-mail, too, sometimes someone who never returns a phone call you can e-mail and they answer right away. If you want the cover of What’s On you need amazing visuals. It’s not complicated, I did it based on instinct for a lot of years, but hey, maybe I know more than I think I do. You have to know how to write, you have to know how to approach people, you have to have good visuals. Sometimes I don’t get a feature, I get a photo. That’s worth a lot!

Me: Do you like your work?

Francine: It’s fascinating! I said earlier it was difficult, that I didn’t sleep nights, and publicity is so exhausting, you’re always chasing after your own tail. But I am always meeting the most interesting people and great artists and I have made many friends doing this. I like to see myself as the person who makes things happen, the catalyst. There is a group of people who put together a show, there is the media, and then there is the public. I have to find the right path through the media so that the people who will enjoy the show will find out about it and come to see it.

Dawn Lyons’ previous Behind the Scenes columns can be found on the WholeNote website at www.thewholenote.com

POSTSCRIPT: OUR READERS WRITE

Opera Centre? Why not the Ford Centre?

I keep hearing about the COC needing a new Opera House. While I agree that the Hummingbird Centre is not an ideal venue, the Ford Centre for the Performing Arts comes pretty close. So, has this even been discussed as an option?

The Ford Centre has a visually beautiful and acoustically good main hall in the Apex Theatre. With no seat in the auditorium further than 100 feet from the stage, the needed intimacy for performance exists in the hall. With a large adjustable orchestra pit, there should be no problems in putting any appropriate number of musicians in place for a wide range of operas.

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Should the COC ever need to do any recordings of performances, each one of the three halls is already wired to a central control studio. Permanent conduits run to the loading dock for the Apex Theatre and the George Weston Recital Hall providing easy set-up of a large mobile studio.

I feel that the city of Toronto should take a serious look at turning over the Ford Centre for the Performing Arts to the COC before embarking on building another theatre in a city that already has an excess of theatres.

Charles R. Kaiser
Theatre Technician
Newmarket Theatre

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