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15 Kings College Circle

PANEL DISCUSSION
"Misappropriation or Misunderstanding: Tracing the Ways in Which Aboriginal Musical Materials are Used in Traditional and Contemporary Expression"
11 am to 5 pm
Free Admission

LECTURES
Featuring guest speakers:
Rayna Green (Smithsonian Institute)
Boverley Diamond (York University)
Annette Chrestien and Bruce Ziffs (University of Alberta)
Darlene Whitecuff (Sweetgrass Records)
7 to 10 pm
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NOVEMBER 17
University College
15 Kings College Circle

Traditional Workshops/Seminars
Section I: Women’s Singing Traditions with Sadie Buck
Section II: Men’s Drumming and Singing Traditions with Jimmy Dick of the Eagle Heart Singers
Section III: Traditional Flute Making and Playing with Frank Anakwad Montano
10 am to 4 pm
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Walter Hall, Edward Johnson Building,
Faculty of Music
56 Queens Park Crescent

"Unbroken Circle"
Traditional and Contemporary Aboriginal Music Concert
Featured artists: Sadie Buck and the Six Nations Women Singers, Eagle Heart Singers, Frank Anakwad Montano, Russell Wallace, Stan Lee Smith, Tim Longboat and others
8 to 10 pm
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Music in the schools:
today's praxis; tomorrow's problem
Commentary by Rachelle Younglai

The times-are-a-changing at Toronto's board of education. The music department is getting a face-lift - but the face that is emerging is not a pretty one, the tacks are too tight and the skin is over-stretched.

The Toronto District School Board (TDSB) is the largest board in Canada. It is made up of 27,000 staff, of which 17,000 are teachers. In December 1997, 22 elected officials representing their respective municipalities met for the first time to begin the task of amalgamating seven different school boards with seven different philosophies into one.

It is not surprising that TDSB's music department has seven ways of delivering/teaching a music program. And although each program is unique and rich with its own traditions, the program that is delivered to students across the board needs to be the same. Seven different boards mean that there are discrepancies in music delivery. For example the former Toronto board teaches music from kindergarten to grade eight. And in the former Etobicoke music education is introduced in grade 7 and 8. One board places tremendous value on music education while the other does not. How do we bridge the gap? There are so many different challenges. So many variables that come into play. Not only does the music department face many approaches to teaching music, but it has to contend with budget cuts, less bodies for more schools, and less class time.

Budget cuts. TDSB has to cut its budget down by $214 million in the next three years. What does this mean to the music department that historically has been one of the most expensive programs to run? Music most likely will be cut, or at least pared down. Funding is no longer available, this means that money for new instruments or repairs have to be taken directly out of the school budget. The school budget exists for all programs. Heads of departments (like music, sports, art) appeal to their principal for money. All things considered, repairing a computer will probably take precedence over repairing a cello. Budget cuts also mean that teachers cover more in a day. For example Lynn Janes a vocal teacher at Earl Haig teaches 7-8 classes, conducts the choir 5 times a week before school, has more hall and cafeteria duty and finds herself doing more administrative work.

Less bodies for more schools
The former Toronto board had six consultants in the music department. They acted as a resource and support for 150 schools. Now TDSB has four consultants, (known as instructional leaders), for 600 hundred schools. Shelleigh Cohen, instructional leader for the former Toronto board and the former East York board is the support for 170 schools. Before amalgamation and downsizing she used to have the ability to provide one on one support for teachers who needed it. Now she feels lucky if she gets to meet all the new teachers. Cohen organizes a series of teachers' workshops, the festival concert of voices and instruments at Roy Thomson Hall and music camps like 'Voices at the Boyne' and 'Toronto music camp.' On top of this Cohen is there to assist teachers with professional development; from learning how to better assess a student to program delivery.

This equation less for more has also made its way into the school. For example Lawrence Park has three teachers doing the job of four. Three teachers for approximately 330 students. The teachers have to conduct more ensembles, teach more classes, and often they find themselves without a lunch break because they are coaching rehearsals during this time. Band director, Ken Hazlett says, it's hard to keep everything alive.

There is a strong push in schools to be Internet fluent. Some schools will give up art and music programs in favor of the high tech industry. For example, TDSB outfitted schools with computers and the Internet but cut all the funding for piano accompanists.

Only one art credit, (music is considered an art credit) is

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needed to graduate from high school.

What does this say to students? Jon Franks, music educator with the Toronto board for 37 years, says, "it implies that art and music are not important."

Because only one credit in art is needed to graduate from high school, and the OAC year is being phased out, students have less time for the arts/music. There is a trend by the time students reach grade 11, their schedule is so tight they are forced to drop their music course. Rouly Antonopoulos, band and strings teacher at Bloor Collegiate, says "it means that just as students' skills are improving, they no longer play. Therefore there is less leadership, less skilled players, and fewer music role models."


Mark Bell, music specialist at Withrow Public School, is concerned that students may end up singing along with CD's instead of learning how to read, write and understand music. Maybe schools won't offer music until grade 7 and 8? Maybe resident teachers will no longer exist?

Alfreda Harrison, soon to be the district wide coordinator for music, says we "can't expand a great program into other areas...we are losing things we have treasured on each former board." Despite the challenge of implementing a new curriculum in every school she says the "door is wide open." She is part of the planning process and she says, "it's an exciting program to put in place."

So why the big fuss? Is music education important? Most teachers agree that an arts education is necessary for a well-rounded education. Researchers at the University of California, Irvine have proven that students who study music and arts are better problem solvers. And of course music education teaches students technical skills like how to read notes and how to play an instrument. But music education is much more than just technical skills. Music is a form of expression, and it provides students with an outlet for their emotions. "Music challenges students to interpret and express their feelings," says John Franks, who has dedicated his life to teaching music.

Franks says students "learn much more than just music. They learn about the results of hard work and practicing, the process of preparation, the joy of performance, how to work in a collective and how important it is to create and collaborate with one another." Is this important? Will it benefit students outside of the music environment? In the face of a rapidly changing world, where there is no job security and it is expected that people will change careers at least three to four times, employers want employees to be adaptable, and work well together. They look for strong interpersonal, intrapersonal and adaptability skills. Skills that are all learned indirectly through music education.

But technical and personal skills aside. Music speaks to you, it appeals to you on an emotional level, and it appeals to your senses. It expresses something deep within you that is difficult to put in words, except as John Franks says, "it touches a part of us that is undefinable, it touches our soul."

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NOVEMBER 1, 2000 - DECEMBER 7, 2000 WholeNote
Music Days 2000, and event consisting of panel discussions, workshops and a concert to be held at University College on November 16 and 17 to celebrate native North American music of today. It will provide a much needed opportunity to gain understanding of the place music had in the life, including the spiritual life, of the North American aboriginal peoples and even to gain some first hand experience by participating in the men’s or women’s singing or the flute workshops. Composer, Barbara Croall, is the artistic director of the event, which is a co-presentation of the Canadian Studies and the Aboriginal Studies programs of the University of Toronto.

Von Eyern (Of Eggs) and Adieu ces bons vins, is all related to food and drink, and the program notes will even include authentic recipes from the period. The Toronto Consort, who are presenting this appearance of the Orlando Consort, has advised: “Contrary to what Hollywood would have us believe, the medieval diet consisted of much more than grey slops.” Similarly, their notes point out, there is much more variety in medieval and early renaissance music than the stereotypical “strolling minstrel”. This concert will help us form a truer idea of what late medieval and early renaissance Europe was really like.

On November 5 Baroque Music Beside the Oragne will reveal connections between traditional and art music in 18th-century Scotland by performing music from James Oswald’s 13-volume collection of Scots tunes for flute. Again music will bring us an antidote to our stereotypical images of Scottish life.

A new voice, as it were, on the Toronto concert scene, York University’s Glendon College, will present a concert by Montréal viola da gamba duo, Les Voix Humaines, at the Glendon Gallery on November 6. If you loved the music for the film, Tous les matins du monde, this concert is not to miss! November 11 brings two early music concerts, the first (alphabetically), a new ensemble called “I Furiosi”, will be joined by percussionist, Graham Hargrove, in a program of music by Handel and Purcell, called “Death and Remembrance”. The second is a program of music by J.S. Bach presented by Moordale Concerts.

On November 17 organist, John Tuttle, in commemoration of the 250th anniversary of the death of J.S. Bach, will perform J.S. Bach’s Prelude and Fugue in E-flat Major and the large chorale settings from the Klavierubung (part III), both works from the mature period of the composer’s musical life. The Arbor Oak Trio, with guest, oboist Washington McClain, will present music by French composers of the baroque period on November 18, and on November 22 Tafelmusik will open a series of concerts called “A Baroque Celebration” with music by Telemann, Vivaldi and Bach. Vivaldi and Bach’s music, this time for baroque flute and harpsichord, will also be performed by Duo L’Intemporel in a recital on November 25 at Kilbourne Park United Church. The Faculty of Music’s early music ensembles will present lute songs by Dowland, Campion and Jones in a noon-hour concert at Walter Hall on November 30 and the Aradia Ensemble will present a program of Christmas cantatas at the Glenn Gould Studio in its first concert of the season on December 1. On December 2nd the Tallis Choir will present a concert called “Renaisance Christmas” with music...
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by Byrd, Palestina and Victoria. Also on December 2 Musicians in Ordinary will present “a reconstruction of a Mass using music available to a small circle of musicians in Venice around 1630. The motets and lamentations and Gregorian chant will be appropriate for the Feast of St. Stephen” (Dec. 26). December 2 will also offer the collaboration of the Sing Nomine Medieval Music Ensemble and Cantores Celestes Women’s Choir, whose concert is entitled, A Medieval to Modern Celebration.

4) MADE IN CANADA
There will be many opportunities to hear fine Canadian singers in November. Tenor, Richard Margison, will give a recital, part of the Roy Thomson Hall Vocal Recital Series, on November 6. Bass-baritone, Russell Drago, accompanied by Melody McShane, will present a varied program “featuring many musical styles” on November 7 and 8 at the Rivoli, beginning at 8:00. Russell Braun, Michael Schade and Brett Polgat will sing with the Canadian Opera Company Orchestra at the Glenn Gould Studio on November 9, and Donna Brown will give a recital, one of the Aldeburgh Connection’s Friday night recital series on November 10, also at the Glenn Gould. Besides singing the bass solo part in Verdi’s Requiem on November 2, Robert Pomekow will be the bass soloist in Consort Caritas’ performance of Beethoven’s Missa Solemnis on November 11. Soprano, Barbara Hannigan, whose performances have impressed me with their combination of virtuosity, intelligence and a certain “je ne sais quoi”, which I might try to describe as emotional commitment, or giving herself 100% to what she is doing, will join the Toronto Symphony Orchestra on November 10 and 11 in performances of Gyorgy Ligeti’s Mysteries of the Macabre. Looking ahead to December, soprano, Isabel Byunydkarian will give a recital as part of the OnStage Series at the Glenn Goulf Studio on December 5. This incidentally, will be one of the rare opportunities to hear a live performance of the famous Bachianas Brasileiras #5 in its original arrangement for soprano and eight cellos. On December 6 the Aldeburgh Connection and the Faculty of Music at U of T will present one of their Young Artists recitals at Walter Hall and on December 7 Measha Brueggergosman will be the performer in the Women’s Musical Club concert.

5) OPERA IN CONCERT
We have referred a couple of times in recent issues to Opera in Concert’s contribution to the development of Canadian singing talent. Why not get out to hear this influential company the afternoon of December 3, when they will perform Rossini’s La Gazza Ladra. There is now another similar company called New Opera and Concerts Centre, founded by pianist, vocal coach and director, Mila Filatova, which will give several perform-

ances of Rossini’s Barber of Seville at the George Ignatieff Theatre starting on November 10.

6) YOUNG VIOLINISTS
Three brilliant young Canadian violinists will perform in an eleven-day period in November, beginning with James Ehnes’ OnStage Series recital on November 6, followed by Catherine Manoukian with the Toronto Sinfonietta, playing the Tchaikovsky Violin Concerto and Ron Royer’s Partita for Violin and Chamber Orchestra on November 11 and Stepan Arman, son of Sinfonietta Toronto conductor, Nurhan Arman, at noon on November 16, part of CBC Radio Two’s Music Around Us series.

7) OUT OF THE ORDINARY
There will be two solo-harp recitals in November, the first by Lori Gemmell on November 13 and the second by Janet Gadecki on Celtic harp, on November 26. The Onyx Wind Quintet, who have recently released a CD, will perform at the Glenn Gould Studio on noon on November 9, part of the Music Around Us series. Harmonica virtuoso, Carlos Del Junco (pronounced “Hunco”) will give a solo concert at Mississauga’s Living Arts Centre on November 24.

8) LAST BUT NOT LATE
“Alack and Alias” as a famous listings editor has been known to say, every now and again somebody puts us a listing well ahead of our deadline and it gets lost, only to surface again six hours before going to press. Well this is one of those times, or five of those times, as because of us not because of them. The events in question are Gypsy jazz guitarist, Angelo Debarre on November 4 at the Brigantine Room, Music Alive’s concert on November 14 by the Canadian Sinfonietta, featuring the world premiere of Philip McGonnell’s Divertimento for Strings, Club Dango at the Tranzac on November 16, on November 14, pianist, William Ackerman of Vancouver Park on November 15 and Cuban pianist, Victor Rodriguez on November 21-23. Rodriguez, though not a household name here, has definitely made a name for himself on the world stage, with two prizes at the 1986 Tchaikovsky International Piano Competition in 1986 and plenty of enthusiastic reviews behind him. He has been described as “a creative personality marked by freshness, passion and charisma.” He will perform three times, on November 21 at the Glenn Gould Studio and on November 22 and 23 at the Elmore Mazzoleni Concert Hall. For more detail, please read the listings in “Too Late to List”.

2. Choral Scene
by Larry Beckwith

Howard Dyck is known to choral music fans across the country as the host of CBC’s Choral Concert. He is a fine conductor, as well, having conducted the Kitchener-Waterloo Philharmonic Choir for well over 25 years. For the past 6 years, Howard has conducted a choir called Consort Caritas, which is made up of singers from all parts of Canada who donate their time to raise money for humanitarian causes. They have toured Europe a number of times and through their performances and recordings have raised $250,000 for Habitat for Humanity, World Vision and land mine survivor programs.

On November 3, Howard will direct Consort Caritas in the North American premiere of Reinhard Oppel’s Messe at St. Patrick’s Church in Toronto. The history of the piece is a fascinating one. Oppel was a Nazi resister who died in 1941 of a heart attack. To protect his legacy, his family buried his manuscripts in a garden in the small town of Leune, Germany. They stayed there until 1960, when Oppel’s son dug them up. Howard and his choir gave the modern premiere this past summer in the Salzburg Cathedral and are now set to perform it for Toronto audiences in a concert not to be missed.

If you’re able to clone yourself, the Orpheus Choir performs Copland and Britten that same night at St. James’ Cathedral.

The Massey Hall New Music Festival has a number of choral events connected with it, including the University Voices extravaganza on November 5 and the Elmer Iseler Singers teaming up with the Evergreen Gamelan Ensemble on November 6.

The Elora Festival Singers give a rare Toronto performance of an all-French program, guest conducted by Wayne Riddell at Little Trinity Church at 8:00 pm on November 5. Later in the month, the Bell’Arte Singers offer a typically intriguing program featuring the premiere of “Hard Shoulder” by the renegade composer Stephen Hatfield. That takes place November 18 at St. Anne’s.

Believe it or not we gear up for a whole mess of Christmas programming starting November 24 with the Iseler Singers and the Foothills Brass. (Sneaking a peek into December, one rose among the Messiahs is the combined forces of
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Interpretation and performance with lute accompaniment
John Edwards, Instructor and Lutenist
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for singers and coaches
1. French  Anne Lafoulon, MA, Instructor
2. Italian Gian Giacomo Caffi, MA, Instructor
3. German Karin Barton, PhD, Instructor
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MADRIGAL FESTIVAL  February 24, 2001 8 p.m.
A Musical Tour through Centuries of Song

CALYPSO CABARET  March 24, 2001 8 p.m.
Sing and Dance to the Tropical Beat with members of the Melotones Steel Band
Includes festive foods & beverages.

SONGS FROM THE STAGE  May 5, 2001 8 p.m.
A Grand Night of Selections from Operas, Operettas and Musicals

TOSCA  June 2, 2001 8 p.m.
Puccini’s Great Opera in concert with Tryptych Productions
Featuring Catherine Tait, Soprano

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Come celebrate the joys of the Season with the Victoria Scholars and their very special guests, mezzo-soprano Norine Burgess and tenor Michael Schade. Favourite carols, both old and new, arranged by composers from Canada and around the world, will be included in this spirited and festive programme.

A Christmas Flourish

Sunday, December 17, 2000, 8:00pm
St. James' Cathedral
65 Church Street, Toronto

Tickets: Regular $22 / Students & Seniors $17

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NOVEMBER 1, 2000 - DECEMBER 7, 2000 Wholenote 15
COMPOSER COMPANIONS - Bewildered by new music?

COMPOSER COMPANIONS is an exciting programme that is helping to demystify contemporary music and build audiences for new music in Toronto. Audience members are paired at concerts with professional composers, who serve as personal guides. Patrons meet with their COMPOSER COMPANION at the theatre just before the performance and discuss the programme to follow. They are then seated together and the composer guides the listener through the concert.

Audiences are clearly enthusiastic about their experiences. "It is clear that Canadian music is alive and well and sitting right beside you," stated one local piano teacher. "Most audience members are in a more passive role. This program allows for a greater understanding of the process - how music gets to the stage when you actually hear it." "It does provide you with a window that you do not normally have an opportunity to access," commented a chartered accountant. COMPOSER COMPANION is available to audience members at no cost by the Canadian Music Centre and the participating new music presenters.

To book your COMPOSER COMPANION, contact Sheldon Grabke at the Canadian Music Centre at 416-691-6601 ext. 207 or by email at ontario@musiccentre.ca
esprit orchestra

urban exchange
In collaboration with the Hannaford Street Silver Band

Tuesday, November 7, 2000
8:00 pm concert
(pre-concert talk 7:00 pm)
Massey Hall

guest artists
MARIÉ BERARD, violin
ALAIN TRUDEL, trombone
JOHN JOHNSON, soprano saxophone
VERN DORGE, alto saxophone
PHIL DWYER, tenor saxophone
PERRY WHITE, baritone saxophone

composers
OMAR DANIEL (Canada)
Trapez

MICHAEL COLGRASS (Canada)
Urban Requiem

HENRY KUCHARYK (Canada)
Corral

RANDOLPH FETERS (Canada)
The Seven Gates of Kur

*World Premiere

exquisite fires
Saturday, November 25, 2000
8:00 pm concert
(pre-concert talk 7:15 pm)
Jane Mallett Theatre,
St. Lawrence Centre

guest artist
RIVKA GOLANI, viola

composers
LINDA BOUCHARD (Canada)
Exquisite Fires
CHRIS PAUL HARMAN (Canada)
Concerto for Viola and Orchestra
WILLEM JETHS (The Netherlands)
Flux/Relux
TOEK NUMAN (The Netherlands)
Il Giocchiere Errante

songs of heaven
and earth
Saturday, January 27, 2001
8:00 pm concert
(pre-concert talk 7:15 pm)
Jane Mallett Theatre,
St. Lawrence Centre

guest artists
LORI FREEDMAN, bass clarinet
TBA, baritone

composers
DENYS BOULIANE (Canada)
Le Sexe des anges
THEO VERBEY (The Netherlands)
6 Ritke-songs
AKIRA NISHIMURA (Japan)
Kecak
LAURIE RADFORD (Canada)
Voice Tares

tao
Sunday, May 13, 2001
8:00 pm concert
(pre-concert talk 7:15 pm)
Jane Mallett Theatre,
St. Lawrence Centre

guest artists
TOMOKO MUKAIYAMA,
 piano, koto, voice
BEVERLEY JOHNSTON,
percussion

composers
COLIN MCPHEE (Canada)
Symphony No. 2
LOUIS ANDRIESSSEN
(The Netherlands)
TAO
MAKI ISHII (Japan)
Afro-Concerto op. 50

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When it comes to making a start on the piece for WholeNote, some months are more difficult than others. There are always distractions, other things more pressing, even if that sometimes consists of doing nothing. It is the threat of a deadline, that sword of Damocles hanging over you, that eventually results in today's equivalent of pen being put to paper. This month the distractions are even more numerous since I'm filing the column from overseas - England, to be exact. So, instead of my customary notes with a Toronto emphasis, here are a few pointers for those of you who might be planning to visit Britain and, of course, hear some jazz.

The first of them is, don't fall over when you find out how expensive it is! The pound is strong against the lowly Canadian dollar and if you are on a shoestring budget, you might just find that your shoestring is strangling you. Even a very modest double-room, that is - in a hotel will run you about $200.00 per night.

But on to jazz, and if you happen to be in London, there is a wide variety available, but be prepared to travel considerable distances if the club you are looking for is in the suburbs. That's where good old London Transport comes in. There is a really good bus and subway, (known locally as the tube), system. The two main clubs are still Ronnie Scott's and The Pizza Express, both in Soho, and both regularly presenting overseas performers. But the easiest way to check on what is happening in clubs and concert halls is to pick up some of the many guides to what's on in jazz. "Jazz In London", which is self-explanatory, is a free monthly listing of what's on in the city and suburbs. "Jazz Guide" is aimed more at the traditional end of the spectrum and gives information on just about every venue for traditional jazz in England.

If your travels take you to Bonnie Scotland and you want to catch some jazz, try looking up www.jazz-in-scotland.co.uk. They also publish a free monthly guide called "Jazz In Scotland." Then there is "Jazz UK," (www.jazzservices.org.uk), which comes out bi-monthly with news, views, reviews and listings for the whole country. You can also surf and seek www.jazz-in-britain.com for listings and links. One small footnote: for many of the clubs you are planning to prepare to pay a cover charge and for most of the performances it is an 8:00 or 8:30 p.m. start, with sets and ending between 11:00 and midnight. On any given night there is a choice of a dozen pubs and restaurants offering local jazz.

A couple of asides: -- When you are crossing the street don't forget, look right for oncoming traffic. And if you think the traffic is bad in Toronto, in the words of Mr. Durante, "You ain't seen nothing yet!" Another aside of interest to fashion conscious jazz fans. I am certain no expert on the latest fashions but I could not help but notice that flared bottoms seem to be "in" again. I mean, of course, the legs bottom of ladies' pants! Anyway, for what it is worth, (which is probably a good deal less than the asking price), the style that was in vogue, what was it, thirty years ago, is now back again.

When I am on the road like this I like to pick up little snippets of trivia. For example, the largest used record store in the world is called "Avalon," which is located in Croydon, just outside London. They have in stock hundreds of thousands of 45's, LP's and CDs and will gladly try to find rare items for you, but if it is special, expect to pay accordingly. A price of $500.00 is not at all unusual for a hard-to-get album. But take heart, the average price is, in fact, quite realistic although CD prices are higher than in Canada. A travel note. So far on this trip I have taken nine flights. Eight of them have been delayed and on one of them, they lost my luggage. Don't let anybody tell you that getting there is half the fun!

Out of sight, but not out of mind department. There is the usual interesting array of music on offer in Toronto in the upcoming month and I'll make mention of only a few. On Nov 8 at Roy Thomson Hall guitarist John McLaughlin reconfirms his passion for the highly improvised music of India when he presents "Remember Shakti". With him will be Zakir Hussain on tabla. Not exactly straight ahead jazz, but fascinating music. Roy Thomson Hall, 6 Simcoe Street. (416) 772-4255, $29.50 - $56.50

Along much more traditional lines on Nov 3 The Classic Jazz Society of Toronto will present New York based trumpeter Peter Ecklund with The Hot Five Jazzmakers. Also on the bill are Alex Pangman and her Alley Cats, with Jeff Healey. Estonian House, 958 Broadview Ave. (416) 485-5489. Tickets $25.00, ($20.00 members), $8.00 students.

If you like big band music you are probably familiar with the name Oliver Nelson. On Nov 29, University of Toronto Faculty of Music will present "The Music of Oliver Nelson." The music is under the direction of Paul Read and Phil Nimmons and is a tribute to one of the most creative arrangers Jazz has known. Walter Hall, 80 Queen's Park. (416) 978-3744. Tickets $12.00 - $6.00.

Must head off to Pentonville Prison now - I promised myself that I would see the changing of the guard.
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ULTIMATE BRAHMS EXPERIENCE
Anton Kuerti is back with another musical marathon - Brahms' monumental piano concerti all in one night (Dec. 6) Pair this with Brahms & Dvorák in the Cathedral (Oct. 29) and receive 25% OFF.

Package Price (two concerts): $27.00
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Join world-renowned Rachmaninoff specialist Arthur Ozolins for all of Rach's piano repertoire in two magical evenings (Nov. 16/17) Add Kuerti Plays Brahms (Dec. 6) and receive 25% OFF.

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ULTIMATE CHRISTMAS MUSIC EXPERIENCE
Celebrate the Season with U of T: Attend The Mystery of Christmas: A Family Concert (Dec. 6) and Messiah! (Dec. 18) and receive 25% OFF.

Package Price (five concerts): $27.50
($19.50 SRS/STU) (PLUS G.S.T.)

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NOVEMBER 1, 2000 - DECEMBER 7, 2000 WholeNote 19

UNIVERSITY OF TORONTO FACULTY OF MUSIC
WHERE GREAT MUSIC MEETS GREAT MINDS

OPERA
Kulesha: The Last Duel (World Premiere)
Raffi Armenian, conductor; Michael Patrick Alboro, librettist & director; Fred Ferruccio, production designer; Diane McGowan-Davis, costume designer
Nov 2-5 • MacMillan Theatre • $25/15
The Opera Series and the Opera Outreach Program are generously sponsored by the Bank of Montreal.

YEAR OF THE PIANO
Jim McNeely with Don Thompson
Nov 9, 8 pm • Walter Hall • $20/10
Anton Kuerti: Piano Masterclass
"One of the truly great pianists of this century" - CD Review, London, England
Nov 22, 1 pm • Walter Hall • Free
Nov 23, 12:30 pm • Walter Hall • Free

Anton Kuerti: Piano Recital
Debussy, Stravinsky, op. 126, Schumann, Pfitzner, Widor (from op. 31), Schubert (Allegro in A minor, D 419)
Nov 24, 8 pm • Walter Hall • $20/10
The Year of the Piano Series is generously sponsored by Remezov House of Music.

FACULTY ARTIST SERIES
Mike Murley, David Braid, Steve Wallace
Intuition, groove, virtuosity and spontaneity are uniquely blended by the three dynamic musical personalities that make up the outstanding trio
Nov 10, 8 pm • Walter Hall • $20/10
Susan Hoeppner and Friends
Canada's premier flute soloist performs on eclectic mix of chamber music spanning from high Baroque to the post modern
Dec 1, 8 pm • Walter Hall • $20/10

ORCHESTRA SERIES
U of T Symphony Orchestra and Choir
Domenico Truzzi conducts works by Copland, Bernstein and Raminob
Nov 11, 8 pm • MacMillan Theatre • $12/6

U of T Chamber Orchestra
Kevin Mallon conducts works by Beethoven, C.P.E. & J.S. Bach and Mozart
Dec 9, 8 pm • Walter Hall • $12/6

JAZZ SERIES
Jazz Orchestras with Jim McNeely
Hailing from New York's Vanguard Jazz Orchestra and Carnegie Hall Jazz Band. Grammy-nominated bandleader/composer/arranger Jim McNeely makes his only Toronto appearance at U of T!
Nov 8, 8:30 pm • Walter Hall • $12/6

Vocal Jazz Ensemble
Jazz Report Award-winning ensemble
Nov 15, 8:30 pm • Walter Hall • $12/6

A Night of Vocal Jazz Solos
Nov 21, 8:30 pm • Walter Hall • Free

Jazz Orchestras with
Phil Nimmons and Paul Read
Nov 29, 8:30 pm • Walter Hall • $12/6
The Jazz Series is generously sponsored by Long and McQuade Musical Instruments

WIND AND BRASS MUSIC
Wind Symphony and Concert Band
Stephen Coates and Cameron Walter conduct works by Ives, Curnow, Klein and others.
Dec 2, 8 pm • MacMillan Theatre • $12/6

LONG & MCMUQADE MUSICAL INSTRUMENTS

The Wind and Brass Music Series is generously sponsored by Long and McQuade Musical Instruments.
5. Bandstand

by Merlin Williams

I've had a busy and interesting month. I decided to make it my goal to visit, and sit in on a rehearsal with each of the nineteen bands in the 416/905 area that were listed in this column in the September issue of Wholenote. I've visited eight bands in the past year. The reception that I've gotten has been quite pleasing, even before I identify myself. Granted, it's possible that walking into a community band rehearsal with a bassoon in hand helps, but I'm pretty sure that warm welcome is available to anyone who is interested in getting involved in their local band.

Long & McQuade Music has a series of four free clinics starting in mid-November. Of particular interest to Bandstand readers are the trumpet clinic, with Mark Ridenour of the Chicago Symphony Orchestra (Nov. 11, 10 a.m. - noon in room C130 at the Edward Johnson Building, U of T) and the saxophone clinic, with Kirk MacDonald (Nov. 18, 2-4 p.m., at the Bloor St. store.) Call Long & McQuade's at (416) 588-7886 for more info on their entire clinic series.

The Newmarket Citizen's Band has recently moved their webpage to a new and permanent home. They can now be reached at: http://members.home.net/db1-bass/nbc. The site has a nice, vibrant look to it, and even includes a map to the band's rehearsal location.

The Hannaford Street Silver band is appearing with the Esprit Orchestra as part of the Massey Hall New Music Festival on Nov. 7. Of particular interest to me on this program is the Michael Colgrass work "Urban Requiem" for winds and sax quartet. Trombonist extraordinaire Alain Trudel is a guest soloist for the evening, and the event is under the baton of the Esprit Orchestra's Alex Pauk.

The Mississauga Pops Concert Band will be heating things up this month with a program of Spanish and Latin-American music. Trumpeter Johnny Cowell is the guest soloist, Denny Ringler is the musical director. The concert is on Nov. 12 at the Meadowvale Theatre.

Conductor Bram Gregson's group, the Intraida Brass, are presenting a concert of movie music on Nov. 18 at the Yorkminster Salvation Army.

This year's prize for the first Christmas concert goes to the UTSC Concert Band and conductor Larry Shields. Their free concert, Sounds of The Season II is on Nov. 30.

There are several band events in the first five days of December. I thought I'd give you an early warning about them: Dec. 1 - The Etobicoke Community Concert Band - Christmas Pops, with singer Priscilla Wright. Dec. 2 - All The King's

The Glenn Gould Professional School

of The Royal Conservatory of Music

2000-2001 Concert Season

"In Memoriam"
Friday, November 3, 2000, 8:00 pm
Royal Conservatory Orchestra
Simon Stewart, conductor

Benjamin Britten: Sinfonia da Requiem, Op. 20

Tickets: $15 / $12 (students/seniors)
Call 416.205.5555 for tickets (M-F)
Glenn Gould Studio, 250 Front St., W.
Canadian Broadcasting Centre

John Cage: Europa 5
Saturday, November 4, 2000, 7:30 pm

In partnership with the Universities of Toronto & Western Ontario, The Royal Conservatory of Music hosts this special opera in conjunction with Toronto 2000: Musical Intersections.

Darryl Edwards, tenor / Lorna McDonald, soprano / Jack Behrens, piano / Noel Martin, viola / Daryl A. Chritchon, producer

Tickets: $15 / $12 (students/seniors). Call 416.408.2824 ext. 321 for tickets/brochure
Elliot Mazzoleni Concert Hall, 273 Bloor Street West

All Mozart Concert
Friday, December 1, 2000, 8:00 pm
Royal Conservatory Orchestra
Jeanne Lamon, conductor

- "Sinfonia concertante" in E flat for oboe, clarinet, bassoon, horn & orchestra, K297b
- Symphony No. 39 in E flat, K543
- Serenade No. 6 in D, K239 "Serenata Notturno"

Tickets: $15 / $12 (students/seniors). Call 416.408.2824 ext. 321 for tickets/brochure
Elliot Mazzoleni Concert Hall, 273 Bloor Street West
Bridge To Everywhere
An Evening of Acoustic Jazz
arranged by Nancy Walker

Geordie McDonald presents:

saxophone and flute Jane Bunnett
cello Kiki Misumi
trumpet Larry Cramer
vibes and marimba Allan Molner
piano Nancy Walker
drums Geordie McDonald

Artword Theatre
75 Portland St.
Sunday, Nov. 26th 2000
8pm to 9pm
(416) 408-1146 (parking available)

Refreshments 9:30 pm  Tickets $15  CD's Available

The Lunchtime Chamber Music Series is entirely self-supporting. We are grateful for the financial contributions of our audience members, which help defray our expenses.
Welcome to Part 3 of our 2000/2001 Member Profiles

This list represents all memberships: part 1 appeared in September, part 2 in October, and part 3 in November.

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 issue 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

In our September and October issues we welcomed the following organizations. September profiles are marked with an S; October ones with an O

- Aldeburgh Connection - O
- All The King's Voices - O
- Amadeus Choir - O
- Amici Chamber Ensemble - O
- Bach Children's Chorus - O
- Baroque Music Beside The Grange - O
- Beach Arts Centre Music School - O
- CANNAC - O
- Cathedral Bluffs Orchestra - S
- Calyx Concerts - S
- Concerts At St. George's - O
- Dance OREMUS danse - O
- DUO - O
- Etoibicoke Community Concert Band - O
- High Park Choirs Of Toronto - O
- Jubilate Singers - S
- Jubilate Children's Chorus of Toronto - S
- Kammersymphonie Toronto - O
- Kiwanis Music Festival Of Greater Toronto - O
- Kíwanis Orchestra - O
- Music At Metropolitan - O
- MusicToronto - O
- The New Guitar - O
- New Music Concerts - S
- New Opera and Concerts Centre - S
- Off Centre Music Salon - S
- North Toronto Women's Chamber Choir - O
- Orpheus Choir Of Toronto - O
- Perseus Music Inc. - O
- Renaissance Singers - O
- Roy Thomson Hall And Massey Hall - O
- St. Michael's Choir School - S
- The Scarborough Philharmonic Orchestra - O
- Sinfonia Toronto - S
- Song Circle - O
- Soundstreams Canada - O
- Tafelmusik Baroque Orchestra - O
- Tallisker Players - O
- The Tallis Choir - O
- toneART ensemble - O
- Toronto Camerata - O
- Toronto Cantata Chorus - S
- Toronto Chamber Choir - S
- Toronto Classical Singers - O
- The Toronto Consort - O
- Toronto Early Music Centre - S
- Toronto Senior Strings - O
- Toronto Singphonietta - O
- University Of Toronto, Faculty Of Music - O
- VesiVika Choir - O
- VocalPoint Chamber Choir - O
- Voices - S
- Women's Musical Club Of Toronto - O
- York University's Faculty Of Fine Arts, Dept. Of Music - S

In this issue, we are pleased to welcome the following organizations:

- Aboriginal Music Days
- Bell'Arte Singers
- Canadian Children's Opera Chorus
- Canadian Music Centre
- Centuries Opera Association
- Deer Park Concerts
- Duo L'Intemporel
- Etoibicoke Musical Productions
- Exultate Chamber Singers
- Festival Winds Orchestra
- Guerilla Gallery
- Libre Music
- Millennium Youth Orchestra
- Mississauga Children's Choir
- Music at St. Clement's
- Oakville Symphony Orchestra
- Pax Christie Chorale
- Sky Concerts
- St. George's Anglican Church
- Toronto Choral Society
- Toronto Youth Wind Orchestra
- Trillium Brass Quintet
- University Settlement Music & Arts School

Misa Criolla. Carmina Burana is March's feast. And two lovely French sacred works, Poulenc's Gloria and Durufle's Requiem are our springtime offerings. So... a full menu. Make the Bell'Arte Singers' season part of your musical dining.

Led by founder and Music Director, Lee Willingham, with accompanist Ian Sadler, this fine 45 member ensemble will collaborate with noted guest performers: Cassava Latin Rhythms, Rodrigo Chavez, Sharla Najziger, Darryl Edwards, Doug MacNaughton, and Popov & Vona, Duo Pianissi.

For tickets and information, please contact 416-699-5879 or www.bellarlettesingers.com

Funded in 1968 by Ruby Mercer and Lloyd Bradshaw, The Canadian Children's Opera Chorus is unique in Canada as the only permanent children's opera chorus to develop and produce new operas for children. The CCOC consists of 70 boys and girls aged 10 to 16 under the leadership of Artistic Director Ann Cooper Gay. Ninety younger children participate in three apprentice choirs, conducted by Lynn Janes and Teri Dunn.

Highlights of the 33rd season include performances of Otello with the Canadian Opera Company; an appearance at the first Opera Canada Awards; The Last Duel world premiere with the Opera Division of the U of T; Winter Concerts with the Jane Mallett Theatre, and performances of The Dream with The National Ballet of Canada.

The most exciting event of the

ABORIGINAL MUSIC DAYS (AMD)

Artistic Director: Barbara Grell
Administrative Assistant: Frances Sanderson
tel: (416) 657-2224
e-mail: heros@globalserve.net

Affiliated with the departments of Canadian Studies and Aboriginal Studies programs at the University of Toronto, Aboriginal Music Days presents events which enrich our awareness of indigenous cultures through open panel discussions, lectures and workshops/seminars in conjunction with live performances of music and their related artforms. The first event of this ongoing series, Aboriginal Music Days 2000, takes place jointly at University College and the Faculty of Music on November 16 and 17.

Another purpose of AMD is to bring together guest aboriginal speakers, scholars and artists to share in the diversity of their different backgrounds. It also grants opportunities for communication and interaction, not only within the aboriginal community, but also with members of other cultures eager to learn more about First People's history - from before colonialism and up until the present. Musical expression serves as the central narrative to an unfinished story which continues to be shaped and developed.

BELL'ARTE SINGERS
39 Osborne Avenue, Toronto, ON, M4E 5G5
Contact: Jody Paul
Phone: (416) 420-1251
Fax: (416) 420-1651
Artistic Director: Lee Willingham
Phone: (416) 486-2237

As a community of music lovers, we continue to gather each week to prepare for concerts that we hope our audiences will appreciate. Our musical appetites are quite insatiable. We hope you will join us as we indulge ourselves! Our fall concert will feature the world premiere of a moving new work, Hard Shoulder by Stephen Hatfield as well as

CANDIAN CHILDREN'S OPERA CHORUS

Artistic Director: Ann Cooper Gay
General Manager: Nina Dragonic
Accompanist: Bruce Uchikata
Address: 227 Front Street East, Toronto, ON M5A 1E8
Phone: (416) 368-0467
The Centuries Opera Association, a non-profit organization, was formed in 1993. The company is dedicated to providing operatic performance opportunities for Canadian talent in opera and concert. Outside of the Canadian Opera Company, Centuries Opera is the only company in Toronto to offer productions with a full orchestra, scenery and costumes. To encourage new talent we also offer yearly opera workshops with seasoned professionals. Since 1993 we have produced Cavalleria Rusticana, Tosca, La Traviata, La Boheme, Madama Butterfly, L’Elisir d’Amore and many concerts in the Markham Theatre, Leah Posluns Theatre and the Toronto Centre for the Arts.

We use professional orchestra members of the Toronto Symphony. In 1997 soprano Gerlinde Strangemann and the Centuries Opera Orchestra, conducted by William Shookhoff released a CD Favourite Melodies of Opera, Operetta and Lieder. Other conductors have included Roberto De Clara and Kerry Stratton. Since 1995 we have presented Opera Magic, an evening of selections from opera, Broadway and song; this year, Opera Magic featured a concert version of Madama Butterfly.

CENTURIES OPERA ASSOCIATION
Artistic Director; Michele Strano
1138 Eglinton Ave. West
Toronto, ON M6C 2E2
Phone: (416) 787-3708
Fax: (416) 787-1028

The Centuries Opera Association, a non-profit organization, was formed in 1993. The company is dedicated to providing operatic performance opportunities for Canadian talent in opera and concert. Outside of the Canadian Opera Company, Centuries Opera is the only company in Toronto to offer productions with a full orchestra, scenery and costumes. To encourage new talent we also offer yearly opera workshops with seasoned professionals. Since 1993 we have produced Cavalleria Rusticana, Tosca, La Traviata, La Boheme, Madama Butterfly, L’Elisir d’Amore and many concerts in the Markham Theatre, Leah Posluns Theatre and the Toronto Centre for the Arts.

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CENTURIES OPERA ASSOCIATION
Artistic Director; Michele Strano
1138 Eglinton Ave. West
Toronto, ON M6C 2E2
Phone: (416) 787-3708
Fax: (416) 787-1028

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DEER PARK CONCERTS
Artistic Director: William Wright
129 St. Clair Avenue West
Toronto, ON M4V 1N5
Phone: (416) 922-2000

Deer Park Concerts was founded in 1970 to celebrate and feature the new Casavant mechanical-action organ in Deer Park United Church, a gift of the late Charles Rathgeb. Music Director William Wright demonstrated the wide variety of literature suitable for organ at a dedication service. Organist Marie Claire Alain played the first recital and many prominent organists from Europe and the United States followed. Since then an annual concert series continues, featuring guest and local organizations plus the church's exceptional choir.

Since the series is associated with a church, no public grants are available. Fortunately, publications such as Wholenote inform readers of the high caliber and variety of programming presented on one of the finest instruments in Toronto. This is the only series in Toronto constantly presenting guest organists and paying them professional fees.

On Saturday, November 4th, enjoy the brilliant Montreal organist, Rachel Laurin, whose virtuosic improvisations will conclude her recital.

DUO L'INTEMPOREL
30% Blandford Street
Toronto, ON M6E 3A7
Phone: (416) 877-0076
Contact: David Sandall, Mylene Guay

For over ten years, baroque flautist Mylene Guay and harpsichordist David Sandall have ventured into the music of the late 17th to late 18th centuries, exploring the rich repertoire composed for flute and harpsichord/continuo. Duo L'Intemperel present programs that both challenge and move its listeners. Our 2000/2001 season begins Saturday, November 25th at 7:30pm with music by J.S. Bach, Antonio Vivaldi, Michel Blavet and some keyboard sonatas by Domenico Scarlatti, all performed in the intimate acoustics of Kimbourne Park United Church. Watch for our advertisements here in Wholenote.

ETOBIKOE MUSICAL PRODUCTIONS
P.O. Box 12510, 416 The Westway, Etobicoke, Ontario, M9R 4C7
(416) 924-7773

Etobicoke Musical Productions, a non-profit corporation formed in 1965, is a proud participant in the Arts Etobicoke President's Legacy Scholarship Fund Program. Using professional and volunteer artists we stage 8 performances twice a year. This fall we present City of Angels by Larry Gilbert, with music by Cy Coleman and lyrics by David Zippel. This musical is a film noir trip back to seedy Hollywood and into the realm of 1940's detective movies. Performances will run November 17-19, 24-26, Dec. 1 & 2. In 2001, we present Annie Yankee on April 27-29, May 4-6 and 11-12. Evening Shows: 8:00 pm. Sunday Matinees: 2:00 pm. Tickets are $21.00; Groups of 10 or more $16.00.

EMP formed a show choir called the EMPressions. Join the choir, under the direction of David J. King, for its "Swing 'N' Christmas" concert on December 9 at 2:30 pm. Tickets are $15.00; Groups of 10 or more and children under 12 pay $10.00 per ticket. All performances are at Burnhamthorpe Auditorium, 500 The East Mall in Etobicoke. Box Office is (416) 248-0410.

EXULATA CHAMBER SINGERS
Operations Manager: Kelly Barter Golding
Phone: (416) 410-3829
Fax: (416) 976-0281
Email: kbgtravel@hotmail.com
Website: www.exultate.on.ca

Winners of the Canada Council's Healey Willan grand prize in the 2000 CBC Competition for Amateur Choirs, the Exultate Chamber Singers come together every Tuesday evening in the pursuit of musical excellence with their founder, John Tuttle. Since 1981, the choir has been packaging imaginative programs for subscription series that has attracted dedicated following.

The Exultate Chamber Singers have made several guest appearances, including the 1989 and 1993 International Choral Festivals, three Guelph Spring Festivals and Festival of the Sound. This season the choir presents its fifth noon-hour concert at Roy Thomson Hall.

2000/2001 Season
All performances at St. Thomas' Church, 383 Huron St., Toronto at 8 pm.

FESTIVAL WIND ORCHESTRA
MUSICAL DIRECTOR: Gennady Gefter
Contact: Shelley Goodman
18 Redondeau Drive, North York, ON, M2H 1R5
Tel: (416) 491-1883
Email: goodmanshelley@netcapusa.on.ca

The Festival Wind Orchestra was founded in November 1996. We rehearse weekly and perform concerts to further our musicianship and educate the public. In the past, we held an open flute competition and the talented young winner, Conor Nelson, soloed at our year-end concert. In recognition of our community spirit and service, we were the proud recipients of the Mel and Marilyn Lastman Award for the Arts this summer. There's a feeling of family in our orchestra, and our new members are always welcome.

Our musical director, Gennady Gefter, is an accomplished flautist and teacher. In four short years, his talent has taken us from a handful of musicians to a high-calibre community orchestra. We will perform Christmas concerts at Sunnybrook Hospital on Nov. 21 and St. John's Rehac on Dec. 12. Our year-end concert will be at Fairview Library Theatre on Tuesday, June 12, 2001.

GUERRILLA GALLERY
219-60 Atlantic Avenue, Toronto ON M6J 1X9
Phone: (416) 204-1080
Fax: (416) 204-1094
Email: staff@musicgallery.org
Website: www.musicgallery.org

The Guerilla Gallery's 2000/2001 Season runs from September through July, includes 70 event nights and takes place at various venues, including St. George's Martyr; Robert Gill Theatre; Gibraltar Point Centre for the Arts; Theatre Passe Muraille, NOW Lounge, and Heliconian Club. The offerings comprise six series: Composer Now (newly composed concert music), What Next (improved music), Master Musicians from the East (non-Western classical and devotional music), Piano Series (solo piano performances), Strings Attached (stringed instruments in solo and combination) and Voice (vocal artists in a multitude of styles).

Music Gallery and the Theatre Centre are collaborating in the search for a new permanent home for both companies. The target date for beginning operations of both companies in the new facility is October 1, 2001.

LIBRA MUSIC
Artistic Director: Trevor Moat
1107-44 St. Joseph Street
Toronto, Ontario M5V 1N4
Phone: (416) 821-4377
Fax: (416) 577-1595
Email: librarmusic@yahoo.com

Trevor Moat is best-known to Toronto audiences as the electronics engineer who resurrected concerts cancelled due to the demise of Livent in 1999. He has produced concerts informally since 1987 in art galleries, theaters, churches, and his own living rooms in Victoria, Thunder Bay, Ottawa, and Toronto.

Two concert pairs have been confirmed so far. Revered Italians Il Giardino Armonico will appear at the Maureen Forrester Recital Hall in Waterloo January 14, and at Trinity St. Paul’s in Toronto January 15 before their three engagements.
with Cecilia Bartoli on the west coast.

American fiddle virtuoso Mark O'Connor will appear in solo recital at these same venues on March 5 and 6 respectively. Mark’s fiddle has graced over 1,000 records in the last 25 years - he is a genuine “Musician’s Musician”. His recent tours and CDs with Edgar Meyer and Yo Yo Ma have taken audiences worldwide by storm.

THE MILLENNIUM YOUTH ORCHESTRA (TMYO)
Music Director: Gabriel Friedman
Address: P.O. Box 156, 9325 Yonge St.
Richmond Hill, Ont. L4C 0A8
Fax: (905) 776-1198
E-mail: proyouthorchestra@yahoo.ca
Website: www.geocities.com/proyouthorchestra

Young musicians from throughout York Region and the GTA have come together to form four performing ensembles: Professional, Senior, Intermediate and Junior. Program includes symphonic and chamber music, with selections from operas, operettas, musicals and popular music.

TMYO Professional and Senior ensembles aspire to the highest artistic standards. Membership in these ensembles is an honor accorded only to those who have demonstrated proficiency on their instrument. Selected musicians from TMYO Professional are offered to coach young musicians from the Intermediate and Junior ensembles. Remuneration is granted to qualified members.

Prospective members of TMYO Professional, Senior and Intermediate ensembles must audition, and will be placed according to their skill level. No auditions are required for TMYO Junior ensemble. Recognition is given to music teachers who inform, inspire and encourage their students to join TMYO.

Musicians can apply by sending biography or letter of interest via fax, e-mail or mail.

MISSISSAUGA CHILDREN’S CHOIR
Musical Director: Thomas Bell
Administrator: Kathy Britley
Address: P.O. Box 41047, 4141 Dixie Rd
Mississauga, ON L4W 4X9
Phone: 905-824-9704
Email: mcc@eol.ca
Website: www.vtoronto.com/E/G/TORON0020113/07

The Mississauga Children’s Choir performs a varied repertoire of classical and contemporary children’s choral music. Over 90 members, aged 7 to 18 are divided into two choruses. MCC enjoys an established relationship with Opera Mississauga, the Mississauga Symphony and the City of Mississauga. Mayor Hazel McCallion is the choir’s Honorary Patron. Principal performances take place in Mississauga’s Living Arts Centre, with community concerts throughout the GTA.

The Mississauga Children’s Choir regularly competes in music festivals with distinction. This year the choir attained national semifinalist in the prestigious CBC choral competition for amateur choirs. The choir also won its category in the Peel Music Festival.

The MCC has commissioned many works from Canada’s foremost composers, including Nancy Telfar, Eric Robertson and Srul Irving Glick.

Engagements during the 2000/1 season include Carmen with Opera Mississauga, the premiere of a newly-commissioned work by Bob Chilcott, and a recording project in preparation for a major tour.

the skye consort
traditional celtic melodies
matthew white - countertenor

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Mozart’s sublime Tel: (905) Web Address: 146 Lakeshore Road East

Canadian pianist Alexander celebrates its 33rd season this year and the majestic Oakville, ON.

Highlights of the music in symphonic repertoire. In fact, the group’s sound reflects the early music tradition in the context of contemporary interpretations of folk music from Scotland, Ireland, England, Sweden, France, and Québec.

Sean Dagher and Alex Kehler have created the musical arrangements of these seldom-heard vocal and instrumental pieces. These arrangements are centred around the counter-tenor voice and exploit the unique blend of instruments in the group.

The Skye Consort features countertenor Matthew White, who has been heard to great acclaim as a soloist with a great many baroque ensembles around the world. Other ensemble members include violinist Alex Kehler, cellist Amanda Keesmaat, citternist Sean Dagher, and double-bassist Andrew Horton.

ST. GEORGE’S SATURDAY NIGHT MUSIC
St. George’s Anglican Church 5305 Yonge Street, Toronto, ON M2N 5R5
Director of Music: Rod McAvo 316-225-1922

Saturday Night Music was launched on September 23 with a brilliant organ concert by director Rod McAvo. Our intent is to provide a wide variety — future artists include Thornhill’s Cantabile Chorale, contralto Margaret Terry, the medieval music group Sine Nomine, and the Northern Lights men’s barbershop chorus.

Our next concert, Stuff the Turkey!, on December 2 features the British folk trio Artisan on their first Canadian Christmas tour. Zany and irreverent, Artisan has attracted a devoted following in England, North America and Australia. We know you will enjoy this light-hearted start to the Christmas season. Tickets $20 or $15 for Seniors, Students, and the Underwaged. Spring Series subscriptions are also available.

TORONTO CHORAL SOCIETY (T.C.S.)
Artistic Director: Geoffrey Butler 255-1543 Bayview Ave. Toronto, M4G 3B5 Phone: (416) 410-3509 Website: www.torontochoralsociety.org

The Toronto Choral Society was established in 1845 and boasts a proud tradition of nurturing and developing fine vocal musicians. Today, the Society includes a larger non-auditioned choir of around 80 singers and a smaller auditioned ensemble (North 44°). The large choir rehearses every Wednesday night from 7:30 – 9:30 p.m. at Eastminster United Church on Danforth Ave. and gives two concerts a year — one at Christmas and one in June. The artistic director of the Toronto Choral Society choir is Geoffrey Butler.

The T.C.S. provides opportunities for those living in the Toronto area to be part of a choral experience. Thus, in addition to our concerts, we sing at community events and events that raise funds for good causes (e.g. Out of the Cold, Fife House or Settlement House) and we offer an informal vocal program for people living on the streets downtown.

Membership in the Toronto Choral Society is open to all.

TANTOYOUTH WIND ORCHESTRA
Artistic Director: Colin R. Clarke 50 Charles St. E., Toronto, ON M4Y 2L7 (416) 712-8582

The Toronto Youth Wind Orchestra is a community youth ensemble dedicated to exposing the city’s brightest young talent to the best in wind band repertoire and allowing them to perform it in a quasi-professional setting. Under the direction of Colin R. Clarke, the 50-piece orchestra rehearses just once a week and performs up to six concerts a year. A junior ensemble, the Toronto Youth Concert Winds performs four times a year under the direction of David Lum. This is the 10th anniversary season for TYWO and they have an exciting year planned, filled with music
DD Member profiles 2000, continued

audiences likely won’t have the opportunity to hear anywhere else and culminating in a gala performance at the Toronto Centre for the Arts in May. For more information, please call (416) 712-6582.

TRILLIUM BRASS QUINTET
Contact: Jennifer Schofield or Scott Good
Phone: (416) 533-8142
barley@interlog.com

Trillium Brass Quintet celebrates five years of music making together! This Toronto based group of orchestral freelancers is dedicated to the art of ensemble playing. Whether basking in the sounds of the Renaissance or exploring uncharted territory, Trillium always delivers engaging programs of music for brass.

Raise your spirits and your voice (and your glass afterwards) in an evening of music for the Christmas season. Join the TBQ in concert with organist Tom Fitches at St. Clement’s Anglican Church, Friday December 1st.

Once again TBQ returns to the Music Gallery (February 27th, new location) for an exciting concert featuring premieres by Kye Marshall and TBQ bass trombonist, Scott Good. Watch for updates on our spring concerts!

UNIVERSITY SETTLEMENT MUSIC & ARTS SCHOOL
Administrator: Julie Arnold
23 Grange Road, Toronto, ON M5T 1C3
Phone: (416) 596-3444
Fax: (416) 596-4401

Providing affordable, quality programs for all ages, University Settlement Music & Arts School believes that the arts should be a right, not a privilege. We offer individual lessons on 17 instruments and voice, in a wide range of styles. Group classes are mainly age-specific and include children’s music, dance and visual arts, an adult choir and a chamber program.

Recitals by students, teachers and special guests are an integral part of our program. On Sunday, December 3 at 7:00 pm at St. George the Martyr Church (107 John Street) the School and Contact Contemporary Music Ensemble are hosting a concert featuring work by living Canadian composers. Special guests include Eve Egoyan, the Sunrise Quartet and Ting Hong. Tickets are $10/$5, with proceeds going to the School’s subsidy fund.

For all the season’s profiles and links to members’ websites, visit the Wholenote website at: www.thewholenote.com

OUR MEMBERS WRITE...

*All The King’s Voices, who have been featured on CJRT 91.1 FM, invite you to an open rehearsal with the Artillery Pops Swing Band on Friday December 1 at 7:30pm. For more information call (416)225-2255.

*Canadian Children’s Opera Chorus members are following last month’s participation in the Canadian Opera Company’s Otello with appearances in the U of T Faculty of Music Opera Division’s world premier production of Gary Kulesha and Michael Patrick Alburno’s The Lost Duel, November 2-5.

*The Canadian Music Centre has announced the appointment of Sheldon Grabke as the new Ontario Regional Director, replacing David G.H. Parsons who is the newly appointed Music Officer at the Ontario Arts Council. Sheldon brings to the position extensive experience in music performance, business administration and music education.

*The Toronto Consort’s newest recording on the Dorian label is available across Canada and the USA. The Way of the Pilgrim: Medieval Songs of Travel (DOR-93214) is the ensemble’s eighth recording. The Toronto Consort combines voices with an array of period instruments to evoke the exotic sounds of medieval Europe.

*The Toronto Symphony Orchestra welcomes Jane E. Corbett as Director of Development. Ms. Corbett brings more than 20 years of experience in non-profit arts organizations, including the Royal Winnipeg Ballet, the Vancouver Symphony Orchestra, the Vancouver Opera Association and the Canadian Opera Company.

*The Women’s Musical Club of Toronto announces Yegor Dyachkov, cellist, as the first winner of an important new Career Development “Artist of the Year” Award. The Award assists exceptional young Canadian musicians already embarked on professional solo careers, to further their careers through solo concert engagements and professional advice.

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Music Theatre

Remembrance of Things Past
November productions evoke lives lived

by Sarah B. Hood

It has always seemed appropriate to me that November is the month in which we think of the dead. As the sky turns grey, the days grow shorter and the leaves begin to fall, thoughts of our mortality naturally occur. No surprise that November 1 (the day after Hallowe'en) is celebrated in the Roman Catholic calendar as All Saints Day. It’s followed by November 2, (All Souls Day), when prayers are offered for those in Purgatory. And, of course, on November 11, much of the world honours those who died in war.

No coincidence, then, that there’s definitely a theme of remembrance on stage this month. Several important music theatre productions that open over the next few weeks have at their core the idea of remembering those who have died. For instance, Array-music is presenting the “premiere workshop production” of Robert W. Stevenson’s new opera Nostalgia at Harbourfront from November 1 to 4. “I didn’t think I was going to write an opera,” confesses Stevenson. “Where this piece has its origin is some letters from my father from the Second World War. I just followed where the inspiration led me until it became clear to me that the piece was a stage work. We pretty much just followed where the music has led us.”

Stevenson, a clarinetist, has an eclectic background in composition. He has especially become known as a collaborator with some of Toronto’s most innovative choreographers, like Holly Small and Bill James. He has composed music for a number of site-specific dance works like James’ Flux, part of a series of pieces on the elements that were performed (as James likes to do) in large warehouse spaces.

Stevenson has also performed as a clarinetist with “lots of contemporary music groups”, as well as with the well-known Flying Bulgar Klezmer Band. As a composer, he says “I don’t work at the keyboard; I write what my ear tells me. I’ll go to the keyboard as a reference instrument.”

Therefore, he believes, “I naturally have a tendency to think more linearly. To me, it’s all about what the individual voice is doing within the line. The music is conceived much more for the individual instrument,” he says, adding: “I tend to score as I compose.”

Because he scores for individual lines, he often produces chords that cannot be played by two hands on a keyboard. “It’s been a real challenge to figure out how to make this music pianistic,” he says. “It comes into existence with that instrumental sound, an open-voiced kind of conception.”

Not a new work by any means, Glenn is happily making a return visit to the du Maurier Theatre Centre where it debuted in 1992. Necessary Angel Theatre Company’s production of David Young’s script about Glenn Gould is one of the most completely satisfying theatre productions to have been staged in Toronto in the ’90s. Since its debut its has run at the National Arts Centre in Ottawa, to acclaim at the Stratford Festival and (most recently) in Montreal. Now it comes home to Harbourfront from November 14 to December 9.

In dramatizing and exploring the life and work of Gould, David Young conceived a piece for four actors (John Koensgen, Brandon McGibbon, Duncan Oliver and R.H. Thomson), each embody one aspect of the great pianist’s personality. As the Prodigy, the Performer, the Perfectionist and the Puritan, the four actors talk to themselves, the audience and each other, often at the same time. The multi-voiced effect is musical in structure, quite consciously. Young’s original concept was to match each scene with a section of Bach’s Goldberg Variations, which Gould recorded as a brilliant 23-year-old, and then again one year before his death at age 50. As most of the actors in this production have a long history with the show, the strength of the ensemble performance has no doubt mellowed and matured since its powerful 1992 incarnation.

The dynamic Autumn Leaf Opera and Performance is launching the world premiere of a production by percussionist and composer Ahmed Hassan. It’s called 14 Remembered, and is billed as “a contemporary requiem in memory of the fourteen women slain at L’Ecole polytechnique on December 6, 1989.” The production, a benefit for the December 6th Foundation and the Canadian Women’s Foundation, is a co-commission with Music Canada 2000.

14 Remembered plays at Massey Hall on December 6. Hassan himself provides musical direction of an intriguing (possibly unique) instrumental ensemble consisting of vocals, percussion, viola, saxophone, double bass, didgeridoo and tabla. Thom Sokoloski directs, while Hassan’s longtime collaborator Peggy Baker provides choreography for herself and two other dancers (Sara Chase and Roula Said).

At the same time the always-ambitious Autumn Leaf is also working on an exciting co-production with the Banff Centre for the Arts, the opera Kopernikus by Canadian Claude Vivier. Vivier died in 1983, but his work is being performed around the world. His Kopernikus is a chamber opera for seven voices and eight instrumentalists in which a woman encounters dream visits from characters like Lewis Carroll, Merlin, the Queen of Night, Tristan and Isolde, Mozart and (did you guess?) Copernicus.

Kopernikus ran in Banff in August, and then toured to the Musica Festival in Strasbourg. This month it is being presented at England’s Huddersfield Festival. The show’s Toronto premiere is scheduled for March 2001 at the Winter Garden Theatre, after which it moves to Montreal, where it constitutes part of the season for L’Opéra de Montréal.

Robert W. Stevenson: Nostalgia
Angels.

Remembered.
others. December 7.9 &

Sunday, Saturday: 2:00.
Thursday, 651

Tuesday .Saturday:

7:00 & New

Pinafore.

T

Civic

To November 18.

Joel

Mirvish

Musical

to

Auditorium,

based on the songs of ABBA. Music &

Stevenson.

Kathleen Ka11oka, Marie·Jo

musical

by Catherine Johnson; d irected by

Peg.~y

Hassan: 14

Of Canadian pianist

Gilbert;

2:00

Bennett,

Vincenzo

1 .0: 8:00.

The Wizard of Oz. 100 years of Oz songs by Arlen, Harburg, Baum, Tietjens, Van Heusen, Cario, Smalls &

other performers; Raisa u y ars a nan c ay, per armers. presents

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3:00 ·$25 ·$36; regular $32·$40 . 8:00;

 Bizet: Carmen.

2:00 &

Nuncrackers.

$35 to $65. Christmas

Orchestra; Richard Wed./Thurs.); $16 (previews Nov.15 & 16).

Tickets:

Barber Shop Quartet, performers.原有 music by Glass; Philip Glass & Kronos

Quartet, performers.

Royal Alexandra Theatre, 260 King St. West.

Leeds.

To November 31. Tuesday - Saturday:

7:30, Wednesday, Saturday & Sunday: 2:00.

Royal Opera House, Covent Garden, London. November 8: 8:00

Simcoe St. 872-4255. $45 to $65.

Roy Thomson Hall. Richard Margison, tenor.

Opera program of Puccini, Verdi & Massenet.

Canadian Opera Company Orchestra; Richard Bradshaw, conductor. November 6: 8:00.

Simcoe St. 872-4255. 135 to 165.

Sanderson Centre. Nuncrackers. The next chapter in the Nunsense series of musicals.

November 16: 2:00 & 8:00. November 17:

2:00 & 8:00 Dalhousie-St., Brampton. 1-800-265-0710. $25, $23, $22(star).

Scarborough Music Theatre. Mame. Music &

lyrics by Jerry Herman; book by Jerome Lawrence & Robert E. Lee. Nov. 2-4, 9-11, 16-18; 8:00; Nov. 5 & 12: 2:00. Scarborough Village Theatre, 3800 Kingston Rd. 969- 4049. $16, $15 on Thursdays &

Saturdays.

St. Christopher House Music School.

Scrooge. A musical adaptation of Charles Dickens’ A Christmas Carol by composer

Barry Galloway. Nov. 30: 7:30, Dec. 1: 2:00 &

7:30. The John Workman Theatre, 101

Queen St. W. 532-4262 ext. 107. $20, $15 (star).

Tafelmusik Baroque Orchestra/Opera Atelier.


Theatre Aquarius. Joseph & the Amazing Technicolour Dreamcoat. By Andrew Lloyd Webber & Tim Rice; Jeff Hyslop, choreogra-

pher. December 6-24. Evenings: 7:00;

Saturday & Sunday matinees: 1:00, 189 King William Street, Hamilton. 1-800-405-7529.

West. 15 Devonshire Road, 130

Royal Ontario Museum.

Pastoral; Beethoven.

Monday 10 & 11, 190 King

William street, Hamilton. 1-800-405-7529.

Previews 245-436; regular 332-410.

Theatre Sheridan. City of Angels. Book by

Larry Gelbart; music by Cy Coleman; lyrics by

David Zippel; Rod Maxwell, director. November 15-18, 22-25, 29 & 30, December 1 & 2: 8:00. Sheridan College. 1430

Trafalgar Road, Oakville. 905-815-4049.

200(Wed/Thr/Fri); $41(sat); $11(sun)

(Thu/Fri/). 116 (reviews Nov.15 & 16).


Christmas musical comedy. Nov. 26: 8:00.

Oakville Centre for the Performing Arts. 130 Nav

Yonge St. Oakville. 905-615-2021. $27.98.

Oakville Centre for the Performing Arts. Ivanov.

Delivers the Goods. Musical comedy by Anthony Newley; directed by

Leslie Bricusse. Nov. 24; 8:30; Nov. 25:

7:30, 130 Navy St. Oakville. 905-615-2021. $27.98.

Opera Buffa Inc. The Gift. Holiday tale

by David Kyle. Dec. 1: 7:30; Dec. 2: 2:00.

Dec. 15; 8:00; Dec. 16: 2:00 & 7:00. Fairview Library Theatre, 35 Fairview Mall Drive. 416-672-1111. $18,912.


Edwards, tenor; Lorna McDonald, soprano; Jack Behrens, piano; Noel Martin, violin; Daryl A. Chichkoff; producer. November 4:

7:30. Forrest Mazzieri Concert Hall, 273

Bloor West St. 416-264 ext. 321. 416. 112.

Yorkminstrels. A Funny Thing Happened on the Way to the Forum, By Larry Gelbart &

Bert Shove. Robert Gorican, director; Ellen

Kastenberg, musical director; Harvey

Cooperberg, Clark Allen, Marc Dallo & other performers. November 25, December 1·2: 8:00. November 26; December 3·2:00. Lea


THE

The New Opera and Concerts Centre presents

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for Life

NORCO

The Barber of Seville

Mila Filatova, Artistic Director and Producer
Nina Scott-Stoddart, Stage Director

Fri November 10, 8:00 p.m.
Sat November 11, 8:00 p.m
Sun November 12, 2:00 p.m. and 8:00 p.m.

George Ignatieff Theatre

15 Devonshire Place (6 of Bloor, E of St George)

Tickets: $20/$15 students, seniors at the door or 416-604-1557

November 1, 2000 - December 7, 2000 Wholenote 29
### Wednesday November 01

- **12:30:** York University Dept. of Music. New Music by Student composers. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 738-5186. Free.
- **12:30:** Yorkminster Park Church. Thursday November 1, 12:40 p.m. Christopher Downs, organ. 1558 Yonge St. 922-1167. Free.
- **200 & 800:** Toronto Symphony Orchestra. Natalie MacMaster and the Chieftains. Traditional Irish music. Roy Thomson Hall, 64 Simcoe. 593-4828. $39 to $77 (eve), $25 to $45 (mat).
- **7:30:** Living Arts Centre Mississauga. Gotspell. Music & lyrics by Stephen Schwartz. Hamilton Hall, 4141 Living Arts Drive. 905-306-6000. $35-$55. For complete run see Music Theatre listings.
- **8:00:** ARRAYMUSIC. Nocturne, a premiere workshop production of opera by Robert W. Stevenson. Michael Donovan, Stuart Howe, Joel Katz, Shari Saunders & Eric Shaw, performers; Ryan Wagner, director. du Maurier Theatre Centre, 231 Queens Quay West. 973-4000. $25.40. For complete run see Music Theatre listings.
- **8:00:** Gardiner Museum of Ceramic Art. Chamber Orchestra of the Empire's. Music by Haydn, Tahiri, Serra & others. Jordi Codina, guest; Carles Coll, director. Studio Theatre, 235 Queens Quay West, Harbourfront. 416-873-4000. $17.
- **8:00:** Hart House Music Committee. Ensemble L'Astrée. Repertoire from the 17th & 18th centuries for flute, oboe, bassoon, violin, viola, cello, theorbo & harpsichord. 7 Hart House Circle. 921-3802.
- **8:00:** Oakville Centre for the Performing Arts. Susan Aplakark. 130 Navy St. Oakville. 905-815-2021. $36.99.

### Thursday November 02

- **12:30:** Christ Church Deer Park. Fools Rush In... Vocal duets by Schumann, Milhaud, Sullivan & Steffani. Lucy Carrick, soprano; Jay Lambie, tenor; Bruce Kirkpatrick, piano. 1670 Yonge St. 920-5211. Free (collection).

### Friday November 03

- **12:30:** American Musicalology. Howard Dyck C.M., conductor. Introducing works by REINHARD OPPEL (1874-1941) Messe, Op. 32 Liturgien, Op. 6, No.3 Jan Overduin, organ. Composer Reinhard Oppel fiercely opposed the Nazis, but remained in Germany until his death in 1941. His impoverished family, fleeing the advancing Stalinist armies, buried his manuscripts. Presumed lost for more than half a century, these late romantic works have recently been rediscovered. Consort Caritatis presents their modern première.

### Comprehensive Concert Listings, Nov 1 to Dec 7

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<th>Date</th>
<th>Location</th>
<th>Event Description</th>
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<td>Nov 1</td>
<td>St. James' Cathedral</td>
<td>Lunch Hour Concerts. Free half-hour concerts on Tuesdays at 1:00 pm</td>
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<tr>
<td>Nov 7, 14</td>
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<td>Women's Musical Club of Toronto Afternoon Concert</td>
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<td>Nov 15</td>
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<td>Christmas Oratorio. Lincoln Children's Choir, conducted by Dr. John Weinzweig.</td>
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<td>Nov 15</td>
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<td>Singers' Guild of Toronto. Carolin Marn, conductor.</td>
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<td>Nov 26</td>
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<td>65 Church Street (at King) (416) 364-7865 Ext. 224</td>
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<td>Nov 28</td>
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<td>Argus Chamber Ensemble. Free.</td>
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<td>Dec 8</td>
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<td>viiolin, viola, cello. Stevenson.</td>
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<td>Dec 15</td>
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<td>Hammerson Orchestra. 5186. Free.</td>
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<td>Oakville Centre for the Performing Arts. Susan Aplakark. 130 Navy St. Oakville.</td>
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<td>CBC Radio Two: Music Around Us. Anja Almeyda, piano.</td>
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**Please note:** We make every effort to ensure accuracy, but things happen! So 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.

To locate listings for a specific presenter or venue, please consult our Index of Presenters and Venues.


-12:30 American Musical Society. Vocal Point Chamber Choir

*Vocal Point Chamber Choir*

Im Grundy, conductor

FROM BYRD TO BRITTEN

Byrd Mass for Four Voices, Motets

Byrd: Missa brevis in D, Rejoice in the Lamb

ST. JAMES’ CATHEDRAL (King and Church)

SATURDAY, NOVEMBER 4, 2000 AT 8PM

Regular Adult Admission: $20

Students/Seniors: $12

Tickets available at the door or phone (416) 874-0185

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**The Orpheus Choir Of Toronto** presents a concert in celebration of the centenary of the birth of Aaron Copland, featuring Copland’s

**In the Beginning, Four Motets, Old American Songs plus Rejoice in the Lamb - Benjamin Britten**

Friday November 3rd, 2000 at 8:00 p.m. in St. James’ Cathedral, King & Church Streets

Tickets $20 ($10 students), or buy a subscription to our season and save 20%. Season includes Stanford Regnaut, Martinez Isla Criolla. Call (416) 340-4428 for further details and tickets.

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**November 1, 2000 - December 7, 2000 WholeNote**
anniversary of his death. Mark DuBeis, tenor & other performers. St. Anne’s Church, 270 Gladstone Ave. 905-773-9535. $15.

-7:30: University of Toronto/University of Western Ontario/Royal Conservatory of Music, John Cage: Euphonia & Darryl Edwards, tenor; Lorna McDonald, soprano; Jack Behrens, piano; Noel Marín, vitrola; Daryl A. Christison, producer. Ettore Mazzoleni Concert Hall, 273 Bloor St.West. 408-2624 ext.321. $15, $12.

-8:00: American Musicological Society of Canada's Multicultural Traditions. Traditional songs of Eastern Europe, Israel & Other Regions. Lenka Lichtenberg, organ. St. Clair West. 962-3381. $20, $15, $12.


Sunday November 05

-1:00: Harbourfront Centre. Cushion Concert: Judy Kang & Fairy Tales, Pierre-Richard Aubin, piano. Barbara Budd, host. du Maurier Theatre Centre, 231 Queens Quay West. 973-4000. $18.


-2:00: Oakville Symphony Orchestra. Grand Opening. Oakville Centre for the Performing Arts. See Nov. 4.


Toronto Children's Chorus
Jean Ashworth Bartle, C.M., Q.Ont. Founder/Music Director
EXCEPTIONAL ARTISTRY BY EXCEPTIONAL CHILDREN!
NORTHERN PASSAGES
A CHORAL JOURNEY TO RUSSIA & FINLAND
...WITH SPECIAL GUEST, CBC COMPETITION FOR CHOIRS WINNER, VESNIVKA CHOIR (HALYNA KONDRAKOV, CONDUCTOR)
NOV. 5, 3:00, METROPOLITAN UNITED CHURCH
ROSEDALE JUNIOR CHOIR
CHOR WORSHOP
A FREE WORKSHOP & CONCERT FOR CHILDREN (GR. 3-8) featuring works in the sacred tradition...COME ONE, COME ALL!
NOV. 25, WORKSHOP 9:00, CONCERT 11:45
ROSEDALE UNITED CHURCH

Deer Park Concerts ~ 2000-2001 Season

Saturday, Nov. 4 at 8 p.m.
**ORGAN RECITAL**
Rachel Laurin Organist
Formerly a professor of improvisation at the Conservatoire de Montréal, this brilliant young artist is assistant organist at St. Joseph’s Oratory. Her performance will include some improvisation.

Saturday, March 3 at 8 p.m.
**ORGAN RECITAL**
William Wright Organist
"The Legacy of Bach" including works by Krebs, Kittel, Mozart, Reger, Rheinberger and others.

Saturday, April 28 at 8 p.m.
**CANTATAS AND SONATAS**
by Bach, Buxtehude, Schuetz, Telemann, and Handel.
Janet Obermeyer Soprano
Julie Baumgartel Violin
William Wright Harpsichord

Admission: $20 Subscriptions: $65
For information, call (416) 962-3381

Deer Park United Church
129 St. Clair Avenue West
(parking behind Imperial Oil)
Western Ontario, Wilfrid Laurier, Toronto, Ottawa, McGill & Memorial universities, directed by Robert Sund. 15 September. 533-4828. 2:15, 11.5.

- 3:00: Music at St. John’s. The Ringdove of the Host. Lepri Gemmell, harp, St. John’s Church. 220 Hamberside Ave. 416-763-2383. $12, $10 (faculty & staff).


- 3:00: Toronto Symphony Orchestra. Roy Thomson Hall. See November 4.


- 8:00: Ronda Rindone: This Moment. Ronda Rindone, clarinet, bass clarinet & voice; Nick Fraser, tape manipulation; Rob Clutton, bass; Tomasz Krekowski, percussion; Eugene Martynov, host. Artword Theatre, 75 Parliament St. 416-468-2763. Fax: 416-394-2500.


Monday November 6


- 8:00: Massey Hall New Music Festival/ Elmer Iseler Singers/Evenmore Club Contemporary. Gamelan Music/ New Instruments. Ludeke: Disasters of the Sun; Lockel: Tapattack; newly commissioned works by Barnes, Wyre & Duggan; Erica Goodman, harp; Thomas Stacy, english horn; Paul Orndamy, steel drum; John Wyre, darabuka; Lydia Adams, conductor. 7:00concert on stage. 15 September. 583-4288, 415, 112.

Monday November 6


- 8:00: Massey Hall New Music Festival/ Continuum. Music by Benjamin, Dinescu, Wilson & Harmon; new works by Marlock & Bolton, Patricia O’Callaghan, soprano; Vilma Vitois, mezzo; Continuum ensemble & guest artists; Rosemary Thomson, conductor; Jennifer Waring, artistic director. 7:30: Pre-concert event on stage. 15 September. 416-872-4255, $18, $10, $5 (shifts).

- 8:00: Oakville Centre for the Performing Arts. Tren John. See November 7.

- 8:00: Roy Thomson Hall. Remember SHAKT1. Band of Eastern & Western musical traditions. John McLaughlin, guitar; Zakir Hussain, tabla; McNeely. Walter Hall, 80 Queen’s Park. 978-3744. $12, $6.

Thursday November 8

- 10:00: Royal Conservatory of Music/ Mississauga Music Education Foundation. Thursday Morning Interlude: Sylkoy Margareat, Harle & Wima van Berkel, guitar. Concert of early music from the Beatles to the Beatles. Recorded live from the Carnegie Hall stage. 15 November. 296. 374-5800. $15.


- 2:00: Toronto Senior Strings. Vivadi: Concerto Grossa Op. 3 #11: Haydn: Minuetas; Delius: Two Aquarolles; Lukovitch: Delicacion; Fauré: Serenades & solo arias. Margaret: Terry, mezzo; Victor Feldbrill, conductor. St. Andrew’s Presbyterian, 73 Simcoe St. 416-221-6090. $12.

- 7:30: University of Toronto at Scarborough. Toronto Tabla Ensemble. Blend of Indian rhythms with music styles from around the world, with jar tarang, vibrate, vocals, tabla & a variety of Indian folk drums. The Meeting Place, 1256 Military Trail. 416-287-7007. Free (reservations required).

- 8:00: Massey Hall New Music Festival/ Composers’ Orchestra/Composers’ Quartet. Unsuitable Voices: Southham; Quintet for Piano & Strings; Heg String Quartet #4; Keene: Rhett in Twain; Castle: Poem with Compensation; Underhill: String Quartet #3; Alyone; Gary Kulesa, artistic director. 7:00: Pre-concert event on stage. 15 September. 583-4288, 415, 110.

- 8:00: Music Gallery. Jim Brady, St.
Music Toronto presents

The CARMINA QUARTET award-winning Swiss ensemble


-8:00: Oakville Centre for the Performing Arts. Jesse Cook, jazz guitar. 130 Navy St. Oakville. 905.815.2021. 154.95.

-8:00: OnStage at Glenn Gould Studio. Lieder Abend auf Orchester. Mahler: Das Knaben Wunderhorn (selections); Rückert Lieder (selections); Kindertotenlieder. Michael Schade, tenor; Russell Braun & Brett Polegato, baritone; members of the Canadian Opera Company Orchestra; Richard Bradshaw, conductor; Eric Friessen, host. 250 Front St. West. 416.655.6530. "SOLD OUT!"

-8:00: Toronto Philharmonia, Un Soir à Suisse. Wagner: Rienzi Overture; Respighi: Ancient Airs and Dances Suite No. 2; Chausson: Poème; Ballu: Libertà; Jean Pigot, violin; Keri Stritten, conductor; George Weston Recital Hall, 6040 Yonge St. 870.8000. 437.432.432 (series).

-8:00: University of Toronto Faculty of Music. Year of the Piano Celebration Series. Jim McNeely with Don Thompson, piano & bass. Walter Hall, 60 Queen’s Park. 416.978.3474. 220. 110.


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Thursday November 9

DONNA BROWN
soprano
Friday, Nov. 10, 8pm

Brown, soprano & Bruce Ukubuka, piano in Recital. Songs by Faure, Debussy, Poulenc, Britten, George Gross Studio, 250 Front St. West. 444.5976. 220. 120.


-7:30: Massay Hall New Music Festival. Toronto Symphony Orchestra. Carabé: The Dragon’s Tail; Ligeti: Mysteries of the Macabre; Kulesha: Symphony. Barbara Hannigan, soprano; Michael Hall & Gary Kulesha, conductors. 7:00 Pre-concert event on stage. 15 Shuter St. 593-6282. 420.


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Friday November 10

-12:00 noon: Roy Thomson Hall Volunteers. Bring Your Own Lunch Concert. U of T Faculty of Music Piano Trio: Ilya Poletaev, piano; Amica Walsh, violin; Mateusz Szwechoda, cello. 60 Simcoe. 503-4822 ext.333. Free.

-6:45: Toronto Symphony Orchestra. Massay Hall New Music Festival. Evening Overtures chamber music. Ryan: Fata Morgana; Butterfield: Juppemets & la lune. Fides Knecker, voice; Camille Watts, piccolo; flute; Cary Edwards, English horn, David Bourque, bass clarinet and others; Gary Kulesha, conductor. 15 Shuter Street. 593-4828. 15 (free with ticket to 8:00 performance).

-8:00: University of Toronto Faculty of Music. Faculty Artist Series: Mike Murley, sax. Steve Wallace, bass. David Braid, piano Small-group jazz at its finest.

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Catherine Manoukian Violin Virtuoso

In Concert with the Toronto Sinfonietta presenting a world premiere

Bach

Celebrated Arias with Instrumental Solos from his Cantatas

Giselle Kulak, soprano
Viola Vitols, mezzo
Dennis Giesbrecht, tenor
Mark Fewer, violin
Rosanne Wierenga, flute
Kristine Bogoy, cello & others

www.MooredaleConcerts.com

Bach

Celebrated Arias with Instrumental Solos from his Cantatas

Giselle Kulak, soprano
Viola Vitols, mezzo
Dennis Giesbrecht, tenor
Mark Fewer, violin
Roosanne Wierenga, flute
Kristine Bogoy, cello & others

Sat. Nov. 11 at 8 pm - Willowdale United Church
Sun. Nov. 12 at 3 pm - Walter Hall, U of T

Mooredale Concerts is the hot tip for great music, spoken commentary, a cameo appearance by a rising young star and

affordable tickets! $15, ($10 St/St) 922-3714
pianist Glenn Gould with musical excerpts. du Maurier Theatre Centre, 231 Queens Quay West. 973-4000. $10. For complete run see Music Theatre listings.

- 8:00: Oakville Centre for the Performing Arts, Lisa Boyd, classical guitar. 130 Navy St. Oakville. 905-815-2021. $30.95.


Sunday November 12


- 2:00: Calvin Presbyterian Church. Sunday Afternoon Recital: Trio Atlantic. Erike Rielman, piano; Julian Smardon, clarinet; Nancy Herman, flutes. 26 Dupont Ave. 923-9030. Free (donations accepted).


- 2:00: Toronto Latvian Association. Lise Cécile, piano in Recital. Glenn Gould Studio, 250 Front St. West. 204-5555. $27.

- 3:00: Mooreadale Concerts. Bach. Arias from his celebrated cantatas with instrumental solos. See Nov. 11. Walter Hall, 80 Queen’s Park.


- 8:00: Music Gallery. Job Reddy’s Outlaw. NOW Lounge, 169 Church St. 416-204-1060. $10.


- 9:00: University of Toronto Faculty of Music. Student Conductors Recital. Walter Hall, 80 Queen’s Park. 416-678-3744. Free.


Tuesday November 14

- 1:00: St. James’ Cathedral. Lunch Hours at St. James’. Paul Ayres, organ. 65 Church St. 394-7863. Free.

Sunday November 12


- 2:00: Calvin Presbyterian Church. Sunday Afternoon Recital: Trio Atlantic. Erike Rielman, piano; Julian Smardon, clarinet; Nancy Herman, flutes. 26 Dupont Ave. 923-9030. Free (donations accepted).


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Tuesday Nov. 14

MICHEL DALBERTO
returns after his sensational 1998 debut

Music TORONTO presents

Wednesday November 15


- 7:15: Don Mills Organ Society. George Held, Lowrey organ. Taylor Place, 1 Overland Dr. 418-447-1137. $7.

- 8:00: North York Concert Orchestra. Vivaldi’s Four Seasons. Beethoven: Triple Concerto; Strauss: Overture to Die Fledermaus. Tchaikovsky; Nutcracker Suite.

Toronto Choral Society Presents

NORTH 44° Vocal Ensemble

Remembrance Day

- Featuring -
Fauré Requiem &

Pierre Mercure’s

Cantate Pour Une Joie

- Guests -

Lena Auclaire - Soprano
Joseph Chi - Baritone
Doreen Uren Simmons - Accompanist

11:00 A.M. - Saturday, November 11, 2000
Rosedale United Church,
159 Roxborough Dr.

Tickets - $20 @ the door.
For more information call 905-764-5140

NOVEMBER 1, 2000 - DECEMBER 7, 2000 WHOLENOTE 35

-8:30: Theatre Sheridan. City of Angels. Book by Larry Gelbart; music by Cy Coleman; lyrics by David Zippel; directed by Rod Maxwell. Sheridan College, 1430 Trafalgar Road, Oakville. 905-815-4049. $18 (preview). For complete run see Music Theatre listings.

-8:00: Toronto Symphony Orchestra. Mendelssohn: Overture to A Midsummer Night’s Dream; Henze: Symphony #3 (CDN premiere); Rachmaninoff: Piano Concerto #3. Kristian Zimerman, piano; Jukka-Pekka Saraste, conductor. 6:45: Pre-concert Chat; Jukka-Pekka Saraste & Gary Kulesha discuss Henze & his impact of contemporary classical music. Roy Thomson Hall, 60 Simcoe. 593-4828. $25 to $85.


-8:00: Toronto Symphony Orchestra. Maksimovic: Prelude "a l’avant-midi d’un faune"; Shostakovich: Symphony #5 in C; Mozart: Divertimento for Strings in F major, K. 334. Roy Thomson Hall, 60 Simcoe. 593-4828. $25 to $85.

-8:00: Toronto Symphony Orchestra. Joula: Fanfares; Shostakovich: Symphony #5 in C; Mozart: Divertimento for Strings in F major, K. 334. Roy Thomson Hall, 60 Simcoe. 593-4828. $25 to $85.

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Sunday November 19
1:30: McMichael Canadian Collection. Tino Papicovski Chamber Group, 10385
Islington, Kleinburg. 905-852-1121. 19, $10 (family), $20 free.
2:00: Calvin Presbyterian Church.
Sunday Afternoon Recital. Sonatas Ancient & Modern; Aper; new work; other music.
Mary-Katherine (Finch) Engel, cello; Andrew Ager, viola; Delisle Ave. 923-5000. Free
(donations accepted).
2:00: Harbourfront Centre. Danielle French. 235 Queens Quay West. 416-973-4000.

SINFONIA TORONTO
Violinist ERIKA RAUM
Worldl
The Four Seasons
Sun, Nov 19, 2:30pm
Glen Gould Studio
2:30: Sinfonia Toronto. Music from Italy: Vivaldi: The Four Seasons; Corelli:
Sonatas; Scarlatti: Gigue and Badinerie; Tchaikovsky: Souvenir de Florence. Erika
Raum, violin; Nuran Arman, conductor. Glenn Gould Studio, 250 Front St. W. 205-
5555. $23, $24, $18.
3:00: Aubemusique. Gentle Echoes. Kasemets: Space Time Memory Echoes; Vertical
Music in remembrance of Morton Feldman; Feldman: Piano Three Hands Only;
Four Hands. Linda C. Smith, piano; speaker; Richard Sands, percussion; Susan
Layard, speaker/singer; Ude Kasemets, piano. Glenn Gould Hall, Trinity College, 6
4:00: Music at St. Anne's. Riverdale Ensemble. Ellen Meyer, piano; Daniel
Kushner, violin/viola; Stephen Fox, clarinet. Boeren: Phantasy for viola & piano;
Guastavino: Sonata for clarinet & piano; Gai: Trio for violin, clarinet & piano.
St. Anne's, 270 Gladstone Ave. 416-465-7443. Donation (suggested $5 minimum).
5:00: Flying Cloud Folk Club. Mike Seeger, strings/vocals. TRACANZ, 292
Birchmount Ave. 416-410-3855.
6:00: Jason Hammer. The Harmonic Preservation of Chance. Interactive multimedia
performance. Colin Fisher, John Hall, Jason Hammer, Gerardo Mondragon,
musicians; Diane Chapman, dancer with theremin & others; Eugenia Martynova, host.
ArtWord Theatre, 75 Portland St. 416-409-2883.

2783, 48.
8:00: Myrna Levine Productions. Yiddish Concert. Songs in Yiddish & English.
Theresa Tova, vocals; Mark Eisenman, piano; Walter Sacks. 870-8000. $25 to $43.

Monday November 20
Kathy Buxtor, alto; Larry Bickworth, tenor; John Pepper, bass; Christopher Adler,
donation (suggested $10). Proceeds to Out of the Cold program.
8:00: Music Gallery. Borromeo, Kang, Kirk & Rindone/or & Sacks. Theatre Passe
Maurille, 16 Ryerson. 416-204-1800. 15.
6:00: Oxfvde Centre for the Performing Arts. Jesse Cook, jazz guitar. See November 9.

Tuesday November 21
1:30: St. James' Cathedral. Lunch Hours at St. James' Faina Wilking, aria; Michael
Bless, organ. 65 Church St. 394-
7865. Free.
2:30: University of Toronto Opera Dept. Opera Tea. Lizzed Goes to the Opera,
Opera & tea on the theatre stage. William Aile, piano; students of the Opera School.

The High Park Choirs of Toronto present
A Festival Concert with
BOB CHILCOTT
Saturday November 18, 2000
7:30 pm
St. John's Presbyterian Church
415 Broadview Avenue (1 blk N of Gerrard)
Wheelchair accessible. Concert will be signed for the hearing impaired.

...a choral celebration featuring 480 choristers:
- Amabile Boys' Choir
- Bach Children's Chorus
- Guelph Youth Singers
- High Park Choirs
- Mississauga Children's Choir
- Riverdale Youth Singers
- St. Mary's Children's Choir

Tickets (available at the door)

Info: 416 762-0567
Festival Concert: $12.00
Massed Rehearsal (Nov 17 & 18, 7:30 pm & Nov 18, 12pm)
& Festival Concert: $15.00
Concert, Rehearsal & one workshop: $20.00

NOVEMBER 1, 2000 - DECEMBER 7, 2000 WholeNote 37
Friday, November 24
- 12:00 noon: Roy Thomson Hall Volunteers, Bring Your Own Lunch Concert. George Grosman, jazz guitar, 60 Simcoe. 593-4822 ext.363. Free.
- 5:00-7:00: Amici Ensemble, Schenemburg. Cabezé Songs: Frühlings Tri in A op.40 for piano, clarinet & cello; Densoe: Sonate for alto saxophone & cello; art songs for soprano & chamber ensemble. Patricia O’Callaghan, soprano; Phil Dwyer, saxophone; Andrew Downing, bass; Joaquin Valdepeñas, clarinet; David Hetherington, cello; Patricia Parr, piano. Jane Mallett Theatre, 27 Front St. E. 905-772-3042 ext.412 (free).
- 8:00-11:00: Nat King Cole Trio. Toronto Children's Chorus. 416-872-1111. 125 3rd Ave. 905-363-9400.
- 8:00: Evening Overtures chamber music. Schumann: Piano Quintet. Jacques Israelievitch, violin; Adele Arnin, violin; Kent Tepley, viola; Kirk Worthington, cello; Hélène Gnaudi, piano. Roy Thomson Hall, 60 Simcoe. 593-4828. $5 (free with ticket to other performance).
- 8:00-10:00: Baroque Celebration. Tafelmusik Baroque, Orchestra. 1750 Yonge St. 920-5211. Free (collection).
Toronto Youth Wind Orchestra presents
Celebrations!

Join Toronto's premiere community youth ensemble as they kick off their 30th anniversary season with an evening of classic wind band favourites!

Saturday, Nov. 25
Glen Gould Studio
CBC Building, 250 Front St. W.
8:00 p.m.
Tickets: $15/adults
$12/students, seniors
available at box office
call (416) 712-4982.

Music at Metropolitan presents
“December's Rose”

Prepare for the season with Christmas music and storytelling.
Janet Gadeski, Celtic harp

Sunday, November 26
2:00 p.m.
Admission: $10.00

Metropolitan United Church
at the corner of Queen and Church Streets, Toronto
For information call (416) 363-0331

OffCentre creates a unique theatrical and sensory experience for Toronto connoisseurs and novices alike.

November 26 at 2:30 pm
Join hosts Stuart Hamilton and Patricia Hamilton in welcoming contralto Elizabeth Turnbull, violinist David Russel, cellist Mihai Tetel, and Off Centre's founders and artistic directors, pianists Inna Perki and Boris Zarankin in "Elegy": This season's Russian Salon.

Works by Tchaikovsky and Mussorgsky.

November 01, 2000 - December 7, 2000

The Trumpets shall sound!
Join the Trillium Brass with organist Thomas Fitches for our Christmas celebration.

Christmas favorites include excerpts from Handel’s Messiah, and carol sing-along.

December 1 8:00 pm
St. Clements’ Anglican Church, 59 Briar Hill

Tickets $10, $5
Contact Scott Good, Jennifer Schofield (416) 533-9142
Saturday, December 2, 2000
8:00 p.m.

St. Thomas Anglican Church
383 Huron Street
(south of Bloor, east of Spadina)

Tickets $15, $10
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 "Stuff the Turkey"
 Mirth, Mirth, Music and Mayhem
 December 2, 7:30 pm
 Tickets $20 & $15
 St. George's Anglican Church
 5350 Yonge St., North York,
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Eve Egoyan, The Sunnies String Quartet and Ting Hong

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St. George the Martyr Church
187 John St., Toronto, ON

Admission $10/$7 Students and Seniors
Proceeds from this concert will benefit the Student Subsidy Fund of the University Settlement Music & Arts School

(416) 504-2553

University Settlement Recreation Centre

Sunday December 3

-1:00: Calyx Concerts. Voices of Angels. Concert of classical & traditional melodies for the holidays. Mississauga Children’s Chorus; Susan Kerterian, flute; Marei Marlow, piano; Wilson Mano, piano; Kya Bailey, soprano/alto/choir director. Hammerson Hall, 1414 Living Arts Drive. 905 306-6000. 416 963-5930. $12, $10. For complete run info: 416 963-5930.


-5:00: Calyx Concerts.Voices of Angels. Concert of classical & traditional melodies for the holidays. Mississauga Children’s Chorus; Susan Kerterian, flute; Marei Marlow, piano; Wilson Mano, piano; Kya Bailey, soprano/alto/choir director. Hammerson Hall, 1414 Living Arts Drive. 905 306-6000. 416 963-5930. $12, $10. For complete run info: 416 963-5930.

-7:00: Alliance for Canadian New Music Projects. Toronto Contemporary Showcase Concert. Concert & Presentation of Awards. Ettore Mazzolei Concert Hall, 27 Bloor St. West. 416 963-5337. $5. For complete run info: 416 963-5337.

-7:30: Contact Contemporary Music Ensemble/University Settlement Music & Arts School. This is not the Messiah! Music by Evangelista, Heng & Groener (2 world premieres). Eve Egoyan, piano; Sunrise Quartet; Ting Hong, St. George the Martyr Church. For info: 416 556-3444. $10. For fundraising concert for U of T student subsidy fund.


-8:00: Glenn Hall. Redshift: Soak Yin Lee, voice; Rust Brothers; Michael Occipinti & Niall Ferrua, guitars; Michael Morse & Jason Herman, basses & other performers. Eguns Maryman, host. Artword Theatre, 205-5555. 205-5555. $25, $20. For complete run info: 205-5555.

-8:00: Artword Theatre, 205-5555. $25; $20. For complete run info: 205-5555.

-8:00: Artword Theatre, 205-5555. $25, $20. For complete run info: 205-5555.

-8:00: Artword Theatre, 205-5555. $25, $20. For complete run info: 205-5555.


-9:00: St. Anne’s Choirs. Of St. Anne’s Church & Hesgerval College. Britten: Ceremony of Carols; Vivaldi; Gloria. 270 Oldstead Ave. 416 822-4415, 410.


Monday December 04

-8:00: Massey Hall, Concert for a Landmine Free World. Emmylou Harris, Bruce Cockburn, Mary Chapin Carpenter, Stu Earl, Nanci Griffith & John Prine, performers. 15 Shuter. 416 872-4256, $45-185.
-8:00: Music Gallery, James Hollick Theatre. Passe Muraille; 18 Ryaner. 418-204-1080, $5.

Tuesday December 05

-1:00: St. James’ Cathedral. Lunch Hours at St. James’; Christopher Dawes, organ. St. James’ Church St. 364-7965. Free.
-7:00: ccm, Takt, Kasemat: STIME; in versions for solo piano and ensemble. Stephen Clarke, piano; Trevor Tureski, vibes; Rick Sachs, marimba; Sanya Eng, harp. First Unitarian Congregation, 175 St. Clair West. 416-243-8331, $10.
-8:00: University of Toronto Faculty of Music, Percussion Ensembles. Robin Engelmann, director. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.

Wednesday December 06

-12:00: University of Toronto Faculty of Music. Laurie Duquette, piano in Recital. Bach: Goldberg Variations. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.
-8:00: Air Canada Centre. Baptor Pop Holiday Concert. Keith Lockhart, conductor. 40 Bay St. 416-870-8000. $35 to $175.
-8:00: Aldeburgh Connection/University of Toronto Faculty of Music, Young Artists Recital. Mehgan Atchison, soprano; Andrea Ludwig, mezzo; Bruce Ubukata, piano. Walter Hall, 80 Queen’s Park. 416-397-0610, $10. 15.
-8:00: Autumn Leaf Performance.

-8:30: Toronto Symphony Orchestra. Turnage: Momentum; Bruch: Violin Concerto in E; Elgar: Penelope; Symphony #2 (Con première). Sarah Chang, violin; Sir Andrew Davis, conductor. 6:45; Pre-Concert Chat: Sir Andrew Davis discusses the controversy surrounding the completion of Elgar’s Third Symphony. Vancouver Sun. $15 to $46. Pre-Concert Chat $5 or free with ticket to 8:30 performance.

Thursday December 07


Women’s Musical Club of Toronto
AFTERNOON CONCERT
WEIMAR STRING QUARTET

The Chopin Quartet, with James Tocco, piano, will perform today!
Due to illness, the Leipzig String Quartet is unable to appear.

November 2, 1:30 p.m.

Leipzig String Quartet

“One of the most sensitive and most versatile quartets of our time.” —The New Yorker
Zellung Playing Haydn, Zemlinsky, and Beethoven

-8:00: Civic Light Opera Company. The Wizard of Oz. 100 years of Oz songs by Arlen, Harburg, Baum, Tatjen, Van Hueson, Cahn, Smalls & others. Fairview Library Theatre, 35 Fairview Mall Drive. 203-7839. 9:00. For complete run see Music Theatre listings.
-8:00: Massey Hall, Ute Lemper. 15 Shuter. 416-872-4256. $35, $50.

Autumn Leaf Performance

December 6, 2000 + Massey Hall
Call 872-4255 + Tickets start at $15.50

14 Remembered

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MARYEM HASSAN TOLLAR (vocals) / PEGGY BAKER (dancer)
SARAH CHASE (dancer) / ROULA SADD (dancer)

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A co-production with Music Toronto 2000
Presented with the support of the Walter Robin Foundation to benefit the December 6th Foundation for the Canadian Women’s Foundation.

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Michael Pepa
Artistic Director

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F. Chopin: Four Mazurkas Op. 33
M. Pepa: Prelude I - World Premiere
G. Enescu: Sonate pour piano Op. 24, No. 1
R. Schumann: Kreisleriana Fantasies

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Freuheit (
Mahagonny Songspiel
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Stage Director Edward Franko
Co-Production with Opera Anonymous
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FURTHER AFIELD

but within easy travelling distance of the GTA:

Thursday November 02
- 2:00 & 8:00: MelodyMakers. Hitz of the Blitz. Variety stylisation featuring 40's songs. Heritage Theatre, 36 Main St. North, Brampton. 905-874-2800. $15.
- 8:00: Hamilton Philharmonic Orchestra. Way Out West. Copland: Billy the Kid & Rodeo (excerpt); Grae; Grand Canyon Suite; medley of Western themes from television. David Selden, photographer; Michael Rees, conductor. Great Hall, Hamilton Place, 1 Summers Lane. Hamilton. 905-526-6556. $22, $24, $26 (student). $20 (under 12).

Friday November 03

Friday November 17

Saturday November 08
- 7:30: Oshawa-Durham Symphony Orchestra. A Salute to the United Kingdom. Elgar: Cello Concerto; March from The Bridge on the River Kwai; some of Britain's greatest hits. Borislaw Stroely, cello; Marco Pasinetti, conductor. Salvation Army Temple, 570 Thornton Road North, Oshawa. 905-579-7711. $22, $18 (student), $12 (student), $15 (under 13), family rates.

Saturday November 23
- 2:00 & 8:00: Sanderson Centre. Nunsrackets. The next chapter in the Nunsmere series of musicals. 88 Dalhousie St. Brantford. 1-800-285-0710. $25, $23, $22 (student). For complete run see Music Theatre listings.

Friday November 24
- 8:00: Sanderson Centre. Barrage. See November 23.

Saturday November 25
- 8:00: Heritage Theatre Brampton. Barrage in Concert. 88 Main St. North, Brampton. 905-674-2800. $35, $20.

Wednesday November 29

Wednesday November 30
- 8:00: Sanderson Centre/ St. Joseph's Hospital Foundation. Forever Plaid. Musical set in the 50's & 60's. In support of Hospice Care. 88 Dalhousie St. Brantford. 1-800-285-0710. $50, $25, $100 (includes post-gala reception).

Saturday December 02
- 8:30: Heritage Theatre Brampton. Ithach Rovers. 88 Main St. North, Brampton. 905-874-2800. $15.

Sunday December 03
- 3:00: Oshawa-Durham Symphony Orchestra. Christmas Pantomime: Messiah. Dregana Krzat, soprano; Steve Harland, tenor; bass TBA; Alice Yoo, piano; Durham Philharmonic Choir; Bob Phillips, director. Currie's Creek Community Church, Retsy Street East, Ajax. 905-679-6771. $22, $18 (student), $12 (student), $5 (under 13), family rates.

Wednesday December 06
- 7:00: Theatre Aquarius. Joseph & the Amazing Technicolour Dreamcoat. By Andrew Lloyd Webber & Tim Rice. Jeff Hyslop, choreographer. 100 King William Street. Hamilton. 905-522-7029. $25, $14,
Honourable Mention

* November 7 & 8, 8:00: Simple Gifts. English & American folksongs, classics from the concert, operatic & musical theatre stages. Russell Dragg, bass-baritone; Melody McShane, piano. Rivik, 334 Queen St. West. 416 658-7148. 10.


* November 14: 7:30: Music Alive! McConnell: Divertimento for Strings (world premiere); Papp: Mutations; works by Bartok, Makosin & Britten. Vladimir Olue, cello; Canadian Sinfonietta, Cliffcrest United Church, 1 McCowan Rd. 416 261-1857. 15. (See Concert Notes.)

* November 15: 8:00: Yorkminster Park Church. William Aide, piano in Recital. 1585 Yonge St. 416 829-7312. Free. (See Concert Notes.)


TOO LATE TO LIST

* November 4: 8:00: Centre francophone du Montreal metropole (Alliance Francaise). Francoise, English & American folksongs, classics from the concert, operatic & musical theatre stages. Russell Dragg, bass-baritone; Melody McShane, piano. Rivik, 334 Queen St. West. 416 658-7148. 10.

* November 7 & 8: 8:00: Simple Gifts. English & American folksongs, classics from the concert, operatic & musical theatre stages. Russell Dragg, bass-baritone; Melody McShane, piano. Rivik, 334 Queen St. West. 416 658-7148. 10.

HONOURABLE MENTION, CONTINUED


Wednesday Concerts in a Café. (See schedule at 9:15 & 10:30 p.m.; reservations recommended for 1st set.)

* November 8: Allen Murwitz & Friends (Yiddish/Klezmer jazz)

* November 22: Tim Boyle Duo

* December 6: Kye Marshall (jazz duo)

Tryptych Productions, Gatsby’s Restaurant & Dinner Theatre, 504 Church St. 416 245-4545. No cover.

* Every Sunday in November at 7:30 p.m.: Music at Gatsby’s. Open mic, light opera, jazz, blues & music for the season. Maria Bursen, soprano alternates with Doug Trangran, baritone & Beatrice Carpi, mezzo soprano.

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ANNOUNCEMENTS


*November 3:10-30: Toronto Children's Chorus/Eaton Children's Choir. Concert for School Choirs. Glimpse the grand choral works of Tchaikovsky, Stravinsky, Rautavaara and Salinen. Grades 3-9 choirs & music classes are invited to participate as audiences & as performers. Metropolitan United Church, 56 Queen St. East, 922-8566. #8child, accompanying adults free.


*November 8 to 26: New Music Concerts. When It Rains. Interactive computer/techno sound sculpture installation by Gordon Monahan. Thursday-Sunday, 2:00-7:00 by appointment. Gallery onezero. 326 Carlaw Ave, Suite 120, 416-405-9696. Free.

*November 11: 7:00: Music Africa. 2000 African Music Awards. Honouring the contributions & talents of African tarents artists throughout the world. Montreal Award for Traditional Performance: Band of the Year; Award Composer; Award of Merit & others. Holiday Inn, 370 King St. West. 416-498-5336. $35. (Music Africa members $30 includes cocktail, dinner & award presentations).

*November 26: 2:00-3:30: Mississauga Pop Concert Band. Too Dance. Dance to swing music & more. 39 Front St. North. 905-338-5768.

LECTURES


*November 7: 7:30: Massey Hall New Music Festival. Composers' Forum. Composers discuss their works being performed, moderated by Jeffrey Ryan. U of T Faculty of Music, 80 Queen's Park. 416-593-4828. Free.


*November 23: 4:00: University of Toronto Faculty of Music. Colloquium in Musicology & Theory, Caryl Clark: Reading & Listening to Opera Bufa in Mozart's Vienna; panel discussion: Research in Foreign Libraries. Room 216 Edward Johnson Blvd., 80 Queen's Park. 416-978-5772. Free.

MASTER CLASSES

*November 7: 12:00: University of Toronto Faculty of Music. Performing Power: Voice Masterclasses with Gretchen Kerr, PhD, Sports Psychologist. Walter Hall, 80 Queen's Park. 978-3744. Free.

*November 23: 12:00: University of Toronto Faculty of Music, Anto Kuerti Piano Masterclass. Walter Hall, 80 Queen's Park. 978-3744. Free.

*November 28: 12:00: University of Toronto Faculty of Music, English Art Song at Its Best. Voice Masterclass with Jean MacPhail & Eric Demville. Walter Hall, 80 Queen's Park. 978-3744. Free.


*Nov.2 10:00am & 2:00: Stephane Lounalin, piano

*Nov.2 TBA: Kai Schupp, guitar

THE ETCECTERA FILE ....
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**WholeNotes**


**November 17 10:00am: I. John Peele, piano**

**November 23 10:00am: John Peele, piano**

**November 24 10:00am: Andrew Taylor, composition**

**November 24 10:00am: I. John Peele, piano**

**November 29 11:00am & 2:30: Helen Yorke, piano**

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Cover story: Alex Pauk's Esprit

by David Perlman

The “wallpaper” in our cover photograph of Esprit Orchestra founder and conductor Alex Pauk tells a big part of our cover story. It is a detail from the marked-up score of a composition titled Trope, by Canadian composer OMAR DANIEL. Commissioned by Esprit, Trope will receive its premiere performance in a joint Esprit-Hannaford Street Silver Band concert, titled Urban Exchange, at Massey Hall on November 7. Trope is one of four Canadian works—three of them premieres—on the program that night. And the concert is one of seven in the Massey Hall New Music festival—an annual event that brings together many of the city’s practitioners of new music.

So, the big story is what? It’s not the fact that there are three new works being premiered that night. We live, as composer Allison Cameron remarks elsewhere in this issue “in a premiere culture. You have your work played once, then that’s it, it goes to the CMC archive.”

What’s noteworthy about Trope and its program partners is not per se that they are premieres. It’s two things: one, that they are new orchestral works; and two, that, having been premiered here, they stand a good chance of being played again — by Esprit, and, in time as part of the “standard repertoire” of other orches-

tras. Were it not for Alex Pauk and the Esprit Orchestra, this would likely not be so.

Esprit’s legal mandate is expressed in terms as obvious as they are visionary in the company’s Letters Patent, filed on September 13 1985:

**Objects:**

- to encourage and facilitate the growth of Canadian contemporary music and to promote its appreciation in Canada and abroad;
- to promote high standards of music composition;
- and to maintain excellence in the orchestral performance of all works played or recorded by the Esprit Orchestra.

David Jaeger has been the producer of CBC Radio’s flagship contemporary music program “Two New Hours” since its inception in 1978 and has a better idea than some of the challenge that Alex Pauk was setting for himself.

“I think you can go so far as to say” he told me “that in the late 70’s and early 80’s orchestral composition was close to dying out.” Things were so dire that a great composer/teacher like John Weinzweig was telling composition students at the faculty not to bother proposing orchestral projects, because there would be no-one to play them. “The CBC national radio competition for young composers did not have an orchestral category until 1988.” Jaeger points out, “and without Esprit I don’t think it would even have happened then.”

“I think you can safely say,” he said, “that within English Canada the early activities of Esprit really did rescue orchestral composition from oblivion.”

So struck was Jaeger with Pauk’s tenacity and vision that the CBC has recorded, either on cd or live almost everything that Esprit has performed. “We may have missed some in the earlier years, and some of the supplementary material, like the Ravel, which is outside our mandate, but otherwise it’s all there.”

Alex Pauk must have answered questions like mine hundreds of times over the years—but his answers come out fresh. “The whole idea of the formation of Esprit was as a vehicle for composers to write at their fullest extent for players who would then get to perform the same way. In 1983 when I set about founding it, new ‘new music’ was at all time low on the concert map — a pariah. Esprit led the charge back from this all time low.”

“All through these years,” Pauk says, “a core of musicians has dedicated an extraordinary amount of time to the orchestra that they could well have devoted more lucratively elsewhere -- pit engagements, whatever -- because Esprit has consistently offered them the opportunity and situation to play their best.”

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That, when you get right down to it, was the breathtaking simplicity of Paul’s vision. You put together a “real orchestra” — a core of 40-45 musicians all playing the standard instruments in the standard sections. “That way composers are challenged to their fullest expression. And in turn the players get to stretch.”

Player enjoyment and consequent loyalty over the years has been fundamental to Esprit’s success. “You have to understand how much it means to be given the situation to play their best,” says Paul. “With new music, audiences often can’t tell whether the music is being played well or badly! But Esprit consistently allows enough rehearsal time for musicians to play properly. And because the instrumentation is standard — the chances of works being picked up by standard orchestras are hugely increased.

With Esprit, works go on to have lives!”

This philosophy extends to works neglected after being commissioned elsewhere, Alex says, and gives as an example Denis Bouvien’s Bass Clarinet Concerto for the Winnipeg symphony.

The pivotal factor in the Esprit equation, though, is the company’s record over the years of commissioning new works and then bringing them to performed fruition. “Composers are informed that the basic premise is to create an orchestra of classical size and structure” he says. “That’s the baseline. If you want to add, fine, but the premise is to create works that will travel and become part of the concert repertoire.”

On the question of scores, he is similarly flexible. “I’m used to dealing with a wide range of materials. Sometimes a score will come completely laid out, sometimes requiring assembly from the composer’s indication of general effect. Esprit does not insist on a compositional vocabulary. We strive to accommodate the composer’s means of achieving a statement of intention.”

Esprit has commissioned well over fifty works in its fifteen years by more than forty composers. Jeff Ryan, one of two TSO affiliate composers this year, talked to me about his first Esprit commission, Panorea.

“I was still at graduate school in Cleveland,” he said “And here was my first important commission, back in Canada. I had studied with Alex’s wife, Alexina Louie, so I knew Esprit’s work — the level of playing and commitment. It was daunting. These are people who really play music. So you really push yourself, challenge yourself to do a lot of things, because you know that the orchestra is capable of doing extraordinary things in

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Cover story:

continued

the service of the composer."

The concert, he says was exactly as he envisioned it, and as he sees it the rehearsal was the key. "That's where they get to ask what did you mean, is this right or offer ways of achieving something which, the way I wrote it was impossible."

Fujiko Imajishi, Esprit's concert master (and concert master for the National Ballet) can't remember how long she has been with Esprit ---"since very near the beginning, though. I respect him a lot for what he's doing. Without him there would be no Esprit."

Jerry Robinson, bassoon player and personnel manager, talked about "the vigilance it takes, the tenacity. He's always finding new ways to keep it going." He contrasts his work as player with Esprit to his work with the National Ballet orchestra, with evident enjoyment. "I've learned to be careful not to dismiss pieces -- the way I feel about it may not gel at all with the audience."

Doug Stewart, principal flute is much more inclined to contemporary work than the other two but shares their perceptions of the importance of Esprit's place in the scheme of things. He quotes with relish a former colleague's observation -- that "most large orchestras would rather stick needles in their eyes than play anything truly contemporary." And he points to major areas of Esprit's and Alex's work that I haven't touched on here --outreach to schools, recordings, film scores, taking the orchestra to Europe. "Give him credit for tenacity. He works hard, and he works you hard."

Alex Paul has been associated with other new music groups that have gone "down different paths": ARRAY MUSIC for example started in his living room in 1970—originally as a composers discussion group. They were all were students at the U of T Faculty of Music: the others studying composing, Alex studying Music Education.

But where Esprit is concerned he is categorical. "Esprit Orchestra has been my idea from the very beginning, in every aspect, including administrative. For that reason it has continued with strength of vision."

"If you are telling the story of Esprit, there are still many areas to explore—multimedia aspects, combining film and music, video..."

No-one we spoke to accused him of standing still.

by David Perlman

Start at the end of Frank Nakashima's resume, rather than the beginning, and the clues to his abiding passion are, to say the least, a bit oblique.

Under Sports he lists baseball, hockey, tennis, soccer, volleyball, running, swimming, and cycling. (He confirms the latter by showing up at our door on bicycle, looking for all the world like a city hardened bike courier with last minute WholeNote ad in tow.)

Under Special Skills the resume says he "plays several musical instruments: flute, recorder, guitar, piano, electric bass, percussion and similar instruments," and under Singing that he has a "three-octave range, and many vocal styles."

Search for evidence of those "many styles" and you will find "the male vocal ensemble, The Gents (1974-1994)" of which he was a founding member and a reference to frequent performances with "groups such as The Harris Family Gospel Singers, and the country-rock band, Jim Dix and the Derelix."

Continuing to track backward through the resume, the signs of purpose become clearer. He has had stints as a sales clerk at the Royal Conservatory of Music Bookstore and as Sales Manager, Old Yorke Musick Shoppe. He has "composed a number of choral settings and has written many distinctive arrangements for The Gents."

He operates a mailing order service which imports books and facsimile editions from Europe, and prepares manuscripts for publication as a music calligrapher/copyist, numbering among his clients the Royal Canadian College of Organists, University of Toronto Press, The Toronto Symphony, and the Toronto Mendelssohn Choir. And for the past seven years, he has been the associate conductor at St. Paul's Anglican Church in Toronto.

The list goes on: (actor in film, tv, and commercials; member of a theatre group called Mukashi Banashi - it means wonderful large recorder ensemble-a collegium, really, and "a huge band music department with piles of instruments." A diverse faculty included Peggy Sampson (viola da gamba), New Zealander David Mercer, and Trichy Sankaran. "I think it was a conscious effort to do what U of T wasn't" says Frank. "It was very stimulating."

polyphony are an integral part of the liturgy"

Lest it start to sound as if he is a bit of a dilettante, let it be said that he clearly is not. Frank Nakashima's abiding passion is early music, and his kaleidoscopic world revolves around that passion.

Frank graduated from York University in Toronto in 1975, specialized in the performance practice of Medieval and Renaissance music. He didn't arrive at York with anything that clear in mind, though. "I arrived at York playing modern flute, knowing that music was it, but with no clear direction." He arrived at York from Scarborough's West Hill Collegiate where "sport and music were my only reasons for being there. But he had the great luck to be taught at West Hill by Garry Crichton, a founding members of the Toronto Consort. "He really took us in hand, musically" says Frank. "He would meet you where your interests were and help you understand the music you liked."

York in the seventies was a real musical smorgasbord - there was lots of money to throw around in education. Frank recalls "a wonderful large recorder ensemble-a collegium, really," and "a huge band music department with piles of instruments." A diverse faculty included Peggy Sampson (viola da gamba), New Zealander David Mercer, and Trichy Sankaran. "I think it was a conscious effort to do what U of T wasn't" says Frank. "It was very stimulating."

MUSICIAN IN OUR MIDST

FRANK NAKASHIMA
Frank is currently the president of the Toronto Early Music Centre where, in addition to administration, he is responsible for the TEMC’s educational presentations at the Royal Ontario Museum. One story that speaks volumes about the TEMC’s role and reach in Toronto is how in March 1999, with only five days’ notice, the Canadian debut of the Cleveland Baroque Orchestra (known as Apollo’s Fire) had to be relocated to St. Paul’s Anglican Church due to a strike at the CBC. The executive producer of OnStage at the Glenn Gould Studio, Barbara MacKenzie Mahler, contacted the TEMC through Frank, and although the CBC had only sold about 150 tickets to that point, the TEMC managed to attract almost 600 people to the concert.

Similarly in February 1999, impresario Trevor Moat collaborated with the TEMC (as well as many others) to reclaim a cancelled Ford Centre program - the world-renowned baroque ensemble, Il Giardino Armonico. Re-located to Trinity-St. Paul’s United Church) the performance was presented to a sold-out audience of 700.

And there’s the story about how in December 1998, Classical Canada Concert Management (Ruth Taylor), the Canadian touring agent for the world-renowned vocal ensemble, The Tallis Scholars, approached the TEMC for assistance to help “save” their concert which was also one cancelled at the Ford Centre due to Livent’s declaration of bankruptcy.

Their program was re-located to St. Andrew’s Presbyterian Church (next to Roy Thomson Hall) and attracted an enthusiastic audience (about 300).

More significant to Frank than the TEMC role in saving that one Tallis Scholars Concert, though, is the fact that the Tallis Scholars’ first ever Toronto concert was under TEMC’s auspices. “The Gothic Voices, the Taverner Consort, the Tallis Scholars, soprano Emma Kirkby, Fretwork viol group, lutenist Hopkinson Smith, baroque cellist Anner Bylsma, Apollo’s Fire (The Cleveland Baroque Orchestra & Singers), Ensemble Anonymus of Quebec, and countertenor Daniel Taylor in recital - they all made their solo Toronto debuts during my tenure as program director” he says.

“The thought of gaining a higher profile for early music in this city is exciting” was Frank’s response to the invitation to be the subject of this column this month. An excessive response for something so tiny? If one sees things that way. But part of what makes Frank who he is precisely that he doesn’t see things that way. In the kaleidoscope, no piece is tiny.

I’m talking today with freelance composer ALLISON CAMERON in her second-floor flat in Toronto’s Little Italy. The dormered front room is painted a strong dark blue, but you only notice that later. First you see the stuff - two, four, six, eight, ten times two shelves times how many per shelf...

Allison: Yeah, there’s about two thousand. Not fun to move!

The centre of the room is a sort of nest formed by a computer, a nice big desk and a MIDI keyboard, all held together by tangled wires. There’s other stuff, too — a wooden model sailing ship, looking very nautical against the navy walls, books, chairs, printers, a lava lamp. Allison sits in a chair that swivels from the keyboard to the computer to the desk. Not exactly a shrine to music, more like a forge. The desk has three small stacks of scores on it, and room for more.
Me: Do you actually put "freelance composer" down on applications?

Allison: Well, it depends. If it's a bank I'm an accountant, if it's Internet I'm a consultant, if it's an arts organization I'm a composer. Whatever comes along, I can get a job. Right now I've got two jobs. On top of all the corporate work I've got two pieces due. One is a Dutch commission — my first commission from another country.

Me: Your official bio (on the ArrayMusic website: www.array呼声.html) says you've done some stuff in the US, and some in Holland before, too.

Allison: Tons. But this is the first one that pays.

I'm curious enough to ask: How much?

Allison grins happily: Ten thousand guilders, that's about $6,100 Canadian. It's being funded by the Eduard van Beinum Stichting — that's Dutch for foundation. The piece is for The Percussion Group of the Hague, and they took it upon themselves to get funding.

For other commissions, like for the Ives Ensemble, I got plane fare to Holland and they put me up while we toured it for three weeks. That was OK, but I had to buy most of my own food.

Me: What's in it for the Stichting?

Allison: Recognition — they ask me to mention them every time I talk about the piece — they get free tickets to the premiere and their name on the score.

I spot a segue: Do you prepare parts or just a master score?

Allison pulls a sheaf of neatly printed music out of one of the stacks on the desk: Here — oh, that's Fin Fin, that's another one — where IS it? Oh, here. These are the parts, I always give them cue lines, they may or may not need a conductor, so each person has their own part and one other part, so they can always tell where they are. (She continues to rummage.) "Decorated Shed", this is a piece for five highland snare drums. These are the rhythms, I got the rhythms from a book on highland drumming.

Me: Ethnic?

Allison: No, it's episodic, it's very timbral, they play the rhythm on the snares, then riff it on other instruments, say Japanese drums, small taiko. It's a bit different for me to write an episodic piece for percussion, you're not dealing with melody, just rhythm and timbre. Here's another boisterous passage, hacketting...

Allison looks at me, not sure where she lost me. I explain: I don't understand "hacketting".

Allison: Oh, hacketting, distributing a steady beat among different instruments. The second movement is slower, it has wooden planks and these babies. (She picks up two oversized very bright red plastic apples from her desk. They make a muted chiming, like Chinese "healthy balls". They have smiles. Allison smiles back.) Fisher Price. They discontinued these twenty years ago! These may be the only two in the world, I will take them to Holland, probably give them to the group — you like to give them something — and they can't perform the piece without them.

Me: How do you research?

Allison: I've always had percussion in my pieces, but I did research a lot of the techniques, the highland drumming and stuff, but it's not trying to be an ethnic music, I couldn't do that.

Me: How do you write?

Allison, patient with me: I input. The software is called Finale, then if I want to hear it I play it back.

Me: How did you start composing?

Allison: It was really a dream for me. When I actually decided to be a composer I was 15. I wrote a piano solo, and I did some arrangements of Stephen Sondheim stuff for my high school. I was really fortunate to have an instructor who introduced me to contemporary music. Who? Lloyd Burritt, at my high school in North Vancouver — that's North Van before it was yuppified. What I got in high school was the way music was made. The course covered the history of Western music from chant to 70's music. I was playing in a pop band at the time, but when I heard Stravinsky I said what everybody else said, "I wanna write music like THAT!" It's something that just hits you, what can you do?

Me: There seem to be a lot of Toronto composers born in Vancouver — Alexina Louie, Eve Egoyan, Linda Shumus, Amelia Nurse, you, what's with Vancouver?

Allison: I couldn't say, I was actually born in Edmonton Alberta, and I stayed there for two days!

Me: Didn't like it, eh?

Allison: My dad was a graduate student at Berkeley, and they couldn't afford to have me there, so my mother got on a plane to Edmonton, I was born there, then we flew back home. The plane fares cost less than having a baby in a California hospital.

Me: Your stuff is mainly ensemble music, so you can't perform it on your own. Who plays your work?

Allison: When I went to U Vic to study composition I wrote a piece that was played professionally when I was maybe 23. When I graduated I went to Holland to study with Louis Andriessen. I got together a band with some other students, we played each other's music. Maarten Altena had me do something for his group, so did the Ives Ensemble. I made some connections there, I go back there once a year, twice this year. Now there's a bunch of people around the Mercer Union who get together and jam there. I keep that up.

Me: Sometimes it seems that there is a lot of new work being written in Canada, but I don't hear very much of it.

Allison: It's called a premiere culture. You have your piece played once, then that's it, it goes to the CMC (Canadian Music Centre) archive. You have to arrange to get your work played, I try to get mine recorded. Last August I recorded my second CD, it's taken me 5 years. When you have to deal with union musicians and real studios with producers and engineers — I rented Glenn Gould Studio — it gets expensive. The next one I'm going to have more improvising. You like the music, you like the creative work. It's more satisfying than just playing notes.

Me: You seem to have more stuff happening in Europe than here. What's different there?

Allison: They have a better system. When I did my piece with the Ives...
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Ensemble they did more rehearsals, we toured it, we did four performances, ending up the Concertgebouw. Here, I just started as acting artistic director of Arraymusic, and getting people together for a rehearsal ... wow! The Ives Ensemble did not get paid specifically for rehearsal, they get one flat fee and they rehearse as much as they need. They did four rehearsals for my work, one is usual here. It forces a different kind of commitment from people, here they just have to run from gig to gig.

Me: How does a composer make a living?

Allison: Well, I don’t expect to make a living “as a composer.” Everybody who composes does it differently. How I do it — first, a lot of times I get asked to do something and I do it for free, although a commission is always nice. That’s basically the boat everyone’s in. Added to that there’s acting director for Arraymusic and this year I’m teaching orchestration part-time at York. Two part-time jobs leaves me enough time to compose, unlike before. I used to be a record distribution rep, that was 60 hours a week for $30,000/year.

Me: You could learn a lot doing that.

Allison nods: It tuned me in to the nature of the business, the amount of material released every day — it outweighs people’s time to listen — it made me think about my place in the musical world.

Me: Which is?

Allison: Not classical. When my CD came out it’s chamber music, a lot of people listened to it who never listen to classical music. The arts groups are being forced to run like businesses — and I think it’s their fault for claiming they could. The idea of art as an economic activity — it’s not about that.

Me: Your first CD, that’s “Raw Sangudo”. What does it mean?

Allison laughs: That’s one of the pieces on the CD, and it’s named after a town near Edmonton I’ve never been. I’d seen the name on maps and liked the way it sounded — San-GUU-do — and I liked it even more with “raw”, so there it was.

I did this interview on the radio and afterward I got this phone call from these people and they said, “We’re from Sangudo and all 2,500 of us want to know what the name of our town is doing on your CD.” So I asked them what it meant, and they told me years ago the town decided they wanted their own post office, but Canada Post told them they had to have a different name than any other post office in Alberta, there was already an Orangeville or whatever, so they had to come up with a new name for the town in order to get the post office.

So they had a town meeting and each of the principal families contributed a letter, the “S” is for Saines, the “A” is Ann, the “G” is Greaves — I forget the rest, I have a list of them all. I sent them copies of my CD, I don’t know if anybody’s listened to it, and they sent me these postcards. So I did get something back from my Alberta roots!

Allison shoves two postcards across the desk. One shows an aerial view of a meandering river with a tiny town nestled in one loop. A railroad line crosses the postcard, connecting three grain elevators on the outskirts of town with the horizon. The other shows the town landmark, a sundial made in the shape of a grain elevator.

Me: Organizing your time; keeping up your energy — what are the priorities?

Allison: Time, yeah, but keeping your energy is the big thing. I come home and all I want to do is watch TV. I have to relearn how to compose, every time. So you sit down and even if you don’t feel like working, even if you throw it away the next day, you work.

Me: Are you a successful composer?

Allison thinks about it: Success, yeah. I go broke and I get ticked off, but ... (she shrugs) success for me is measured by the satisfaction of performing and recording, that’s why I keep doing it. I like my own music, I listen to my friends’ music and to a lot of music, a lot of composers don’t listen to music, they don’t have time. I find that odd. I didn’t get into this business to make a lot of money, but because I love it. Well, sometimes I hate it. People ask me, “Do you really want to do this? Are you still composing?” Yes! I’m going to be composing until I die.

And here, just for kicks, is Allison’s OFFICIAL biography as it appears on the ARRAYMUSIC website introducing her in her new job with them:

ALLISON CAMERON, Acting Artistic Director, ARRAYMUSIC ENSEMBLE Originally from Vancouver, Allison Cameron studied in Victoria, The Hague, Amsterdam, Palec, Utrecht, and Toronto with composers Michael Longton, Rudolf Komorous, Louis Andriessen, Gilliss van Bergeijk, Henkry Gorecki, Per Nørgard, and James Tenney. Since 1989, she has been a freelance composer in Toronto where she co-founded the Drystone Orchestra (with composers John Abram, Martin Arnold, and Stephen Parkinson) and created the Arcana Ensemble f two new music ensembles devoted to the performance and creation of experimental music. She has been a guest artist at many international festivals including New York City’s Bang-on-a-Can festivals in 1991/92 and 1994, where her piece “November” was premiered at Lincoln Center. Her music has also been performed by Eve Egoyan, John Tilbury, Ronda Rindone, Veni Ensemble, Maarten Altena Ensemble, ARRAYMUSIC, Sabat/Claude Duf, The Burdocks, The Ives Ensemble, and MusikFabrik, among others. Recordings of her pieces have been released on CRI and Experimental Intermedia in New York City, Donemus, Amsterdam; Slovak Radio, Bratislava; and Musicworks Magazine in Toronto. She is currently working on a solo CD project for Spool Records, Ontario. In between, she has been a concert curator, freelance writer, radio producer, and gardener.
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