The nine lives of Howard Cable

Canada’s Pops-Meister at 80

Vol. 8 #1

Toronto’s Concert Calendar / Sept 1—Oct 7

The nine lives of Howard Cable

Canada’s Pops-Meister at 80

Concert Notes
Overview • Choral Scene
Hear & Now (new music)
Jazz Notes • Band Stand

Behind the Scenes
Dawn Lyons talks to
Alan Molitiz, pit musician

Profile
Allan Pulker with
music teacher
Heidemarie Game

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The Royal Conservatory Orchestra Series
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September 28, 2000, 8:00pm
Rennie Regehr, conductor
George Gao, erhu / Mark Fewer, violin
Rimsky-Korsakov: "Sheherazade"
Gang Situ: Concerto for erhu and violin

November 3, 2000, 8:00pm*
Simon Streatfeild, conductor
Beethoven: "Symphonie Fantastique"
Britten: "Sinfonia da Requiem"

December 1, 2000, 8:00pm
Jeanne Lamon, conductor
W.A. Mozart: Symphony No. 39,
Sinfonia Concertante, "Serenata Notturno"

March 16, 2001, 8:00pm*
Franz-Paul Decker, conductor
J. Strauss: "Die Fledermaus" Overture
R. Strauss: "Der Rosenkavalier" Suite
Weber: "Turandot", "Abu Hassan" & "Peter Schmoll" overtures
Hindemith: Symphonic Metamorphosis on Themes by Weber

April 21, 2001, 8:00pm*
Leon Fleisher, conductor
The Glenn Gould Professional School concerto competition winner
Debussy: Nocturnes
Ravel: Daphnis & Chloé Suite No. 2

The Glenn Gould Artist Series
$15 Adults / $12 Students & Seniors

October 5, 2000, 8:00pm
Erika Raum, Steven Dann, Marie Bérard, Kathleen Rudolph,
Rennie Regehr, Roman Borys, Simon Fryer, Keith Atkinson,
Fraser Jackson, Chris Gongas & Jenny Regehr
Sixtet by Dvorak, R. Strauss & Poulenc

October 26 & 27, 2000, 8:00pm
Laurence Lesser, cello
The Complete Bach Cello Suites

January 18, 2001, 8:00pm
Leon Fleisher, piano
With special guests:
Erika Raum, Mark Fewer, Rennie Regehr & Thomas Wiebe
Brahms: Piano Quintet / Korngold: Piano Quartet

February 15, 2001, 8:00pm
Jeffrey McFadden, guitar
With special guest: Ann Monoyios

February 18, 2001, 3:00pm
Jim Anagnoson & Leslie Kinton Piano Duo

March 25, 2001, 2:30pm
Bryan Epperson, Dianne Wener, Joel Quarrington, Marie Bérard,
Max Christie, Andrew McCandless, Fraser Jackson,
John Rudolph & others
Rachmaninov: Cello Sonata / Prokofiev: Overture to Hebrew Themes / Stravinsky: "L'Histoire du Soldat"

March 29, 2001, 8:00pm
John Perry, piano

All concerts are held at
The Ettore Mazzoleni Concert Hall of The Royal Conservatory of Music
273 Bloor Street West / For Tickets Call: 416 408 2824 ext. 321 (Monday-Friday, 10am-6pm)

except:
*RCO Concerts: November 3, March 16 & April 21 at Glenn Gould Studio of The Canadian Broadcasting Centre
250 Front Street West / For Tickets Call: 416 205 5555 (Monday-Friday, 11am-6pm)

For special events and other performances in the Family Series and the Young Artists Series, please pick up a brochure at your nearest Art House display or check out our website.

www.rcmusic.ca/ggps
2000/2001 Concert Season

French Salon: La Belle Époque
Sunday, October 22, 2000

Charming mezzo soprano Norine Burgess returns together with acclaimed actor/director Diana LeBlanc. Joining the ladies will be TSO double bass virtuoso Joel Quarrington. Music by Faure and Francaix will be highlighted with the ever popular Stuart Hamilton as our host.

“Elegy”: this season’s Russian Salon
Sunday, November 26, 2000

The golden contralto voice of Elizabeth Turnbull in the music of Mussorgsky, and Tchaikovsky’s “Elegies” piano trio (with David Russell, violin; Mihai Tetel, cello and Boris Zarankin, piano) will provide a harmony of contrasts. Again Stuart Hamilton returns as host, this time joined by his sister, actor Patricia Hamilton who promises some scintillating comic relief.

“A Beethoven Murder Mystery”
Sunday, January 21, 2001

In this all Beethoven program, the Kreutzer sonata will be performed alongside Tostoy’s novella, “The Kreutzer Sonata”. Fine young Canadian tenor Michael Colvin will present some of the master’s song repertoire, while fiery Canadian violinist Erika Raum will join Off Centre’s resident piano virtuoso Boris Zarankin in the sonata performance. Special guest will be eminent Princeton University Professor Caryl Emerson.

Off Centre’s Annual Schubertiad
Sunday, February 18, 2001

Renowned Canadian baritone Russel Braun, accompanied by his wife Carolyn Maule will headline this special concert. They will be joined by our own Inna Perkis and Boris Zarankin to celebrate duos in life and music and the genius of the beloved Franz Schubert. TSO Concertmaster Jacques Israelievitch will add the voice of his violin to the afternoon’s tapestry of song.

“Come to the Cabaret”
Sunday, March 18, 2001

We welcome back the dazzling Isabel Bayrakdarian to our series in a program of Russian romances from the heart of Moscow and St. Petersburg and the French chansons from the streets of Paris. All this, plus some all but forgotten Kurt Weill, promises a revelation for our audience.

“Fantasia”
Sunday, May 6, 2001

A pianistic potpourri – featuring Off Centre’s artistic directors Inna Perkis and Boris Zarankin – will end our series for the year. Special guest will be Robert Pomakov, whose thrilling young bass voice will help make for a delightful season finale.

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The Exultate Chamber Singers Global Good Tidings Tues. Dec. 19, 2000 12 Noon
John Tuttle, conductor/organist

Victoria Scholars Male Choir Of Pipes and Men Tues. March 27, 2001 12 Noon
Jerzy Cichocki, conductor • William O’Meara, organist

Sharon Riley & Faith Chorale The Glory of Gospel Mon. April 9, 2001 12 Noon
Sharon Riley, conductor • Stephen Lewis, organist

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# Music TORONTO
## 2000-01 Season • Chamber Music Downtown

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## 'A Song of Lilith'

**Moorheads Concerts Presents**

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<td>Lilian Broca</td>
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**Reckless, independent, and often evil, Lilith — Adam's first wife — was a captivating free spirit. Her legend, as reshaped by celebrated author Joy Kogawa and integrated with music and art in this stunning premiere, brings a profound message to 21st century woman — and man!**

**Thursday, September 28, 2000 at 8pm**

St. Lawrence Centre, Jane Mallett Theatre

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Left: Cathy Elliott,
composer of
Fireweed, Women of the Yukon
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I and what we do for the arts and ourselves what the arts and music in particular do for us. These equivalents might even have suggested that the arts that manifested itself as school music programs and vigorous funding of the arts by the Canada Council and the Ontario Arts Council, among others. September 23 to October 1 is ArtsWeek in Toronto and October 1 is International Music Day. These equivalents of Mothers Day and Fathers Day are all well and good if they stimulate us to ask ourselves what the arts and music in particular do for us and what we do for the arts and for music. In past years we might even have suggested that we take these as opportunities for a bit of hard-earned self-approved. But Howard Cable in our cover story this month raises some serious questions about cultural climate change around here. And if an individual of Cable's stature and usually unquenchable optimism is critical of the way we as a society support the arts, then perhaps self-questioning and self-examination, not self-congratulation, are in order for this year's recognition of ArtsWeek and International Music Day.

The climate has changed. We have elected politicians convinced that we can either have fiscal responsibility and minimalist education or fiscal irresponsibility and well-rounded educational programs. Riding the tide of our generation's riches -- the rewards of cultural and educational policies from two and three decades ago -- it was an easy choice to make. After all, the consequences of our decision wouldn't begin to be felt for ten to twenty years. (And probably not primarily by us.) So, you can cut music out of education, but don't expect to continue nurturing people like Howard Cable, Ben Heppner or Richard Margison. And eventually forget about having organizations like the Toronto Symphony, Tafelmusik, Music Toronto and the Mendelssohn Choir around because, without renewing their audience, they cannot survive.

Artists do not come out of a vacuum, they arise because of something in the climate. And that climate has changed. Not for the better, either. What are we going to do about it? (Meanwhile the music -- the extraordinary profusion of music--goes on, at least for now, as the 2000-2001 season raises itself from the torpor of summer.)

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Here's how it works. If you have internet access, check the distribution page on our website, (www.thewholenote.com) and then notify us if there is no distribution point in your code.

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1. Over View

SLOW OUT OF THE GATE --

BUT SEPTEMBER STILL A ROUSING START TO THE SEASON

by Allan Pulker

A few patterns emerge from a quick examination of the listings: a string of nine vocal recitals, eleven chamber music recitals, and three guitar ensemble recitals plus several orchestras’ season openers.

VOCAL RECITALS

On Labour Day, September 4, Music Mondays’ final concert will be by soprano, Holly Cluett with Paul Jenkins playing one or more keyboard instruments.

Then, after a twelve day gap there will be two recitals on Saturday September 16.

The first of these will be given by two sopranos, Christine Chan and Eva Zuber, and two tenors, Thomas Leung and Michael Nasato, a recital of operatic arias and art songs at Christ Church Deer Park.

The second, titled “Wagner in Context”, is a recital by students of the U. of T. Opera School presented as part of the Wagner symposium at the Faculty of Music.

And if we move ahead a couple of weeks, on October 3 there will be another vocal recital featuring the music of Wagner, also in context, with works by Liszt, Schubert, Handel and Gluck on the program along with two long scenes from Die Walküre and arias from Parsifal and The Flying Dutchman.

The performers will be Toronto dramatic soprano, Celine Papiezewska and New York tenor, Jonathan Morrell.

I asked Morrell when he was in Toronto in mid August how he chose a career in singing. His mother was a Broadway singer, he told me, which was one influence, but at a very early age he became fascinated by the amalgam of story, music and spectacle that makes opera what it is, to the extent that he went by himself to his first opera, Turandot, at the age of eleven.

Welcome to Part 1 of our 2000/2001 Member Profiles

WholeNote is proud to have member support of a tremendous number of flourishing concert organizations, without whose presence in our pages we would be a much paler magazine indeed.

As we do every year, once again we offer each one the opportunity to tell you, our readers, about themselves: who they are, how to get in touch with them, upcoming concert activity, what it is that makes them special.

In this and the next two issues we will be publishing season profiles of our members, in their own words. As well, these profiles will be available all year long on our website, www.thewholenote.com

To begin the new season, we welcome the following organizations:

- Cathedral Bluffs Symphony Orchestra
- Calyx Concerts
- Jubilate Singers
- Jubilate Children’s Chorus of Toronto
- New Music Concerts
- The New Opera and Concerts Centre
- Off Centre Music Salon
- St. Michael’s Choir School
- Sinfonia Toronto
- Toronto Cantata Chorus
- Toronto Early Music Centre
- Voices
- York University’s Faculty of Fine Arts, Dept. of Music

Cathedral Bluffs Symphony Orchestra

Box 51074, 18 Eglinton Square
Scarborough ON M1L 2K2
Box Office/Information: 416-879-5566
Web site: www.cathedralbluffs.com
Music Director: Robert Ranes
Conductor Emeritus: Clifford Poole

Calyx Concerts

Artistic Directors:
Susan Kutzeran, Narelle Martinez
28 Indian Road, Toronto, ON M6R 2T9
Tel: (416) 336-6033/Fax 751-1162

Calyx is the circle of leaves which supports a blossom and becomes the fruit. Soprano Narelle Martinez and flutist Susan Kutzeran’s Calyx Concerts presents Music at Humbercrest, dedicated to ensuring that classical and new music concerts thrive and blossom in an intimate setting in Toronto’s West End community.

The 2000-2001 third three-concert series opens Saturday, September 30 at 7:30pm with Viva España. Dance sensation Claudia Carolina joins Afsane Fani, guitar, Che Anne Loewen, piano, Ilona Beres, piano, Narelle Martinez and Susan Kutzeran, in a classical evening evoking the drama and passion of Spain. The series continues Sunday, November 3 at 2:30pm with Voices of Angels, presenting Kyra Bailey, soprano & choral director, The Mississauga Children’s Chorus, and Susan Kutzeran. And our Sunday, April 8, 2001 season finale, Awakenings, highlighting the great German composers, features acclaimed duo Simon Fryer, cello and Lydia Wong, piano along with Narelle Martinez and Che Anne Loewen, piano.

Call 536-6033 for ticket information and a brochure.

Celine Papiezewska and Jonathan Morrell

The 2000/2001 Concert Series promises to be an exciting one. Under the baton of Conductor Robert Raines our first concert of the season will take place on September 24th - 2 pm at the Scarborough Civic Centre. The Young Artists concert is free and is held during Arts Week.

A total of 5 subscription concerts will be presented on Saturday evenings. This year we will be performing 3 of our five subscription concerts at Stephen Leacock Collegiate Auditorium, 2450 Birchmount Road and 2 concerts at Kew Beach United Church, 140 Wineva Avenue. The season ends with a special concert The Spirit of Arthur Fiedler at Kew Beach United Church.

Tickets: $15.00, $12.00, free for children under 12 with adult. Subscription Series: $60.00, $50.00.

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SEPTEMBER 1, 2000 - OCTOBER 7, 2000 Wholenote 9
What makes Wagner’s music special for him, Morrell says, is Wagner’s lyricism, “the enormous, beautiful, lyric, sustained sound that he demands, and the way at the most dramatic moments he pulls back the dynamic of the orchestra so that as a singer you feel as if you are riding on a cushion of sound.”

The October 3 recital has been very carefully planned. “When you give a recital you take your audience on a journey, so there has to be a method in the way it is put together. There's an act 1, 2 and 3, so to speak.” In this recital the singers will be performing with a pianist, not with an orchestra, so that was another consideration in the selection of the repertoire.

THREE OF THE BEST
On October 2, a day before the Papiezewska/Morrell concert, three Canadian opera stars, Catherine Robbin, Richard Margison and Nathan Berg will be fortunate to have an orchestra to accompany them in a recital they are giving at the Glenn Gould Studio, also of German repertoire, arrangements by Schoenberg of music by Gustav Mahler.

Going back another day, to the afternoon of October 1, tenor, Jay Lambie, will be giving a solo recital at Calvin Presbyterian Church.

The remaining three of the nine recitals take place in the last four days of September, the first being mezzo-soprano, Linda Maguire with pianist, Stephen Raills and clarinetist, Peter Stoll, presented by the Mozart Society on September 26. Tenor Douglas Rice and friends will present an all Mozart program on September 29 and, on September 30, soprano, Narelle Martinez, flautist, Susan Kutertan, and pianist, Ilona Beres of Calyx with guest artists will present an all Spanish program.

CHAMBER MUSIC
Toronto is off to a good start this season with eleven public concerts of chamber music listed this issue. The first involves the unlikely combination of soprano, trumpet, trombone and piano at Victoria-Royce Church, the afternoon of September 9, in a program of music by 20th Century American composers.

The Riverdale Ensemble will give its first concert of the season on September 16, with music for clarinet, viola and piano by not-so-well-known British and Scandinavian composers who ought to be better known. This ensemble, whose three excellent musicians always present

### Member profiles, 2000, continued from page 8

**Jubilate Singers**
Artistic Director: Brad Ratzlaff
Address: Jubilate Singers
Trinity-St. Paul’s United Church,
427 Bloor St. W. Toronto, Ont.
Phone: 416-922-4954 or 416-422-0741
Fax: 922-8587

The Jubilate Singers is a mixed voice, auditioned chamber choir which presents an annual concert series in downtown Toronto at Trinity-St. Paul’s United Church. In addition, they perform at community arts events across Metropolitan Toronto.

As the Jubilate Singers continues to expand its artistic ties to the broader community, a unique partnership with the newly founded Jubilate Children’s Chorus has been established. The two choirs will perform a joint concert at Trinity-St. Paul’s United Church on Saturday December 2 at 7:30 p.m. The music of Bach, Buxtehude, and Pergolesi will be featured.

Chant and Beyond, the Jubilate Singers second concert, is a program of motets based on gregorian chant by such composers as Dufay, Victoria, and Bruckner. The final concert of the season, Toronto in Springtime, features contemporary choral music by local Toronto composers.

The Jubilate Singers rehearses Tuesday evenings, 7:30 at Trinity-St. Paul’s United Church, 427 Bloor St. West (Bloor and Spadina).

**Jubilate Children’s Chorus of Toronto**
Artistic Director: Carol Woodward Ratzlaff
Address: 16 Chilton Road,
Toronto, Ont. M4J 3CB
Phone: 416-422-0741
Fax: 416-422-0741
e-mail: cwwb@netcom.ca

The newly-formed Jubilate Children’s Chorus aspires to foster personal growth as well as self-respect and appreciation for others through the joy of singing. This choir strives to reflect the diversity of the downtown community through its membership, and actively seeks to provide musical experiences to talented children who would not otherwise have access to them.

Children ages 5 and 6 years old will be placed in an Orff/Kodaly music class membership with choral emphasis. Proper vocal production will be emphasized. Children and young people 7-16 years old will be placed in a choir level according to age, experience, and ability. Excellent vocal production, theory and sight-singing are taught at every level.

The Jubilate Children’s Chorus rehearses at Trinity-St. Paul’s United Church, 427 Bloor St. W. on Mondays at 4:15 p.m. (Bloor/Spadina subway).

**New Music Concerts**
Artistic Director: Robert Aitken
Mailing address: St. Luke’s Church, 353 Sherbourne St. Toronto ON M1A 2S3
Contact: David Olds, general manager
Phone: 416-961-9594
Website: www.interlog.com/~nmc/

**NEW MUSIC CONCERTS’ 30th anniversary season under the artistic direction of Robert Aitken offers eight exciting events. The series opens with two visiting ensembles, Caput from Iceland on October 27, and l’Ensemble contemporaine de Montréal as the final event of this year’s Massey Hall New Music Festival on November 11.**

Gallery one/21 will be the site of two free exhibitions in November: Gordon Monahan’s sound sculpture When It Rains and R. Murray Schafer’s Winter Diary. In December NMC and The Music Gallery present Info Weaver, an interactive multimedia music theatre work by Kristi Allik and Robert Mulder.

The remaining concerts take place at Glenn Gould Studio: Portraits of Charles Wurin and Isabelle Panneton in March and April, and All Canadian, eh? which features music by Rose Bolton, Yannick Plamondon, Rudolph Komorous, Brian Cherney and Chris Paul Harman, May 26. For subscription information please visit our website at www.interlog.com/~nmc/ or call (416)961-9594.
Glorious Sounds!
Sunday, October 15, 2000, 3:00 p.m.
Grace Church on-the-Hill, 30 Lonsdale Rd.
Featuring Eleanor Daley on piano and organ, as the
Amadeus Choir performs works by Tompkins, Brahms,
Stanford, Holst, Daley and Wearmouth.

Celestial 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 Vesnivka (Ukrainian Women's Choir)
Halyna Kvitka Kondracki Conductor
George Weston Recital Hall,
Toronto Centre for the Arts
Fall in love with the music of the great choral composers of
Eastern and Central Europe. Concert includes Rachmaninoff's
Vespers, Stravinsky's Mass, and works by Golonov
and Tchaikovsky.

Festival of Choirs
Thursday, June 7, 2001, 8:00 p.m.
Part of the Chorus America Convention
St. James Cathedral, 65 Church St.
Amadeus Choir, Lydia Adams Conductor
Elmer Iseler Singers, Lydia Adams Conductor
Toronto Children's Chorus Chamber Choir
Jean Ashworth Bartle Conductor
MacMillan Singers, Doreen Rao Conductor

All The King's Voices
David J. King, Conductor

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SONGS FROM THE STAGE May 5, 2001
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TOSCA June 2, 2001
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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@idirect.com www.amadeuschoir.com
interesting repertoire that has been well prepared, is well worth getting to know.

On September 17 trombonist, Janice Owens and pianist, Arlene Kies will give a recital at Trinity-St. Paul's Church. And the TSOs “Evening Overtures” chamber music series begins on September 21 at Roy Thomson Hall with Tchaikovsky’s String Quartet #1.

September 23 the three Chu sisters will play together at the Studio Theatre at the Toronto Centre for the Performing Arts. And the next evening flautist, Margot Rydall and guitarist, Ivan Zilman will perform music from the eighteenth, nineteenth and twentieth centuries.

The following week the universities add their voices to the mix, with saxophonist, David Mott and bass clarinetist, Rhonda Rindone performing at York University at half past twelve on September 27 and violinist, Atis Bankas and pianist, Michael Kim playing at the University of Toronto on September 28. Later that day the RCM presents a concert of music for stringed instruments, including erhu, piano and chamber orchestra.

Also at the RCM on the evening of October 5 there’s a chamber music concert curated by TSO's resident conductor Michael Lankester titled “Sextet in the City.”

And the same evening the Emerson Quartet will be in town, with quartets by Shostakovich and Beethoven, to open what looks like a very promising 21st-century season from Music Toronto.

The Kubica Van Berkel Duo

GUITAR ENSEMBLES
If you like guitar music and you’re in Toronto in late September and early October, then you’re definitely in the right place at the right time! The Great Lakes Guitar Duo, Steven Thachuk and Ken Meyer, open the U of T Faculty of Music’s Thursday Noon Series on September 21. The Montréal Guitar Trio play at St. Matthias’ Church on Bellwoods Avenue on September 24 and the Kubica Van Berkel Duo opens the Leaside Concert Series on October 1.

ORCHESTRAS
The Toronto Symphony Orchestra opens its season with a bang this year, Friday, September 15 performing Prokofiev’s exciting Alexander Nevsky film score with the Toronto Mendelssohn Choir and contralto, Eva Podles under conductor Michael Lankester in sync with the Eisenstein film! I can’t imagine a better way to see the film or to hear a live performance of the score.

Tafelmusik opens another season on September 20 with a program of J.S.Bach’s St. Matthew Passion.

Member profiles, 2000, continued from page 10

THE NEW OPERA AND CONCERTS CENTRE
Director and Producer: Mila Filatova
Phone/Fax: (416) 604-1557
Email: the. nocc@hotmail.com

Announcing the opening of The New Opera and Concerts Centre! Be a part of this innovative vocal, musical and movement oriented experience. The New Opera and Concert Centre will provide a venue for artists from various disciplines to develop repertoire from the Renaissance to new millennium composers in an intense and supportive study environment. After a period of detailed musical and dramatic preparation, singers will have an opportunity to perform in a public performance. The first production of the season will be Rossini's Barber of Seville in November of 2000. Future projects will include Slavic opera, solo and chamber vocal works, instrumental ensembles, and the melding of voice, dance and instrumental music. For further information and audition time, contact Mila Filatova, Director and Producer at (416) 604-1557.
The North Toronto Women's Chamber Choir is holding auditions for women interested in joining a team of dedicated singers who enjoy performing both fun & challenging music covering a variety of styles.

If you are able to make a commitment to this exciting choir & can read music, call Anne Yardley at (416) 485-2259 for an audition or more information.

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THE TORONTO CHORAL SOCIETY ENSEMBLE
an auditioned chamber choir, is seeking new members for September. Mixed repertoire includes classics to jazz. Performances, 4-6 per year, include concerts & charitable functions. Rehearsals located in the downtown core. Director: Geoffrey Butler.

For an audition please respond by Sept. 30th.
Call Debrah Micucci @ 905-764-5140
Bach’s Orchestral Suites and on September 21 the Toronto Philharmonia under conductor, Kerry Stratton, will present highlights from some of Gilbert and Sullivan’s most popular shows. The Cathedral Bluffs Symphony Orchestra opens its season on September 24 at Scarborough Civic Centre, and, on September 29 the Toronto Consort opens its season with a 17th Century period orchestra and the Ken Pierce Dance Company at Trinity-St. Paul’s. On October 1st the Royal Conservatory Orchestra will perform Rimsky-Korsakov’s Scheherazade with narrator, a concert designed to be of interest to children as well as adults.

OTHER HIGHLIGHTS

Sitar virtuoso, Ravi Shankar, will play at Roy Thomson Hall on September 24 with his daughter and proteégé, Anoushka Shankar, only seventeen years old but already a well respected sitarist in her own right. Marvin Hamlisch, composer of $108, will conduct the Toronto Symphony on October 2. And on October 6 there will be a concert of the music of the late Vita Kapralova. (More about that next issue!)

2. Choral Scene

by Larry Beckwith

A warm welcome back to WholeNote readers after what has been, I hope, a restful and happy summer.

There have been many changes at Choirs Ontario, on whose behalf I contribute these regular observations on the Choral Scene to WholeNote. We have a new General Manager to handle the business and administrative end of the organization. Her name is Diane Phaneuf and she’s an experienced and capable administrator with an interest in music. Our new Administrative Assistant, Elizabeth Giraldo, has already made herself known to Toronto-area choirs and is helping them compile music for the long season ahead.

And what a season it’s going to be, once it hits stride! From the September performance by the Toronto Mendelssohn Choir of Prokofieff’s Alexander Nevsky, to their June performances of Schoenberg’s Gurrelieder, from Tafelmusik’s performances of Lully’s

Persé to all the exciting concerts planned by the Toronto Children’s Chorus, the University choirs, the community choirs, the children’s choirs...once again, it looks like a jam-packed, intriguing season for choral music fans in Toronto.

And Choirs Ontario is doing its part. The annual performances of the fresh-faced Ontario Youth Choir, this year conducted by Ivars Taurins, take place from September 17 to 23, with Toronto-area performances in Brantford on the 20th, Roy Thomson Hall at noon on the 21st and the tour-ender at Eastminster United Church on the 23rd.

The deadline for submissions to our Ruth Watson Henderson Choral Composition Competition is October 1st. Please contact the office for more details.

And the long-awaited return of our Choirs in Contact is a go-ahead for May, 2001, in a partnership with the Guelph Spring Festival. Stay tuned for details.

As always, I encourage readers to call our office for details on our programmes, information about joining a choir or joining

Member profiles, 2000,

continued from page 12

Sinfonia Toronto

Music Director: Nurhan Arman
Address: 264 Bloor Street West, Box 52545, Toronto ON M5S 3C5
Phone/Fax: 416-205-5555
E-mail: sinfoniatoronto@excite.com
Box Office: CBC Glenn Gould Studio, Phone 205-5555, Fax 205-5551


In the tradition of great chamber orchestras, Sinfonia Toronto’s fourteen virtuoso strings perform standing. Music Director Arman’s ebullient style has inspired orchestras in France, Italy, Germany, Hungary, Poland, Russia, Portugal, Korea and the United States as well as Canada.

Sinfonia Toronto’s season opens on Saturday, October 28, featuring pianist Janina Fialkowska. Other guest artists in 2000-2001 include violinsts Erika Raum and Jasper Wood, clarinetist Julian Milks, pianist Richard Raymond and the competition winner.

Series tickets will remain on sale through October 28, priced at $108 for adults, $81 for seniors and $49 for students. Single-concert tickets for all

Sinfonia Toronto concerts are $29 adult, $24 senior and $18 student. Contact the box office at 416-205-5555, or call 416-499-0403 for information and brochures.

The Toronto Cantata Chorus

Music Director: Tak-Ng Lai
Contact: Mary Marrin, General Manager
Address: 221 Ellerslie Avenue, Toronto ON M2N 1Y3
Telephone: (416)223-3493
Facsimile: (416)223-8218
E-mail: m.marrin@sympatico.ca

Formed in 1997, the Toronto Cantata Chorus brings together a group of talented musicians from across Toronto and the GTA. Last year, our first full performance year included concerts with the Etobicoke Philharmonic Orchestra, the Canadian Sinfonia and the Toronto Woodwinds. We performed a number of new works by Canadian composers including the North American premiere of An-Lun Huang’s full-length cantata Revelation.

Our 2000-2001 season includes a sing-along Messiah performance for the benefit of the Salvation Army, Great Opera Choruses with the Etobicoke Philharmonic Orchestra, a performance of sacred music including the Rutter Magnificat at the George Weston Recital Hall and Broadway favourites. The chorus has also been invited to sing the Beethoven Choral Symphony at a gala performance at Roy Thomson Hall.

We are looking for new members for our choir. Give us a call!

Toronto Early Music Centre

Tel: (416) 966-1409
E-mail: temc@interlog.com
Website: http://www.interlog.com/~temc
Artistic Director: Frank T. Nakashima
Mailing Address: 427 Bloor Street West, Box 17, Toronto, Ontario M5S 1X7

This non-profit organization promotes the appreciation of historically informed performances of early music in the community through sponsorship of concerts and activities such as lectures, workshops, exhibitions and masterclasses with visiting and local artists.

Benefits of membership include: discounts to several early music events in the city; a subscription to the quarterly Toronto Early Music News which contains a calendar of upcoming events, reviews, profiles, essays, etc.; borrowing privileges from the TEMC library of books and recordings; participation in music circles (e.g. viola da gamba, or vocal music circles); admission to the Musically Speaking presentations of early music performed on original or replica instruments; join the e-mail information list of historical performance in Toronto!

14 WholeNote SEPTEMBER 1, 2000 - OCTOBER 7, 2000
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Choirs Ontario and - please, please, please - get out and support your local choirs, beginning with the Ontario Youth Choir, this month.

(Larry Beckwith is the Programmes Coordinator of Choirs Ontario. Their phone number is 416-923-1144.)

CHORAL QUICK PICKS
September 18 8:00: Car Meblion De Cymru (South Wales Male Choir)
September 20 2:30 & 8:00: Ontario Youth Choir (in Further Afield)
September 21 12:00 noon & 25 8:00: Ontario Youth Choir
September 29 8:00: Men of the Deeps
October 01 4:00: Cantores Celestos
Women's Chamber Choir
October 05 2:00: Men of the Deeps (in Further Afield)
October 07 3:30: John Laing Singers (in Further Afield)

3 Hear & Now
(MUSIC GALLERY GOES GUERILLA)
The Music Gallery has for the next year or so gone guerilla, having lost its home on Richmond Street West. (The high value of real estate sitting kitty corner to the maybe-Opera House, apparently motivated their landlord to exercise his option to cut them adrift at this time.

Spaces of the sort the Music Gallery needs are difficult to come by, so the Music Gallery people have decided to rent temporary office space and join forces with Theatre Centre West to find space for a joint facility, which will give both organizations higher visibility and a stronger presence in the city.

Meanwhile the Music Gallery will continue to present interesting and challenging concerts of new music, jazz and world music at various venues (this month on September 9, 13, 28, October 2, 6 and 7, mostly at St. George the Martyr Church but also at St. John the Evangelist and Dublin Street Church in Guelph. Look for their events in Too Late to List this month.

THOROUGHLY MODERN MOOREDALE?
Mooredale Concerts, not a group that one associates at first glance with new music, is presenting what appears to be a very interesting new work scored by Larysa Kuzmenko.

In the creators’ own words, “A Song of Lilith is an original Canadian, specially commissioned three-media work, which will keep audiences spellbound for an hour and a half. The ancient legendary figure Lilith, comes to the twenty-first century to tell her story, offering the audience both drama and spiritual insight.”

The creators and performers of this work are all distinguished Canadian women: renowned author Joy Kogawa wrote the dramatic narrative poem. Composer Larysa Kuzmenko was commissioned through the Ontario Arts Council to write the score. Shakespearean actor Moira Wylie will recite the text.

Visual Artist Lilian Broca’s 40 paintings and drawings will be projected on a large screen. And internationally acclaimed musicians, violinists Erika Raum and Julie Baumgartel, oboist Clare Scholtz, violist Kathleen Kajioka, and cellist Kristine Bogyo, will collaborate to enhance the artwork by bringing the words and music to life.

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Member profiles, 2000, continued from page 14
(Toronto Early Music Centre)
The 16th annual Early Music Fair will take place on Saturday, September 23rd, from 11:00 a.m. to 5:00 p.m. at the Harbourfront Centre.

Membership: $25 individual; $35 family; $15 student/senior.

VOICES
Artistic Director: Ron Cheung
General Manager: Heather Penner

Voices, a 17-voice chamber choir under the artistic direction of Ron Cheung, begins its fifth full season this year. The choir launches its 2000-2001 season on the heels of a summer trip to the International Choral Kathaumixw in Powell River, BC, where the Voices won the silver medal in the mixed-voice choir competition, amidst an international field of entrants.

This dynamic group of musicians is rapidly gaining a reputation for excellence in choral music, having already garnered numerous performance invitations, including engagements performed at the invitation of the 1998 ACCC Convention in Halifax; the Toronto Symphony Orchestra Classical Connections Series; The Royal College of Church Organists, and Vision Television.

Voices will present three concerts in this year’s regular season: A Ceremony of Canadian Carols on December 2, 2000; Music for Meditation and Reflection on March 31, 2001; and The 3 Bs: Music of Bach, Beethoven and Brahms on June 16, 2001. Voices continues to make its performing home this year in the glorious acoustic of St. Thomas Anglican Church on Huron Street in Toronto.

For Voices concert tickets or information, please telephone 416-429-7740.

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York University Department of Music Faculty of Fine Arts
4700 Keele St.
Toronto, Ont. M3J 1P3
Tel. (416) 736-5186
musicgr@yorku.ca
www.yorku.ca/finearts/music

York University’s Music Department showcases student and faculty talent in dozens of public events each year. Highlights of the 2000/2001 season include the inaugural concert of the York Symphony Orchestra-in-residence on Oct. 21, followed by three more performances Dec. 1, Feb. 3 and May 5. Music at Midday, an eclectic series of concerts, lectures and workshops by faculty, students, alumni and visiting artists, is presented every Wednesday at 12:30 p.m. The popular end-of-term Jazz Bash features three consecutive evenings of engaging jazz stylings for small combos, big band and choir. Classical chamber music, solo recitals and a vocal series spotlighting the Concert, Chamber and Women’s Choirs are offered alongside performances of cutting-edge electroacoustic explorations and new music by student composers. The world music program spans many different global traditions, from klezmer and North American string band to gamelan, Chinese orchestra, West African drumming and South Indian classical music. Most events are free. For details, see our season brochure or www.yorku.ca/finearts/music/newsevents

To become a member of WholeNote, and have your 150-word profile published in the October or November 2000 issues, give us a call at 416-323-2232.

Deadline for inclusion in October: September 18, 2000
Deadline for inclusion in November: October 18, 2000

We look forward to hearing from you!
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We wish to acknowledge With thanks the collaboration of the St. Lawrence Centre, and the Canadian Opera Centre.

SEPTEMBER 1, 2000 - OCTOBER 7, 2000 Wholenote 17
The focus of the performance “oscillates between the actor reciting the dramatic narrative accompanied by images on a screen, and the music played by five musicians (string quartet plus oboe d’amore or English horn).”

ERGO

Another new music concert to consider is presented by a new group, Ergo Ensemble, of which composer Barbara Croall is a member. Its inaugural concert will be at Christ Church Deer Park on September 22 and will feature Roger Bergs on organ and Richard Moore on percussion playing music by Hölzky, Gubaidulina and Messiaen.

And the Mott-Ridglin Duo’s concert at York University on September 27 will, most likely, fall into the new music category, as will the concerts of music by Robert Bruce, on September 27 at First Unitarian Church and on September 29 at St. Cuthbert’s in Hamilton.

4. Jazz Notes

by Jim Galloway

“...And the days grow short when you reach September”, as goes the lyric to September Song. (My favourite vocal version of that great song, in case you’re interested, was by Walter Houston. Yes, that’s right, the movie actor, who recorded it in his home studio and ended up with three minutes of magic.)

Well, the days do start to draw in a bit and that is the signal for the start of the fall season. Not that the summer was exactly a down time, what with all the jazz festivals that are now part of the summer calendar. But we are not out of festival mode yet. Upcoming is the Guelph Jazz Festival, September 6 to 10, five days of innovative music with international artists in concert, as well as workshops, panel discussions, lectures, jazz on the streets and in coffee houses.


For more detailed information, please call (519) 836-0430 or check the website at www.uoguelph.ca/~jazzfest

But September also heralds the onset of the new concert and club season. And if you want something a little different, mark Saturday September 30 in your diary. Hart House Theatre at U. of T. is the venue for Jazzance 2000, a concert focusing on steel drummers who play jazz. The headliner will be Othello Molina and his trio. He is a legendary steel drummer from Trinidad and Tobago and if you should question the jazz content, the list of jazz greats he has worked with should put your mind at ease. It includes Monty Alexander, Art Blakey, Herbie Hancock, Dizzy Gillespie and McCoy Tyner.

Also on the bill is another great steel drum artist, Earl Rodney, whose credits include a stint as musical director for the Mighty Sparrow, musical scores and some 20 CDs produced by him. He will be backed by some of Toronto’s leading musicians. This is the third year of Jazzance.

Hart House Theatre, 7 Hart Circle, University of Toronto, (416) 978-8668, $30.00 advance, $35.00 at the door.

Another special event this month is the appearance of pianist Kenny Barron at the Montreal Bistro for three nights September 28 to 30. Kenny is one of the giants of contemporary piano and the opportunity to enjoy him in the intimate atmosphere of the Bistro is something you don’t want to miss.


And for something completely different, guitarist (acoustic, that is), Marty Grosz is coming to town - well, at least close to town. He will be appearing at Daniels of Nobleton, for three nights, September 19, 20 & 21, with his own very special brand of music and song and off-the-wall humour.

Larysa Kuzmenko

Marty needs no introduction to his small army of fans, but if you are not familiar with him, and would enjoy a nostalgic evening of songs from the golden era, you had better make a reservation. An interesting footnote is the fact that, although he certainly doesn’t make a point of broadcasting it, Marty is the son of the well-known Dada and Expressionist artist, George Grosz.

Daniels of Nobleton, Hwy #27 & King Road, Nobleton. Reservations. (905) 859-0060

The months ahead will, as always, bring the passing parade of artists, local and international, which makes this city one of the best places to be if you enjoy music. Happy listening!

5. Our Members Write

The CANADIAN MUSIC CENTRE’s recording label Centrediscs announces issue of a new digital compact disc: SPIRIT SONG - the vocal music of Harry Freedman. On this new recording, Canadian composer Harry Freedman presents the listener with a varied retrospective of his vocal works written over a forty-year period between 1953 and 1993.

DUO partners Margot Rydall, flute, and Ivan Zilmian, guitar, announce the release of their latest CD Collobrythm, featuring works by DeFalla, Bach and Moussorgsky, as well as Bill Evans and “Weather Report”s Joe Zawinul. Collobrythm will be available in major Toronto record stores and online at France's website store.

TAFELMUSIK BAROQUE ORCHESTRA represented Canada at three of the world’s most prestigious international festivals in August: the RAVINIA FESTIVAL in Highland Park, Illinois; the BBC PROMS in London, England; and the KLANG UND RAUM FESTIVAL in Insee, Germany. Joining them were recorder virtuoso Marion Verbruggen and French contralto Nathalie Stutzmann.

The TORONTO SYMPHONY ORCHESTRA announced the appointments of new Affiliate Composers: Jeffrey Ryan, from Toronto, and Eric Morin, from Montreal. They succeed Barbara Croall and Paul Steenhuisen, whose second season with the TSO has just finished. The Affiliate Composers program is funded by The Canada Council for the Arts.
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6. Bandstand
by Merlin Williams

Here, in alphabetical order, is my annual list of community bands in the 416/905 area. This 2000/2001 season list includes two bands that are new to me: The Scarborough Community Concert Band, and the Swansea Community Concert Band. With nineteen bands rehearsing five days a week, there's little excuse left for not getting out and participating in musicmaking in your area!

Brampton Concert Band
Conductor: Darryl Eaton
Contact person: David Harnsworth (905) 451-6389 (h) or (905) 451-0174 (b)
Rehearsals: Tuesdays, 7:30 p.m. at 55a Queen St. E., Brampton (beside the library)
Instruments needed: trombones, clarinets, tenor sax, horns, oboe

Caledon Concert Band
Conductor: Rob Kinnear
Contact person: Andrew Dunn (905) 857-7629
Website: www.adscorp.on.ca/CaledonBand
Rehearsals: Wednesdays, 7:30 p.m. at Christ Anglican Church, 22 Nancy St., Bolton
Instruments needed: clarinets, trombones, flutes, tuba

Chinguacousy Concert Band
Conductor: Diana Brault
Contact person: Judy Bourke (905) 281-9711
Rehearsals: Thursdays, 7:30 p.m. at Brampton Civic Centre, 150 Central Park Dr. Brampton
Instruments needed: drums, clarinets, flutes, trumpets

Clarington Concert Band
Conductor: Barrie Hodgens
Contact person: Janet Cringle (905) 987-1569
Website: e-mail address: N/A
Rehearsals: Thursdays, 7:30 p.m. at Bowmanville Sr. P. S., 105 Queen St., Bowmanville
Instruments needed: all

East York Concert Band
Conductor: Ernie Walker
Contact person: Ernie Walker (416) 266-1958
Rehearsals: Mondays, 8:00 p.m. at McGregor P.S., Coxwell & Mortimer, East York
Instruments needed: trumpets, auxiliary percussion, low reeds

Etobicoke Community Concert Band
Conductor: John Edward Liddle
Contact person: Sue Kay (416) 233-1364
Website: www.interlog.com/~eccb
Rehearsals: Wednesdays, 7:30 p.m. at Etobicoke C.I., 86 Montgomery Rd. Etobicoke
Instruments needed: bass clarinet, bassoon

Festival Wind Orchestra
Conductor: Gennady Getfer
Contact person: Shelley Goodman (416) 491-1683
Rehearsals: Tuesdays, 7:30 p.m. at Earl Haig S.S., room 163, 100 Princess Ave. North York
Instruments needed: percussion, oboe, low brass, low reeds

Hamilton Concert Band
Conductor: Bobby Merriot
Contact person: Richard Andrews (905) 634-5731
Website: www.worldchat.com/public/hcb
Rehearsals: Mondays and Thursdays, 7:30 p.m. at Markham Community Centre, Hwys. 48 & 7, Markham
Instruments needed: percussion, clarinet, horns

Markham Concert Band
Conductor: Diana Brault
Contact person: Allan Harris (905) 681-2047
Website: www.geocities.com/broadway/lobby/6448
Rehearsals: Wednesdays, 7:30 p.m. at Eden United Church, NW corner of Winston Churchill & Battleford, Mississauga
Instruments needed: percussion

Mississauga Pops Concert Band
Conductor: Denny Ringler
Contact person: Allan Harris (905) 681-2047
Website: www.geocities.com/broadway/lobby/6448
Rehearsals: Wednesdays, 7:30 p.m. at Eden United Church, NW corner of Winston Churchill & Battleford, Mississauga
Instruments needed: percussion

Newmarket Citizens Band
Conductor: Leslie Saville
Contact person: Maurice Gillham (905) 775-8946
e-mail address: gillham@yesic.com
Rehearsals: Tuesdays, 8:00 p.m. at Lions Hall, Newmarket
Instruments needed: all

Northdale Concert Band
Conductor: Stephen Chenette
Rehearsals: Sundays, 7:30 p.m. at Willowdale United Church, 349 Kenneth Ave., North York
Instruments needed: bassoon, percussion

North Toronto Symphonic Band
Conductor: John McLaughlin
Contact person: Norm Borofsky (416) 486-1224
Rehearsals: Thursdays, 7:30 p.m. at Lawrence Park C.I. Auditorium, 125 Chatsworth Dr. Toronto
Instruments needed: tuba, flutes, oboe, euphonium

North York Concert Band
Conductor: John Edward Liddle
Contact person: Barb Martin (416) 247-8287
Website: www.mcb.on.ca
Rehearsals: Mondays, 7:30 p.m. at York Mills C.I., Music Room, 490 York Mills Rd., North York
Instruments needed: clarinets, bassoon, oboe

Oakville Wind Orchestra
Conductor: Anthony Kershaw
Contact person: Jacquie Holmborg (905) 888-8524
e-mail address: jacquie.holmborg@can.duport.com
Rehearsals: Tuesdays, 8:00 p.m. at Inquisitor Ridge S. S., Glenashton Rd., Oakville
Instruments needed: trumpets, horns, tuba, clarinets, bassoon, euphonium

Pickering Concert Band
Conductor: Keith Bohlender
Contact person: Steve Pettafor (905) 686-0523
Website: www.concertband.on.ca
Rehearsals: Mondays, 7:30 p.m. at East Shore Community Centre, Liverpool Rd., Pickering
Instruments needed: saxophones, tuba

Scarborough Community Concert Band
Conductor: Tim Dowling
Website: http://www.sccb.org
Rehearsals: Mondays, 7:00 p.m. at Samuel Hearne P.S., near Danforth and Pharmacy
Instruments needed: all

Swansea Community Concert Band
Conductor: Frank Evans
Contact: Michelle Springer 416-967-5907
e-mail address: michellespring86@hotmail.com
Rehearsals: Thursdays, 7-9 p.m. (starting Sept. 14) at Western Technical and Commercial School, 123 Evelyn Cres. Toronto
Instruments needed: reeds, low brass, drums

Thornhill Community Band
Conductor: Bobby Merriot
Contact person: Joan or Lawry Sax (416) 223-712
Website: e-mail address: 1st trump@msn.com
Rehearsals: Tuesdays, 7:30 p.m. at Westmount C.I., Bathurst & New Westminster, Vaughan
Instruments needed: clarinets, bassoon, horns, percussion

And for those of you who are football fans (or maybe better for those of you who are not), Argonotes, the Toronto Argonauts Band are looking for players to fill out their ranks for the remainder of the CFL season. If you subscribe to their philosophy “faster + louder = better”, then give Musical Dictator (not a typo) Steve Hayman a call at 416-769-2847, or go to their website, http://www.argonotes.com.

Merlin Williams can be reached at (416) 489-0275 (h), or on the web at www.netcom.ca/~merlinw or by e-mail: merlinw@netcom.ca.
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This year's Winter Course - by popular request
Richard Wagner's Top Ten
starts Tuesday, 16 January 2001

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SEPTEMBER 1, 2000 - OCTOBER 7, 2000 WholeNote 21
Music Theatre

Quick Off the Mark
Early music theatre releases beat the mid-season rush
by Sarah B. Hood

The theatre season proper doesn't really get rolling until around October 15 (when there will be too many things running to even hope to see them all). However, September always sees a few early-bird productions, and this year is no exception.

One of the most promising is Fireweeds: Women of the Yukon, the inaugural production of Burning Passions Theatre. If you're fond of wildflowers, you may already know that the lovely and upright fireweed is among the hardiest of native plants. Its vivid purple blossoms are named so much for their colour as for the fact that they are often the first to flourish again on ground that has been ravaged by fire.

In that spirit, composer and playwright Cathy Elliott has drawn upon her personal experience in a Canadian cabaret in Dawson City, and upon the rich material available about historical women during the time of the Gold Rush, to write a musical photo album of Yukon women. Directed by Laurel Smith (a former producer of Toronto's First Night Festival), Fireweeds runs from September 14 to October 7 at the CanStage theatre upstairs at 26 Berkeley Street.

In composing the music, Elliott says, she drew on popular local music, but with a twist. "A lot of it is very folksy," she says. "There's a lot of ragtime, but I play around with it. The chords are warm -- I like to go angular when I can. I'm trying to do the expected, but with a little bit of the unexpected in it. That's what I hope it turns out to be."

And while the women are tarryhootin' upstairs, the men are getting up to something else again downstairs at the same theatre (26 Berkeley) when CanStage presents Outrageous by Brad Fraser and Joey Miller, September 28 to October 21. Miller (War Brides, Eight to the Bar) has received three Dora nominations and one award (in 1991 for That Scatterbrain Booky). Fraser has written a string of highly successful plays, including Poor Super Man and Unidentified Remains and the True Nature of Love.

Together they have taken inspiration from the 1997 movie of the same name starring female impersonator Craig Thom Allison is Robin Turner is Mae West in the CanStage production of Outrageous

Russell, and created a musical about the friendship between schizophrenic Liza and would-be female impersonator Robin. The show is strictly age restricted, and publicity material contains warnings about explicit language and staging. So if you like it a bit raw, this one's for you.

Only a few blocks away at the Hummingbird Centre the Canadian Opera Company is off to a typically early season start with The Bartered Bride and Otello, running in rep on various dates between September 21 and October 7. Rigoletto, Traviata and Trovatore are Verdi's three most popular operas, but Otello is considered to be every bit as good a piece of work (by everyone except George Bernard Shaw, who apparently commented that Verdi's "well was running dry" after hearing it.) It tells, of course, the tragic tale of Shakespeare's Moor of Venice who "loved not wisely but too well". Doped into believing his wife Desdemona has been unfaithful, Otello kills her: a better-than-average storyline upon which to hang some pretty moving opera music. Russian tenor Vladimir Bogachov sings the title role, which he has performed to acclaim at the Met and Covent Garden, among other venues.

On a gentler note, The Bartered Bride by Czech composer Smetana, starring Czech soprano Eva Urbanova, uses traditional folk music to tell a much lighter love story of a betrothed couple in a country romance with a hidden identity and a happy ending.

Finally, The SFX Theatrical Group production of The Sound of Music, which was slated to run at the Pantages Theatre from September 19 to 24, has been cancelled, due to casting complications.

Looking ahead, a number of interesting original Canadian music theatre productions are coming up. Just to mention a few:

Workman Theatre Project has announced a production called Joy, written by Maja Ardal, with songs by Joey Miller (October). It's a musical on an unlikely theme: depression. Workman Theatre Project is based right inside the Queen Street Mental Health Centre, and stages its plays with casts that include people who are professional theatre artists and people who have struggled with mental illness.

The CanStage's premiere of Larry's Party by Richard Ouzounian and Marek Norman, based on the book by Carol Shields, opens at the Bluma Appel Theatre (January/February). It stars everyone's favourite local musical star Brent Carver (fresh from a summer playing Tevye in Stratford's Fiddler On The Roof). Robin Phillips (currently directing the COC's Otello) directs.

Described as "a new play with old songs", Maja Ardal's Midnight Sun (January/February) tells of the U.S. invasion of northern Iceland: how American pop culture was almost harder to resist in wartime years than the occupying troops.

And two tempting remounts close out the spring: the lighthearted Anything That Moves by Ann-Marie MacDonald and Allen Cole runs at Tarragon Theatre in May and June. And if you missed the charming local surprise hit The Drowsy Chaperone, you'll get a chance to see it early next summer when it's remounted in its full glory at the Royal Alex.
Canadian Opera Company. *Bartered Bride.* Eveurdyon, Rinord. Dvorak, Mendelssohn Choir; Michael Lankester, conductor. September 28-30; 8:00; Sept. 27, 29: 2:00. Royal Alexandra Theatre, 300 King St. W. $135; $65 (young person).

Canadian Opera Company. *Mamma Mia!* Musical based on the songs of ABBA. Book; Benny Anderson; Bjorn Ulvaeus; book; Catherine Johnson; directed by Phyllida Lloyd. To December 31. Tuesday-Saturday: 8:00; Wednesday, Saturday & Sunday: 2:00. Royal Alexandra Theatre, 260 King St. W. $87-1212. $25 to $115.

MIRVISH PRODUCTIONS. Productions, The Lion King. Stage musical of Disney’s 1994 animated feature. To April 1, 2001, Princess of Wales Theatre, 300 King St. W. $87-1212. $20 to $115.

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Peter Neff, Instructor

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for singers and coaches
1. French: Anne Lefoulon, MA, Instructor
2. Italian: Antonio Rossini, PhD, Instructor
3. German: Karin Barton, PhD, Instructor

The Vocal Art Forum

The New Opera and Concerts Centre is holding auditions for its first workshop production of a fully staged *The Barber of Seville* by G. Rossini under the stage direction of Nina Scott-Stoddart. Four performances will take place at the George Ignatieff Theatre on November 10, 11 and 12 of 2000.

For audition time and information please contact Mila Filatova, Director and Producer
at (416) 604-1557

SEPTEMBER 1, 2000 - OCTOBER 7, 2000 WholeNote 23
Comprehensive Concert Listings, Sept 1 to Oct 7

We make every effort to ensure accuracy, but things happen. Please, wherever possible, use the phone numbers provided to call ahead.

Also, please note that only the first performance of Music Theatre events is included in these daily listings. For Music Theatre details, see our Music Theatre listings on page 23.

To locate listings for a specific presenter or venue, please consult our index of presenters and venues on page 30.

Friday September 01

> > 8:00: Harbourfront Centre. Blueprints Arts & Entertainment Festival: Japeth Galtusono, African percussive dance & music, York Quay Centre, 235 Queens Quay West. 973-3000. Free.

Saturday September 02

> > 12:00 noon: Music at Metropolitan Church. Cantor Recital, Tsin Shih Tam, cello.

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For more information, please contact:

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September 14, 2000 8:00PM

Bloor Street United Church (Bloor & Huron St.)
300 Bloor Street West, Toronto

For Tickets: Please come in person at the door ($15).

Two plus Two presents

An Evening of Arias and Art Songs

Bellini, Gounod, Puccini, Schubert, Strauss, Verdi & more

Sat, Sep 16th, 2000 8:00PM

Deer Park United Church 129 St. Clair Ave. W, Avenue Rd.
Free parking at Imperial Oil Building

Christine Chan, soprano
Eva Zuber, soprano
Thomas Leung, tenor
Michael Nasuto, tenor
William Shookhoff, piano

235 Queens Quay West. 973-3000. Free.

Monday September 04


Wednesday September 06

> > 6:00: Molson Amphitheatre. Gypsy Kings. Ontario Place, 870-0000. $34.50 to $49.50.

Friday September 08

> > 8:00: Performing Arts Lodge. NexXus Percussion Ensemble Benefit concert. 110 The Esplanade. 777-9974. $20.

Saturday September 09

> > 2:00: Friends of Victoria-Royce. Music of Bernstein, Copland & Gershwin. Paul Sandvedtt, trumpet; Cathy Stone, trombone; Susan Murphy, soprano; Peter Tree, piano. Victoria-Royce Presbyterian Church, 100 Midland St. 769-6767. Free.

Sunday September 10


> > 8:00: Flying Cloud Folk Club. Friends of Fields' Green Season Opener with Cloud: favourites. TRANZAC, 292 Queen Street West. 504-3035. Free. 416 (members).

Wednesday September 13

> > 8:00: Burning Passions Theatre. Firewoods: Women of the Yukon. Depicts life in the Yukon with a woman's perspective, from the time of the Klondike Gold Rush to present-day. Written & composed by Cathy Elliott; directed by Laurel Smith. Canadian Stage Theatre (Toronto), 29 Berkeley St. 861-4614. PWYC (preview). For complete run see Music Theatre listings.

Friday September 15

> > 8:00: Toronto Symphony Orchestra. Alexander Novski: Film Spectacular. Music by Prokofief, Ewa Podlas, contralto; Toronto Mendelssohn Choir; Michael Lander, conductor. Massey Hall, 15 Shuter. 593-4028. $25 to $45.
OCTOBER

Wagner Symposium! See Euterpe File)

songs by Mozart, Verdi, Puccini,

University of Toronto Faculty of Music.

Wagner in Context.

Nasato, tenors; R. Strauss & others. Christine Chan & Eva Piano. The HimigSingers.

Piano; Guastavino: Holbrooke: Nocturne for Clarinet, Viola Phantasy for Viola 8877.

870-8000. $35.50-$69.50.

Saturday September 16

> > 1:30: Thornhill Community Band.


> > 7:30: chapter e.e.s. Sarah Brightman

In Concert: Le Lune World Tour. Sears Theatre, Air Canada Centre, 40 Bay Street.

870-8000. 631.540 98.96.

> > 7:30: Minkler Auditorium, Zavala Wing St Roger. 1570 Finch Ave East. 451-978-7930. $15-$40.

> > 8:00: Riverdale Ensemble. Jacek:

Trio for Clarinet, Viola & Piano; Bowen: Phantasm for Viola & Piano Op.55;


> > 8:00: Two plus Two: Ains & art songs by Mozart, Verdi, Puccini, Schubert, R. Strauss & others. Christine Chan & Eva Zuber, sopranos; Thomas Leung & Michael Nasato, tenors; William Shookhoff, piano. Deer Park Church, 129 St. Clair West. 763-2882. Free (donations welcome).

> > 9:00: Toronto Wagner Society

University of Toronto Faculty of Music. Wagner in Context. Recital by students of the Opera Division in conjunction with Wagner Symposium (see Euterpe File) Walter Hall, 60 Queen's Park. 481-7114.

Free.

Sunday September 17

> > 1:30: Yorkminster Cathedral. Concert

In the Square. Mel Lastman Square, 5100 Yonge St. 232-9110. Free

> > 3:00: Janice Owens, trombone & Artie Kies, piano in Recital. Trinity St. Paul's Church, 427 Bloor St. West. 593-9358. (suggested donation)


> > 8:00: Flying Cloud Folk Club. David Franosz. TRANCEZ. 292 Brunswick Ave. 410-3655. $12, $10 (members).

Monday September 18

> > 8:00: Roy Thomson Hall, Cur

Malena De Cyrous (South Wales Male Choir). 176-member choir. 80 Simcoe St. 872-4255. $22.50 to $35.50. (preview). For complete run see Music Theatre listings.

Tuesday September 19

> > 8:00: CanStage. Outrageous.


Wednesday September 20

> > 12:30: Yorkminster Park Church.

Noonday Recital: Eric Robertson, organ. 1595 Yonge St. 822-1167. Free.

DANCEDELIC

> > 7:00: Tafelmusik Baroque Orchestra. Bach Orchestral Suites.

Christopher Krueger, flute; Jeanne Lamon, music director. Trinity-St. Paul’s Church. 427 Bloor St. W. 694-6337. 426-450, 420-9451 (lists).

> > 8:00: Toronto Symphony


Thursday September 21

> > 12:00 noon: Ontario Youth Choir.


> > 6:45: Toronto Symphony Orchestra. Evening overtures chamber music. Tchaikovsky: String Quartet #1; Bridget Hunt & Angelique Toews, violins; Daniel Blackman, violin; Audrey King, cello. Roy Thomson Hall, 60 Simcoe. 593-4828. $6 or free with 8:00 performance.

> > 8:00: Canadian Opera Company.


Concert 1

Saturday September 23, 2000 8:00 pm

Humphrey Centre for the Arts

Featuring guest pianist Michael Kim

Rachmaninoff Piano Concerto No. 2

in a minor

Dvorak Symphony No. 9 in c minor

"From the New World"

Concert 2

Saturday December 9, 2000 8pm

Leah Posluns Theatre

Mozart: Divertimento in F K138

Bach/Steinhardt: Toccata and Fugue in a minor

Stravinsky: Firebird Suite (1919)

Concert 3

Saturday March 3, 2001 8pm

Leah Posluns Theatre

Rouault: Night of the Moors

Brahms: Symphony No. 1

in e minor

Op. 68

Concert 4

Friday April 6, 2001 8pm

Leah Posluns Theatre

Friedman: Romance for Strings. No. 2

Grieg: Peer Gynt Suite No. 1, Op. 46

Dvorak: Cello in e minor

Karen Henderson cello

Concert 5

Saturday June 2, 2001 8pm

Leah Posluns Theatre

Shostakovich: Symphony No. 7

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**Friday September 22**

- **8:00**. Canadian Opera Company. Simpson: The Barber of Seville. Eva Urbanová, Miroslav Dvorák, Bence Bán, Diana Petersen & others; Paulo Szucz director; Kenneth Montgomery conductor. Hummingbird Centre for the Performing Arts, 1 Front St. E. 672-2292. 38.50 to 110; 145 to 460 (young person). For complete run see Music Theatre listings.


**Saturday September 23**

- **8:00**. Metropolitan United Church. Digan Recital & Demonstration. Patricia Wright, organ. Celebrating Toronto Arts Week. 56 Queen St. E. 363-0331. PWYC.

- **8:30**. Toronto Symphony Orchestra. The String Café Concert. Big Screen classics from ronin to ragtime. Part of ArtsWeek 2000. 400 King St. W. 410-4379. Free.

- **9:45**. Toronto Symphony Orchestra. Evening overtures chamber music. Roy Thomson Hall. See September 21. 64.50.


- **8:00**. Toronto Symphony Orchestra. Roy Thomson Hall. See September 20.


**Sunday September 24**

- **9:00**. Metropolitan United Church. Digan Recital & Demonstration. Patricia Wright, organ. Celebrating Toronto Arts Week. 56 Queen St. E. 363-0331. PWYC.

- **8:00**. Metropolitan United Church. Digan Recital & Demonstration. Patricia Wright, organ. Celebrating Toronto Arts Week. 56 Queen St. E. 363-0331. PWYC.

- **8:00**. Metropolitan United Church. Digan Recital & Demonstration. Patricia Wright, organ. Celebrating Toronto Arts Week. 56 Queen St. E. 363-0331. PWYC.

- **8:00**. Metropolitan United Church. Digan Recital & Demonstration. Patricia Wright, organ. Celebrating Toronto Arts Week. 56 Queen St. E. 363-0331. PWYC.

> 8:00: Massay Hall, CUBANIANE! Classic Cuban beats. Jesús Alenafy, trumpet/arranger/composer; Rolando "Rabo" Martinez, vocals; Ignacio "Nachito" Herrera, piano; Carlos Alvarez, trombone; Emilito del Monte Mata, percussion & other performers. 15 Shuter St. 872-4255. $29.50 to $39.50.

> 8:00: Mooradale Concerts, A Song of Life. Music: Lorysa Kuzmenko; narrator: Joy Kagawa; art: Emilio del Monte. 8:00: Royal Conservatory Orchestra; Rennie Reghr, conductor. Ettore Kajioka, violin; Yi-Fan Shi, piano; Mark Fewer, trumpet/arranger/composer;ORAGE Mazzoleni & Chamber Strings and continuo, and a full string orchestra with on stage. Singers: Trinity-St. Paul’s Church. $18 to $32; $14 to 25 (sr/st).

Saturday September 30

> 7:30: Calyx Concerts. Music at Humbercrest: Viva España! Music from Spain & Flamenco dance. Narelle Martinez, soprano; Claudia Carolina, dancer; Susan Kusnet, flute; Afare Fanian, guitar; Che Anne Loewen & Iona Beres, piano. Humbercrest United Church, 16 Baby Point Rd. 508-6033. $15, 12.

> 8:00: Toronto Consort, Magnificent Monteverdi. Trinity-St. Paul’s Church. See September 29.

Sunday October 1


> 2:30: Joy Lumble, tenor in Recital. Calvin Presbyterian Church, 26 Delisle. 923-4030. Free.

> 2:00: Calyx Centre for the Performing Arts. In The Mood With The Toronto All-Star Big Band. Sounds of the big band era. The Serenaders; Zygmunt Jedrzejek, artistic director. 130 Navy St., Oakville. 903-815-2021. $24.99.


Monday October 2


> 9:00: Onstage at Glenn Gould Studio. Mahler: Lied eines fahrenden Gesellen (arr. Schoenberg); Das Lied von der Erde (arr. Schoenberg/Robson). Catherine Robbin, mezzo; Richard Margison, tenor; Nathan Berg, baritone; members of the Canadian Opera Company; Mario Studer. www.hannafordbend.com

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SEPTEMBER 1, 2000 - OCTOBER 7, 2000 Wholegenote 27
Concerts at St. George's

Wednesday October 04

> > 2:00 & 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Oct. 2.

Music Toronto presents

Thursday, Oct. 5

THE EMERSON QUARTET opening night of their 29th season

> > 8:00: Roy Thomson Hall. Rosemary Clooney, vocals. Classical music & jazz. Big Kahuna & the Copa Cat Pack. 60 Simcoe St. E. 872-4255. $19.50 to $27.50.
> > 8:00: Royal Conservatory of Music. Concert. 250 Front St. W. 205-6655. Free.
> > 8:00: Music Toronto. Emerson Quartet. Stokowski: Quartet #1. Op. 1; Quartet #2; Op. 13; Quartet #3; Op. 14; Quartet #4; Op. 18; Quartet #5; Op. 110.

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Further information

Bnaruco, conductor. 250 Front St. W. 205-6655. $48.
> > 2:00 & 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Oct. 2.

Tuesday October 03

> > 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Oct. 2.

Further information

416-461-9906
Queen Med. Marilyn Lerner & Lori Fried, performers. Macdonald Stewart Art Centre, 358 Gordon St., Guelph. 519-763-4952.

> > 5:00: Guelph Jazz Festival. Matthew Shipp, piano & Matt Maret, violin. In Concert. Macdonald Stewart Art Centre, 358 Gordon St., Guelph. 519-763-4952. $15, $12.

> > 6:00: Guelph Jazz Festival. NOW Orchestra with George Lewis, trombone, Jon Jang, piano & David Murray, tenor sax. Chalmers United Church, 60 Quebec St., Guelph. 519-763-4952. $25, $20.

> > 8:00: Guelph Jazz Festival. Jon Jang, piano; Matthew of Hoagy Carmichael and Frank Loesser. 4952.

> > 12:00: Guelph Jazz Festival. Feast of Roots & Duos. Maggie Nicols & Ken Hyder, performers. Bookshelf Cinema, 41 Quebec St., Guelph. 519-763-4952. $12, $10.

Saturday September 09

> > 10:00am: Guelph Jazz Festival. Matthew Shipp, solo piano. Dublin St. United Church, 154 Dublin St. North, Guelph. 519-763-4952. $15, $12.

> > 1:00: Guelph Jazz Festival. Nellie & Wright. Guitar & cello chamber jazz duo. Chapters Book Store, Guelph. 519-763-4952.

> > 4:00: Guelph Jazz Festival. Judy Dunaway, solo ballads. Bookshelf Cinema, 41 Quebec St., Guelph. 519-763-4952. $12, $10.


> > 8:00 Words and Music. The Songs of Hoagy Carmichael and Frank Loesser. Victoria Hall Concert Hall. See September 8.

Sunday September 10


> > 8:00: Guelph Jazz Festival. Passages. Multi-media jazz opera by Jesse Stewart & Paul Haines. Jesse Stewart, percussion; Anne Bourne, cello; David Mott, baritone saxophone; Maggie Nicols; voice. Russell Field, trombone; David Roebke; video installation, MacDonald Stewart Art Centre, 358 Gordon St., Guelph. 519-763-4952. $15, $12.

Wednesday September 13

> > 8:00: Port Hope Festival Theatre. Snake Oil & Sassafras: Romance & songs of the traveling Medicine Show. The Capitol Theatre, 20 Queen St., Port Hope. 905-885-1071, 800-434-5062. $19. For complete run see Music Theatre listings.

Friday September 15

> > 12:00 noon: Shaw Festival. Musical Reading Series: Sadie Thompson. One-act version of Vernon Duke's 1944 musical about the tropical tempests created by Somersault Maugham. Royal George Theatre, Queen Street, Niagara-on-the-Lake. 1-800-511-7429. 47.

Sunday September 17

> > 11:00: Shaw Festival. Quartet Concert. Musicians from She Loves Me give a classical concert. Festival Theatre lobby, Niagara-on-the-Lake. 1-800-511-7429.

Wednesday September 20

> > 2:00 & 8:00: Sanderson Centre, Ontario Youth Choir. Motets by Bach & Brahms. Ivars Taurins, conductor. $25, $20, $15 (child).

Saturday September 23


> > 8:00: Durham Region Concert Association. Catherine Wilson Trio. Salvation Army Temple, 570 Thornton Rd North, Oshawa, 905-698-4095. $25, $18.


Friday September 29

> > 8:00: Sanderson Centre, Ria Godfrey in Concert. R&B, rock, pop & country. 88 Dalhousie St., Brantford, 1-800-265-0710. $25, $23. $22 (starr).

> > 9:00: St. Cuthbert's Presbyterian Church, Sound Images. Original piano music performed by Robert Bruce, composer & interpreted by dancer. 2 Bond St. at King St. West, Hamilton. 505-777-9196.

Sunday October 01

> > 11:00: Shaw Festival. Quartet Concert. Musicians from She Loves Me give a classical concert. Festival Theatre lobby, Niagara-on-the-Lake. 1-800-511-7429.

Thursday October 05


> > 11:30am: City of Hamilton American Liszt Society. Great Romantics Festival: Liszt: Three Sonetti del Petrarca. Roland Fix, baritone; Mark Payne, piano. Convocation Hall, McMaster University. 905-526-9140 ext. 23674. $1 (includes all morning session events).

> > 2:00: Sanderson Centre, Men of the Deep. All male choir of coal miners. 88 Dalhousie St., Brantford. 1-800-265-0710. $25, $23, $22 (starr).


> > 4:00: City of Hamilton American Liszt Society. Great Romantics Festival: Hamilton Philharmonic Orchestra. Wagner: Overture to Die Meistersinger; Rachmaninoff: Concerto #3 in d; Dvorak: Symphony #7 in d, Anni Schein, piano; David Lloyd-Jones, conductor. Hamilton Place, 1 Summers Lane. 905-526-6559. 422-142, 920-138 (starr).

Friday October 06

> > 10:00am: City of Hamilton American Liszt Society. Great Romantics Festival: Festival: Marguerite Wolff, piano in Recital. Chopin: Ballade in g; Liszt: 2 Etudes; Valse Impromptu; Valses Malancoliques; Gounod; Liszt: Waltz from the opera Faust. Convocation Hall, McMaster University. 905-526-9140 ext. 23674. $1 (includes all morning session events).


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INDEX OF PRESENTERS AND VENUES

Please note: Numbers refer to dates, not WholeNote page numbers.

*Oc* before a number signifies October, and *FA* after a venue signifies that the listing is in “Further Afield,” not the main listings.

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Arts & Letters Club Oc6
Art Toronto 24, 26-27, Oc1
Beach Hebrew Institute 24
Bellwoods Acoustic Concerts 24
Berkeley Street Theatre 19
Blair Street United Church 29
Bookshelf Cinema, Guelph (FA) 7-9
Burning Passion’s Theatre Oc3
Calvin Presbyterian Church Oc1
Calyx Concerts 30
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CarnStage 18
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Capitol Theatre, Port Hope (FA) 13
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Christ Church Deer Park 22
Christ’s Church Cathedral, Hamilton (FA) Oc7
Chu Sisters 23
Church of the Holy Trinity 4
City of Hamilton Oc5-Oc7
City Playhouse, Vaughan 24

September 28 8:00: Music Gallery, Gauri & Gautham, Indian classical music, St. George the Martyr Church, 167 John St., 204-1080, 912-46.

September 30 8:00: Arkell Schoolhouse, Daniel Egan, Canadian Folk Legend, 843 Watson Rd., South Arkell, 519-763-7528.

October 1 3:00: Capitol Schoolhouse, Music Committee, Sunday Concert, Peter Longworth, piano, Great Hall, 7 Hart House Circle, 978-5352.

October 2 8:30: Music Festival, Victor Ramiro, Roses, Malini and Bob Fenton. Theatre, 189 York St., 364-7856.

October 6 8:00: Japan Foundation/ Toronto Downtown Jazz, Sadao Watanabe, saxophone in Concert. Winter Garden Theatre, 189 Yonge St., 872-5555. 45 to $35.

October 6 8:00: Music Gallery, Ringcycle. St. George the Martyr Church, 167 John St., 204-1000.

October 7 8:00: Arkell Schoolhouse, Rinelle Belani, viola, 843 Watson Rd., South Arkell, 519-763-7528.

October 7 8:00: Music Gallery, Jaap Blank & Paul Dutton, St. George the Martyr Church, 167 John St., 204-1080. 912-46.
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FLAMENCO DANCE CLASSES Bailaora! New Beginner Flamenco classes for adults and children starting 3rd week of Sept. Experience the music, rhythms and fire of dance from Spain. Two convenient locations at 452 College St. and 300 Lonsdale Rd. For info call Susana @ 416-920-5280.

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SEPTEMBER 1, 2000 - OCTOBER 7, 2000 WholeNote 31
ANNOUNCEMENTS

*To September 4 (show times posted daily): Ontario Science Centre, Music Makers: The science of sound...the art of music. Interactive performances & exhibit display What Makes Music. Performers include Come from Every Wave Band, Subtonic Monks, Njokio Baclo, La Palla, Rina Singha, 770 Don Mills Rd. 428-4100. $10, $7, (child 5-12).

*September 9: 10:00am: Beach Arts Centre. Open House featuring concerts at 11am, 1pm & 2pm. Keyboard United Church, 140 Waverley Ave. 690-4592. Free.


*September 18: 9:30am: Toronto Wagner Society. Guest lecture on Walter Hall, 80 members. Toronto Wagner Society/University of Toronto. 9:30am-10:30am; 10:30-11am; 11am-12pm; 11-12pm. Free.


*September 24: 2:00: Toronto Tabla Ensemble. Open Rehearsal. Part of ArtsWeek 2000. 50 Spadina Ave. 408-9532.


*Choirs Ontario announces the Ruth Watson Henderson Choral Composition Competition for new choral compositions, this year for an SSA or SSSA work for women's choir. Information: contact Choirs Ontario, 416-923-1144. <choirs.ontario@sympatico.ca >


LECTURES

*September 6-10: Guelph Jazz Festival. Colloquium: Improvising the Future: Jazz in the Global Community. Panel discussions Sept. 6-10: keynotes speakers include: Sept. 7 9:00am: Frederick Ward: Writing As Jazz given by George Elliott Clarke. Sept. 8 9:00am: Speak of Sound: Personality, Emcapacity, Community given by George Lewis. At: Macdonald Stewart Art Centre, 2500 Gordon St. Guelph. 735-4952.

*November 2-8:00: Toronto Wagner Society. The Power of Two In the Ring, lecture by J.K. Holman, president of the Washington Wagner Society and author of Wagner's Ring: Listeners Companion and Concordance. Arts & Letters Club, 21 Elm St. 461-7114.

WORKSHOPS

*To September 4, daily at 11:30, 1:30 & 3:30: Ontario Science Centre. Music Makers Family Workshops. The various ways that music affects our daily lives. How do different types of music make you feel? What are the different ways that you can create music & musical instruments? 770 Don Mills Rd. 429-4100. $10, $17, $14 (children 5-12).

*September 6-10: Guelph Jazz Festival Workshops. 519-763-4952. Sept. 8 10:30am: Global Strings Workshop given by Matt Maneri, Randy Raine-Beauc, Qiu Xia He, Paul Pimley, Peggy Lee & others; Sept. 8 1:30: New Communities of Sound: Expanded Musical Resources given by Judy Dunaway, Maggie Niclas, Ken Hyder, Jesse Stewart & Ron Samworth; Sept. 8 3:30: Jazz Cooperatives, Jazz Communities: the AAMC and the ICP given by George Lewis, Joseph Jermaz, Leroy Jenkins, Misha Mengelberg, Han Bennink & Michael Moore.

All at: Macdonald Stewart Art Centre, 2500 Gordon St., Guelph.


*September 20 12:00: York University Dept. of Music. Workshop on swing & jitterbug by professor Carey Sokol. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 739-5168. Free.

*September 24 2:00: CAMMAC. Reading of opera choruses from J. Strauss's Die Fledermaus, for voices and instruments (scores supplied; instrumentalists please bring stands). Colin Clarke, conductor. Christ Church Deer Park, 1570 Yonge St. 924-1938. 45 (non-members), 5 (members).

*September 25 7:30: Creative Vocalization Studio. An introduction to Scarborough's Vocal Workshop. Techniques of the Korean Chang-Go "hour-glass shaped drum" and the Chinese drum; learn basic steps of Fal Dance. Part of ArtsWeek 2000. Private address (Baghurst & Eglington); call for location. 782-7644; 45.

*September 27-8:00: Korean Dance Academy of Toronto. Fan Dance & Drum Workshop. Techniques of the Korean Chang-Go "hour-glass shaped drum" and the Chinese drum; learn basic steps of Fan Dance. Part of ArtsWeek 2000. Korean Culture Centre, 1133 Leslie. 443 9325. 45 (reservation required).

*September 30 2:00: CAMMAC. Upper Strings Workshop on Beethoven's 5th Symphony (preparatory to CAMMAC reading in October). Mary McGee, coach. Church of the Messiah, 240 Avenue Road. 462-1712. $15 (non-members), $10 (members). Advance registration required.


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The Nine Lives of Howard Cable

by Allan Pulker

Howard Cable's six decades of music-making have made him legendary in Canadian music.

Murray Ginsberg, in his book about Canadian musicians, They Loved to Play, calls him "the most successful conductor/composer/arranger on the Canadian music scene since the 1940s". And our own Bandstand columnist Merlin Williams says "even if he had done nothing more than write what he has written for concert band he would be a legend."

I started out asking Howard Cable about the future of music in this country and his advice to aspiring young composers, arrangers and conductors. His reply took me by surprise:

"I am an optimistic guy, but I'm not optimistic about this. Audiences are a big problem. You have to have strong music programs in the schools, with good teachers. And right now teachers are so limited by financial constraints and so many music programs have been completely eliminated that music education in the schools is deep trouble."

"The music teachers of a certain age are all getting out and the ones replacing them lack experience and the administrative and moral support to sustain what we once had. I'm really despondent about the situation."

Nothing can replace the daily exposure to music, he says -- whether it is in a band or string, recorder or vocal music program. "It doesn't matter which -- it all creates people who are sensitive to and care about music. The fact is that if you don't educate youth it will all go down the tubes."

"It is, of course, the politicians who are responsible for this crisis, because they don't understand the value of culture to society. They think that musicians and artists are self-serving. They don't seem to understand what we all stand to lose by destroying cultural education in the school system."

He was equally pessimistic about the prospects for a young person trying to make a living as a composer and arranger. "You have the choice of making a living at another job or living in poverty on grants."

The schools, he says, once a lively market for new band arrangements especially, for the reasons already mentioned, don't have the budgets for new music, and our music publishing industry is now owned by American companies. "Time-Warner bought Gordon V. Thompson and now if you order a Gordon V. Thompson publication it has to come from Florida!"

What he does recommend to aspiring musicians is a quality which he possesses in large measure -- adaptability.

"I've had nine careers" he says: "first radio, then TV; I was music director of the CNE Grandstand show from 1953 to 1968; music director of the General Motors Motorama; from Audition tapes to Album masters 24 - bit digital recording & editing In studio or the location of your choice (416) 410 - 6595 email : synaptic@pathcom.com www.pathcom.com/~synaptic/gap.htm

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SEPTEMBER 1, 2000 - OCTOBER 7, 2000 Wholenote
Cover Story

show; I was in New York for two years arranging and conducting on Broadway; I produced the entertainment at Expo '67; was music director of the Imperial Room at the Royal York for 12 years; and have been the arranger for the Canadian Brass for years - I've done between 80 and 90 arrangements for them."

"Now I guest-conduct, mostly pops concerts, all over the place - Symphony Nova Scotia in Halifax, Orchestra London, the symphony orchestras in Kitchener-Waterloo, Windsor, Calgary, Vancouver and Edmonton, the Scarborough Philharmonic Orchestra, which I will be conducting next in November and, of course, the Hannaford Street Silver Band's concert next month. I also do all the arrangements and the conducting for Sharon, Lois and Bram's symphony concerts - I'll be doing one of those in Winnipeg next month too."

His audiences, he says are all over 50 or under 6! "One thing I've learned is never to repeat myself. If some one comes up after the concert and says he heard something on the program at last year's concert, then that person will probably not be at next year's!"

The reason for so many careers, he says, is that music and musical tastes are always changing. "Vaudeville was in the twenties and died in the thirties, big bands were only in fashion for ten years, from 1936 to 1946. To be a musician means adapting to new trends and tastes all the time."

Formative in Cable's life, according to Ginsberg, was getting into a good high school music program and making the most of the opportunities it offered. Cable's high school music teacher at Parkdale Collegiate, the famed Leslie Bell, needed a clarinet player. Cable got a clarinet and learned it. Bell needed an oboe player; so Cable got that.

Later he studied conducting with Ettore Mazzoleni at the RCM - "a very good teacher, very tough. Boy, he told me how to do it: really pushed me and I never forgot."

Cable's work habits, too, provide helpful clues to anyone wanting to learn arranging and composition. In the summer of 1937 at the age of 16 he was already playing in a dance band in Waubaushene. "I'd go out and study orchestration. I'd lie in the sun and learn the Cecil Forsyth orchestration book. I got interested in how everything's done."

In 1939 he organized a rehearsal band just for trying out his own arrangements. Speaking of his experience as a member of Cable's band, Ginsberg wrote, "We were all eager to try Howard's new arrangements ... Those were exciting times. Cable's energy and passion to rehearse and learn from his musical ideas - to see what worked and what didn't - was infectious. ... we couldn't wait for the next Sunday to roll around."

Because he wrote and published so much, Cable's legacy will last as long as there are musicians to play his charts. I asked Merlin Williams what makes Cable's work special:

"He always challenges the player - rhythmically, harmonically - he loves to modulate, and he's a virtuoso of surprise, there's always something unexpected in his music. His harmonic language is very sophisticated, rather reminiscent of Percy Grainger. And what he has done in his Canadian folk song arrangements is rather like what Grainger did for English folk song in his."

Now as he approaches his eightieth birthday, Howard Cable is still going strong. You can hear and see him conduct the Hannaford Street Silver Band at its tribute to him, "Strike up the Band" on October 2 at the Jane Mallett Theatre. And on November 18 he will conduct the Scarborough Philharmonic Orchestra in "A Musical Tribute to the 20th Century."

In January of this year Howard Cable was appointed a Member of the Order of Canada. There is probably not a musician alive in Canada today more deserving of this honour. With our school music programs now in free fall, perhaps the politicians need to be reminded that the talented man whose accomplishments they have just honoured got his start in a high school music program.

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A musician as long as she can remember, Heidemarie Garbe has learned and taught many instruments since her graduation in organ performance from Oberlin Conservatory of Music in 1970. She is a certified Suzuki Method teacher and has produced a tape of music for flute and harp. Her approach to teaching has been shaped by her spiritual journey and many years of meditation, as she has sought to bring together music and spirituality to help the growth and development of the young.

Her method is as effective as it is original. In their first year with her, children learn not one but five instruments - violin, cello, harp, piano/keyboard and recorder, spending about eight weeks on each. Each term consists of six weeks of private instruction on an instrument, after which they come together as an orchestra, in which all five instruments are represented and the children play the music they learned in their private instruction - Twinkle Twinkle Little Star and Pachelbel's famous Canon.

The stimulation of playing together, of hearing harmony and of working with other students provides a terrific sense of accomplishment, which tends to motivate the students, some as young as four years, to continue. In the orchestra the children also do ear rhythmic, which helps them to "feel the heartbeat of the music", skill games like walking a "labyrinth" while playing and a few meditative minutes to make a connection with the inner source of music at the end of each session.

By the end of their first year each student has learned the same music five times on five different instruments. At this point those who wish to continue select an instrument to which they commit themselves for the whole second year of the program, which will be at about the level of book one of the Suzuki books and in which they play in her level two orchestra.

Another of Heidemarie's innovations is the use of colour to teach music-reading. After ten years of work as a piano teacher and despairing at the difficulty of teaching students to read, she developed a method of using colours to name the notes as an alternative to the usual system of letter names. She assigns the colours of the rainbow, red, orange, yellow etc. to the notes of the C major scale, and related colours to the "sharps" and "flats", (turquoise for f# for example between f, which is blue and g, which is green). Since she started doing this, teaching has "become more joyful and has allowed miracles to happen." Children find it very direct and easy to comprehend and so are much happier than they were using the conventional terms. She even used it to help an adult, a woman who had had a bad experience learning piano as a child and who wished for nothing more than to be able to play the first movement of Beethoven's Moonlight Sonata. She learned it in a month!

With sixty students, however, Heidemarie is working at more than full capacity, and so wishes now to begin teaching her method to other teachers and to write a book about it. Musical notation, she observes, like language, is always changing. Perhaps her innovation is the latest leap.
Me: You make it sound like a rescue squad.

Alan: When a singer goes on stage, the last thing they're thinking about is the music - they are thinking about costumes, blocking, shoes. We music performers are very like the guy who throws himself in front of the president and takes the bullet. If you have to make a choice, you've got to save the people on stage. And there is not one of us but all of us would do the necessary.

Me: Is there any reason you have chosen this way to make a living?

Alan shrugs: Last night some people played Beethoven at Massey Hall. Mostly they play Beethoven at Roy Thomson Hall. This week I'm playing My Fair Lady at Jane Mallet Theatre, last week I was at the Air Canada Centre with Placido Domingo, the week before I was at The Hummingbird Centre doing Pelléas et Mélisande with the Canadian Opera Company.

Me: You like the variety?

Alan: I find that being fluid helps me, but it's not good to be forced into that kind of variety. In England, the same 70 musicians do everything — bullet, symphony, opera, chamber, shows. A conductor from Czechoslovakia, now in England, complained to me that he always felt that he was getting the last conductor's performance.

Me: How did you get started in music?

Alan: I started on piano, then had a little bit of French horn, my mother played it. My wife plays French horn, my older son's fiance plays French horn - she's doing her master's at Juilliard. We're not sure whether it's a defective gene in the men of my family, that they can't resist French horn players, or a defective gene that makes certain women want to play French horn and marry Molitz's. My wife and I were both students at Eastman School of Music in Rochester, New York. When I married Nancy her teacher was very, very unhappy. Alan chuckles at the memory. In fact, he hated my guts.

Me: Any teachers you especially remember?

Alan: All my teachers have been great in one way or another. There was a bass teacher and a music teacher at school. One was a gentlemen, an artist, a wonderful person, the other was the complete opposite, so I already knew there were possibilities. When I was still quite young I went to study with Mr. Scott, that's Roger Scott, principal bass with the Philadelphia Orchestra for 50 years. I unwrapped my bass and I thought, 'he knows everything, I know nothing.' I think that must have been plain on my face and in my body. I think that's why he took me at such an early age. Mr. Zimmer at Eastman was not a pedagogue, he was a natural, his knowledge was hard-wired within him. I sat in back of him in the B minor flute suite, it was just continuo, but oh! I couldn't believe it, this is what continuo is about!

Alan (after a pause, with a wry smile): I learned my craft twice, you know. Multiple sclerosis put me out of commission for a long time. I got hit very hard at the front, now I'm in very good condition, all things considered. On the one hand it's a miracle, on the other there is no way to know what's going to happen. I couldn't have done it alone, my wife was the most important, and two doctors out of a bunch of baloney. You have to go slowly.

Alan continues: I also have great opportunities to learn from the people I work with. Mr. Mannino, that's Maestro Franco Mannino. He always made the space in the performance, and he taught me that I can make a space that is larger. You know Douglas Bodle, he teaches at UofT. He makes the place for things to happen. He's dynamite! He's the power behind so many Canadian talents. Maureen Forrester - what a wonderful person! Placido Domingo, he's got the strength of 40 men! And he's a great man, a great example. Frederica von Stade, a great woman.

Me, curious: Ever run into any non-wonderful people?

Alan thinks about that one: I won't give any names. I know someone who had a career with a repertoire of eight pieces — the career couch isn't only in Hollywood. And there was a European conductor came to Ottawa, he looked at the publicity, the posters and all, and figured, 'Well, I must be God's gift to somebody.' He got so hard to deal with that they let him go in six months. Not that he was a bad person, he just didn't understand North American marketing. When that sort of thing happens, I figure the best thing to do is shut up and play what's in front of me. Play the music the best I can. Even simple music is hard, and if you do it correctly, it's even harder.

Me: What drew you into the pit, so to speak?

Alan: I grew up outside New York City, I spent as much time as I could at the shows. I thought all angels had really fat legs, because they used the dancers in the Christmas shows - those girls had great calf development! I saw Oklahoma!, Kismet ... these new shows I don't know. I always made sure to be right behind the conductor. That's how I found out that the harp doesn't have this wash of sound, it's points.

Me: So it was the shows that made you decide to be a musician?

Alan: No, I wanted to be a biochemist.
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Me: Music wasn’t your first choice?
Alan shrugs, a man whose destiny found him: Mike Colvin, the tenor, he’s a nice person, studied Immunology, he was in the same class with the guy who found the gene for cystic fibrosis. What can you do?

I turn to practical matters: Does stuff ever fall into the pit?

Alan thinks about it: Not here, but in Ottawa we had stuff fall. An apprentice stage manager fell right on top of a kid from Calgary and his cello. The National Art Centre’s big curtain, it’s like strips of saran wrap. There was a plywood strip on the edge of the stage with some microphones on it. We were doing La Belle Helène, the overture - boppity-boppity bop, light stuff. Well, when the curtain went up, so did the plywood and the microphones. The way the curtain works at the NAC, it has to be raised completely before it can be lowered, so it just kept raining microphones and pieces of plywood into the pit. But the show must go on.

Me: Do you ever go to the opera just to see the show?
Alan is amused: I’ve never been in the lobby in my entire life, I wouldn’t know where to go in.

Me: You are principal double bass, what does that mean?

Alan laughs: When I got my first principal job, I wrote to my old teacher who was principal in Philadelphia and asked him the same question. He told me to try not to get in anyone’s way (sometimes it happens). In 30-something years I’ve never gone wrong with his advice. But no, it does mean something. I try to lead by example. If I want them to play soft, I play soft, so they know what’s on my mind. At every instant in time you have to make a choice - when, how loud, and included in that is my choice to not be the first one in, to not be heard above my colleagues. It’s a personal choice to play softer than someone else, to make a space for something to happen.

Me: Do you do bow markings for the scores?
Alan laughs: I try to do that so violinists and cellists and conductors don’t! But the audience isn’t at the opera to see what direction my bow’s going. Bowing is less of a problem, the hell in the bass section is the pizzicato.

Me: Why, is pizzicato more difficult on a bass?
Alan explains: No, but any note you play, you can bring all your life’s musical experience to that one note. And sometimes you don’t have the same musical experience as the guy next to you. With arias, there’s a lot of empty space and a lot of bad hand-waving and one note. The hell for me is that I put everything into that one note. You have to listen. There’s a place for every note - like that piano, there’s a place for it, not out on the porch, but there’s room for it. As principal bass, I do certain things and for me they are very important. The audience can’t see it and perhaps the conductor can’t see it, but if you did the really, really wrong thing, everyone would see it.

Me: You don’t mind that nobody ever sees you?
Alan assures me: People go to great lengths not to be seen. At La Scala there are great musicians, they go out on the street, no one recognizes them. I’m not offended. Besides, watching us is like watching somebody work on your car; interesting for a few minutes, but you just want to pick it up when it’s ready. I remind him: Maestro Bradshaw had the orchestra come on stage to take a bow after Pelleas et Mélisande.

Alan ruffles at the memory: And what did they see? A bunch of people in black shirts, that’s not opera! May I say something to your readers?

Me: Certainly.
Alan squares himself, as if looking into a TV camera: You haven’t come to the opera to see the orchestra. And we’re not offended. We LIKE it that way.

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Postscript: It's a ball

The Women’s Committee of the Canadian Opera Company is an organization consisting of 260 women dedicated to supporting the opera company and also young singers. It is particularly in the public eye in September because the annual opera ball, one of the Committee's primary fund-raising activities will take place on September 16 at the Sheraton Centre Hotel.

The theme of this year’s ball is “Dream great dreams”, referring to the dream of an opera house in Toronto. “Dream great dreams” will be the motto of the Women’s Committee. Founded in 1947 by a group of Toronto women that included the late Jean Chalmers, it has succeeded in raising over four million dollars over the course of its existence. While much of that money has gone to support the Canadian Opera Company, including $100,000 raised in 1975 to rescue the company from the brink of bankruptcy. It also gives twenty scholarships a year to the Opera School at the Faculty of Music at U of T and administers the $10,000 Jean Chalmers scholarship, seven of which have been awarded to outstanding young Canadian singers, including Ben Heppner, Anita Krause and Karina Gauvin.

Where does this money come from? The answer is simple. It is earned. The organization and administration of the Opera Ball, a very big job, is all done by the volunteer labour of the committee members. The Committee has two other main fund-raising activities, the Opera Boutique and the art show/sale, both at the Hummingbird Centre. Both of these require plenty of members’ time and expertise.

The Committee members are now mostly working professional women, often assisted by their husbands. Membership usually is by sponsorship by a member but anyone interested in contributing her time, energy and talent to the Women’s Committee and who does not have a friend who is a member should phone the Canadian Opera Company number to inquire about membership.

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MacDonald – Triangulum
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MUSIC FROM ITALY
Erika Raum, Violinist
Vivaldi – The Four Seasons
Corelli – Sarabande, Gigue and Badinenez
Tchaikovsky – Souvenir de Florence
Sunday, November 19, 2.30 pm

DEATH AND THE MAIDEN
Julian Milkin, Clarinetist
Wolf-Ferrari – Serenade
Piuri – Gonzonetta
Zfasman – Intermezzo
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Schubert – Death and the Maiden
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