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Mozart: Violin Concerto No. 4 in D major
Mendelssohn: Symphony No. 4 "Italian"

University of Toronto Symphony Orchestra
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Agnes Grossmann, Guest Conductor
Bruckner: Symphony No. 4
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Summer + Time

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Taking Care of Business? Part II

Nothing But The Facts Ma’am:
The Joe Friday Approach to Understanding the Musical Economy

by Phil Ehrensaft

If Joe Friday were alive and inclined to analyze the state of the arts, he would be immensely pleased by Statistics Canada’s new publication, Canadian Culture in Perspective. (For those readers not even born when Dragnet was bringing police procedural fiction to the small screen, Friday was the cool-headed cop wont to stop witnesses’ interpretive flights with an acerbic “nothing but the facts, ma’am.”)

The arts community should be equally pleased with Canadian Culture in Perspective (CCIP) which synthesizes all the relevant national studies of culture in Canada. Published on December 22, it is a fine Christmas present to the cultural sector. Now I think it is important that we respond by giving StatsCan’s Culture Statistics the kind of feedback on the new report (and on their magazine, Culture in Focus) that will both improve the usefulness of their work and demonstrate to the powers on high that the arts community wants this work to be supported.

This month’s column gets the ball rolling, by looking at the implications of what CCIP can tell us about the labour force in the music sector.

SURPRISES BETWEEN THE LINES

My first reading of the evidence in CCIP was surprising. It suggested that the received wisdom about the lamentably low incomes earned by highly trained musicians (a notion I shared) is probably off the mark. In a nutshell, the evidence suggests that over time the new generation of university-educated musicians attains income levels only moderately less than the average for all Canadian university graduates. I think it is reasonable to assume that a higher proportion of young classical musicians have university degrees than the majority of musicians who pursue other genres. If so, the report suggests that the majority of these musicians with a new degree in hand can eventually expect to earn a reasonable income.

Part of the original source material cited by Culture in Perspective, is something called Job Futures 2000, an ambitious information package that can be accessed at Human Resources Development Canada’s web site. (The address is: www.hrdc-drhc.gc.ca/jobfutures/). From Job Futures 2000, we can see what happens to university graduates with music degrees when they enter (or try to enter) the labour market.

At first glance the data appears to fit the “starving artist” stereotype. Only 10 percent of the musicians who graduated in 1995 reported finding work directly matching their training by 1997 (compared to half of all 1995 graduates who found work matching their training). Further, six out of ten music graduates felt overqualified for their jobs, versus three out of ten for all graduates. And only six out of ten musicians felt satisfied with their current work, compared to 90 percent for all 1995 BAS.

Yet not less than 85 percent of these young musicians said they would make the same educational choice again, which is much higher than the average 71 percent positive response for all disciplines. (This compares, for example, with young sociologists who have similarly low chances of finding initial jobs that matched their training: only half the sociology grad said they would choose sociology again.)

The music grads said they would choose the same degree again, even though they earned 38 percent less in 1997 than the average for all 1995 graduates, and despite the fact that only three music graduates out of ten were working full-time, compared to three-quarters of all graduates.

So how does this sentiment, admirable though it may be in the face of adversity, support the argument that things are looking up for musicians? One clue comes from looking at what happens to young musicians over a longer period of time.

When 1990 graduates were asked to report on their situation five years later, the average income gap dropped to 15 percent. If we followed this cohort for ten years or longer, and also took account of opportunities for unreported cash income, it is quite possible that the income gap disappears altogether. It is also probable that a higher proportion of the music graduates eventually find jobs directly related to their training.

My reading is that university music students expect to have a tougher and longer time getting established in life, and take it in stride.

So based on the Job Futures 200 numbers, a music degree is a quite reasonable gamble. Even though the odds are only three out of ten that you’ll be able to find work as a musician in the short run, you get to do what you really want to do during your university years. And whether you end up in music or not, the money you’ll eventually earn is not likely to be horrendously less than that of other university graduates!

ANOTHER ANGLE

Now let’s look at things from the angle of people who declare music to be their primary occupation. (The best information that we have on the work and income of Canadian musicians comes from Statistics Canada’s 1993 Cultural Labour Force Survey.)

At first glance, the findings of this 1993 survey contradict rather sharply what we have just seen in the Job Futures profile. Musicians only earned an average of $13,700 from their music and another $7,000 from other...


## 1. OVER VIEW

*by Allan Pulker*

**Early in the Month**

If you picked up your WholeNote early and can get out to hear some music on Saturday night, March 3, there are several interesting concerts not mentioned in last month’s Overview that evening.

One of these is the Toronto Children’s Chorus benefit concert for the Hospital for Sick Children, *Children Helping Children* at the Weston Recital Hall. The program, all compositions by Canadian composers, includes Carla’s *Poems*, a setting by Chan Ka Nin of poetry written by Chorus member, Carla Hartenberger.

Also that night, cellist, Simon Fryer, whose name has come up in these pages in earlier issues, will perform Sir Arthur Sullivan’s cello concerto with the Mississauga Symphony Orchestra at Hammerson Hall.

And organist William Wright, who has been director of music at Deer Park United Church since 1965 and also teaches the organ at U. of T.’s Faculty of Music, will give a recital of music by J.S. Bach and by composers influenced by J.S. Bach.

**O’Meara and the Mark of Zorro**

Do you remember reading about pianist extraordinaire, Bill O’Meara, in “Musicians in Our Midst” in the December/January issue? We always try to profile musicians at a time when they have at least one and preferably more than one concert listed in the same issue, but, of course, you will continue to find their names in WholeNote, even when we haven’t singled them out for special attention. One of Bill’s unique abilities, you may remember, is playing the piano for silent films, and this month you can hear him adding excitement and intrigue to the classic silent film, *The Mark of Zorro*, at Casa Loma March 5.

**Samuel Barber**

Ever since reading *Serenading the Reluctant Eagle*, Nicholas Tawa’s fascinating book about American composers between 1925 and 1945, I have been intrigued by the musical renaissance that occurred during those two incredibly creative decades. Of the many composers from that period, one whose work has proved perhaps more enduring than some is Samuel Barber. His name comes up four times in March, the first being the Toronto Symphony’s performance of his *Essay #2, Op. 17*, from 1942. On March 25 the Colechester Brass Quintet, presented by Music at Rosedale, will include a composition by on its program, and on March 27 works by Barber will be performed at All Saints Church and Victoria-Royce Church.

**Kiwanis Festival Showcase**

Between February 10 and 24, some 30,000 young musicians competed in the Kiwanis Music Festival. We will have the opportunity to hear some of the winners in the Kiwanis Festival Showcase concert on March 7 at the George Weston Recital Hall.

**Memory Lane**

Nostalgia is in these days, and March offers a couple of trips down memory lane. The first is *Opera Encore*’s celebration of the life, times and music of Irish tenor, John McCormack at Armour Heights Church on March 10, with tenor, Richard Valdez, and pianist, Craig Winters. The second is a program of 1940s and ’50s hit songs presented at the Markham Theatre on March 14.

**Russian Winter (Russian Spring?)**

Quite spontaneously, what amounts to a mini-festival of concerts of music by Russian composers has appeared, probably a reflection of the affinity we feel for our fellow residents of the upper portion of the globe.

It begins with the Toronto Symphony Orchestra’s March 21 concert at the Weston Recital Hall, with guest conductor, Boris Brott, and guest soloist, pianist, Alexander Tselyakov, who will perform Tchaikovsky’s *Piano Concerto #1* in B flat major.

The festivities continue on March 24 with the Shostakovich 2001 Forum in the afternoon and a song recital “Shostakovich and His Poets,” in the evening. (See “Musicians in Our Midst” on page for more on this.

Then on Sunday afternoon, March 25, the Royal Conservatory will present a concert of instrumental music by Stravinsky, Rachmaninov and Prokofiev, titled “From Russia with Love.” And on April 1 Tselyakov will perform Rachmaninov’s *Piano Concerto #2* with the orchestral part played by pianist, Alexander Katz.

Also on April 1 the Royal Conservatory Orchestra will perform Prokofiev’s *Peter and the Wolf* with Bob Rae doing Peter Ustinov’s part. That evening the Associates of the Toronto Symphony present the month’s second “From Russia with Love” concert, this one featuring music by Prokofiev, Schnittke, Stravinsky and Borodin.

Sinfonia Toronto then will present a program of music by Shostakovich at the Glenn Gould Studio on April 7, and on April 8 the Amadeus Choir will perform an all Russian program by various composers.

Meanwhile, in the midst of all this, the Russian Symphony Orchestra will be in town to perform with Andrea Bocelli at the Air Canada Centre on April 6!
Academy Concerts
Brings the Past to Life
Helen Valenza is the owner of a major collection of flutes, some of which she will bring to Toronto for a lecture/concert, part of the Academy Concert Series, on March 10. The oldest of these instruments dates back to 1750, the newest, to 1870. Almost all are in excellent condition and still playable, like the 1859 Louis Lot flute that was ordered by the French composer and flutist, Donjon. This will be a fascinating occasion for anyone interested in musical instruments and instrument making or in the development of the flute from the single-keyed baroque flute to the modern Boehm flute.

OVERVIEW continues

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Toronto is home to one of the planet’s best percussionists, Beverley Johnston, our cover story in April 1998, she is part of the Toronto Percussion Ensemble, which will provide a musical context for the poetry of A.A. Milne, part of the Cushion Concerts Series at Harbourfront on March 11 at 7:00.

The Toronto Centre for the Arts

The George Weston Hall has received rave reviews for its fine acoustics, but since Livent’s demise has fallen days, frequently characterized by the word “mothball”. Our hopes for this fine facility were somewhat raised by the announcement of an 18-concert series for 2001-2002, and the seven events there this month are also an encouraging sign. Besides the two already mentioned, the Canadian Opera Company will be there on March 11, the Toronto Cantata Chorus on March 18, the Toronto Symphony on March 20 and 21, and the Toronto Philharmonia on March 22.

Beverley Johnston, percussion

Eaton Auditorium Reprise?

Speaking of concert halls whose fate defies normal human reason (a Toronto specialty apparently), we have a magnificent hall here, the Eaton Auditorium, that actually has some history, being the venue where many of the great artists of the first half of the 20th century performed when they came to Toronto and where Glenn Gould made 35 recordings. Now an organization called The Friends of the Eaton Auditorium is determined to do something about this forgotten treasure; and is presenting an event on March 20 at the Heliconian Club on Hazelton Ave. to support the preservation of both the Heliconian Hall and the Eaton Auditorium. The event will include a short concert and an illustrated presentation by Eleanor Koldofsky, president of the Friends of the Eaton Auditorium.

“Monster” concert

The Royal Conservatory of Music has an event coming with the catchy title, “Monster Piano Concert”, with the decidedly unmonstrous ticket price of $5 ($3 for students and seniors). Among the performers will be the young and very talented Hungarian pianist, Tamas Erdi. The concert, which is on March 17, begins at 7:00.

The Troubadour of Provence

Zsolt Bede from the Parameter Club called the other day to tell Wholenote about a performance on March 18 at the club’s facility on the 6th floor of 695 Coxwell Avenue. The guest artist will be a remarkable Provençal musician, Miquel or Michel Montanaro, who “plays almost all musical instruments”, often several at the same time, equalling “the effect of a whole musical group”. The event sounds interesting, as does the Parameter Club, which regularly presents performances by musicians of various genres.

For details, please see Honourable Mention, at the end of our main concert listings.

Harpist, Jacqueline Goring

Perhaps you remember a couple of years ago hearing about a harpist whose harp was stolen from a locked van. The harpist was Jacqueline Goring, who will be performing Claude Debussy’s Danse sacrée et danse profane with the string section of the Toronto Philharmonia on March 22. On March 23 she will give a solo recital in Milton. (See Further Afield at the end of our main listings.)

Random Acts of Music

One of Toronto’s best flute players, Susan Hoeppner, has launched, with TSO violist, Kent Teeple, and bass player, Cynthia Wood, a trio they are calling “Random Acts of Music”, after the bumper sticker “Practise random acts of kindness and senseless acts of beauty.”

The trio plan to donate their earnings from these performances to altruistic causes. Their first concert at Eastminster Church March 23 will help support “Strings across the Sky”, the initiative created by TSO violinist, Andrea Hansen, to make string instruments and instruction available to Inuit children in Northern Canada.

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F. Lorée
We are fortunate in Toronto to have many fine composers. Three in particular stand out in this issue of WholeNote.

A concert at Beth Tikvah Synagogue on March 27 will consist entirely of music by Srul Irving Glick. Proceeds of the concert will be donated to H.A.A.D.D. and REENA, organizations which help autistic and developmentally handicapped adults. The Sonata for Cello and Piano by Toronto composer, Laryssa Kuzmenko, will be performed by cellist, Jeremy Findlay and pianist, Elena Braslavsky at the Women's Musical Club's final concert of this season on March 8. Their last two concerts have been sold out; let's hope this one is too!

Moordale Concerts will revive last year's production of Kuzmenko's The Song of Lilith on March 14. The compositions of another Toronto composer, Eleanor Daley, have become very popular with choirs. One of her compositions, a Requiem, will be performed three times in the space of about sixteen hours on March 31 and April 1: see the listings for details!

Difficult Decisions
March 27 exemplifies the sorts of dilemmas our magnificent musical season presents concert-goers. Not only will the concert, already mentioned, of Srul Irving Glick's music take place, but also concerts by the Royal Concertgebouw Orchestra with Matthias Goerne (whose concert last year at the Weston Recital Hall received superlative reviews) at Roy Thomson Hall and Les Violons du Roy at the Glenn Gould Studio, as well as several other perhaps less illustrious but no less interesting events. Despite the anguish this may cause some of our readers, we still contend that it is better to make decisions based on knowledge rather than ignorance!

Guitars
Lovers of the guitar can hear the Mississauga Guitar Quartet at the Royal Bank Theatre in Mississauga on March 31, trios for two guitars and bass at the New Guitar concert on April 6 and chamber music featuring the guitar at the New Guitar concert on April 7, both at the Heliconian Hall.

Risen from the Ashes
Way back in July 1997 we published a photograph of the ruins of the Church of the Holy Family, destroyed by fire in June 1997, and, coincidentally, referred to in an article about liturgical music by John Tuttle in the June issue of WholeNote. The church, located on King Street West in Parkdale, has now been rebuilt and is, according to our informants, "a beautiful, bright space, with a clear, attractive acoustic." A newly-formed ensemble of Parkdale musicians, calling themselves "The Parkdale Hunt" - soprano, Alexa Wing, mezzo, Nina Scott-Stoddart and...
The next opportunity to attend one of these concerts will be the CAMMAC Festival of Time in May, which will feature a variety of music, including works by Schulhoff, the Czech composer, Erwin Schulhoff, whose artistic achievements included his association with Paul Klee and the Dadaists, the study of jazz and the composition of music in a wide variety of styles. The Art of Time Ensemble will present a program of Schulhoff's music on April 2 at the Glenn Gould Studio.

The Universities: Last Call
The climax of the academic year is in March. A look at the listings will reveal many diverse concerts both at the University of Toronto and at York University, performed by both students and faculty members. In addition there will be many student recitals which are free to the public. A phone call to the numbers included with the university listings should yield some information on these, which are not among our listings. So, get out to a university concert this month. You will be warmly welcomed and well rewarded at an artistic level as well. The next opportunity to attend one of these concerts will not be until late September.

The Next CAMMAC
Reading (March 25), you will be introduced to Bach’s masterpiece, Mass in B Minor, by Ivars Taurins (of Tafelmusik). For a nominal fee (unless you are already a member of CAMMAC), you can come and sing and/or play in this “early music jam session”. For more information on CAMMAC Toronto Region activities, check the website at http://www.cammac.ca or you can call the hotline at (416) 421-0779, or e-mail toronto@cammac.ca

Quebec City’s remarkable string ensemble, Les Violons du Roy, under the direction of Bernard Labadie, returns to Toronto (March 27), joined by local virtuoso trumpeter Stuart Laughton. Program includes the music of Marcello, Geminiani and Handel.

Critical Mass - a musical initiative to help the homeless (freewill offering to the “Out of the Cold” program) -- continues with another gem of Latin Renaissance polyphony, Victoria’s Missa gaudeamus (March 28). Website: http://snappingturtle.net/criticalmass

It’s not often we get to hear a recorder in recital for free these days, but on March 29 at 12:00 noon, you can hear the delightful music of Sammartini, Handel, Vivaldi, Telemann and others, played by Matthew Jones (recorder), accompanied by Jan Overduin (organ).
Baroque Music
Beside the Grange's offering this month is Concert sur l'Herbe (March 30) - a charming program of music and dance from 18th-century France, employing the rustic tone colours of chalumeau (Collin Savage), hurdy-gurdy (Catherine Keenan), flute (Alison Melville), oboe (Marie-France Richard), and recorder, with cello (Mary-Katherine Finch) and harpsichord (Michael Jarvis) in pastoral works by Couperin, De LaVigne, Corrette, Hotteterre, and others. This program also features dancer Donna Greenberg.

Music for Bloody Mary
- The brilliance of the Tudor Chapel Royal resounds in rarely heard works of the English Counter-Reformation (Tallis: Gaude gloriosa; Sheppard: Gaude, gaude, gaude; Taverner: Missa Corona Spinea), sung by specialists in this early repertoire, The Tallis Choir (March 31)

There are many amazing operas written by Handel. Unfortunately, there are not many opportunities to hear them, let alone seeing a full production on stage. However, Opera in Concert's presentation of Handel's Ariodante (March 31) offers us a chance to hear some very fine singers - Kimberly Barber, Jackalyn Short, Barbara Hannigan, Daniel Lichti, Allyson McHardy - conducted by Gary Thor Wedow.

The medieval abbey in the town of Monistirat, Spain, housed a statue of a Black Madonna, venerated by thousands of pilgrims who claimed to have experienced and witnessed miracles performed through the intercession of this image of the Virgin Mary. In the finale to the Toronto Consort's 28th season, Montreal's popular medieval ensemble, La Nef, will join with the Consort in an exploration of this fantastic world of medieval Spain, featuring cantigas and dances performed with lutes, vielles, rebecs, recorders, organetto, percussion and voices (April 6 and 7). A pilgrimage

Early Music continues

**Russian music in Toronto?**

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**MARCH 24, 2001**

**University of Toronto**

**HOSTAKOVICH 2001**

**OPEN SYMPOSIUM 1 PM**

**SONG RECITAL 7:30 PM**

**Hearing His True Voice?**

Shostakovich & His Poets

See concert and lecture listings for details

Concert Tickets: $15 and $10

**MARCH 25 AT 2:30 PM**

The Royal Conservatory of Music

**Concert of Russian Music**

Stravinsky L'Histoire du Soldat, Rachmaninov Cello Sonata, Prokofiev Overture on Hebrew Themes, Lister Sinclair, narrator, with David Archer, Marie Béard, Max Christie, Bryan Epperson, Fraser Jackson, Andrew McCandless, Joel Quarrington, John Rudolph, and Dianne Warner.

416-408-2824 x 321

Tickets: $15 and $12

**APRIL 1, 2001, 5 PM**

St. George the Martyr Church

**Alexander Tselyakov, Piano in Concert**

Rachmaninov Piano Concerto #2

Chopin Piano Concerto #2

Alexander Katz, second piano

805-770-5258

Tickets $20 and $12

**APRIL 8, 2001 AT 3 PM**

The Amadeus Choir presents

Echos of the East

with special guests

Vesnivka Choir

George Weston Recital Hall

Pre-concert chat by Sterling Beckwith at 2:15 pm

416-733-0645

Tickets $20 to $32

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**THE ROYAL CONSERVATORY ORCHESTRA**

Franz-Paul Decker, conductor

Fri., Mar. 16, 2001, 8 pm

Glenn Gould Studio – 250 Front Street West

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A concert featuring award winning pianists from The Glenn Gould Professional School's Artist Diploma Program

David Jalbert, Li Wang, Tamás Erdélyi, Adolfo Vidal, Axel Gramme, Peter Spain, featuring cantigas and pilgrim songs

Sat., Mar. 17, 2001, 7 pm

The Royal Conservatory of Music – 273 Bloor Street West

$5 adults / $3 students & seniors / Call: 416 408 2824 x 321

Music by: Chopin, Scriabin, Bizet-Horowitz, Messiaen, Ravel, Debussy, Gershwin and more

**"COSI Fan Tutte"** By Wolfgang Amadeus Mozart

Brahm Goldhammer and Roxolana Rosiak, artistic directors

Sat., Mar. 24, 2001, 8 pm

& Mon., Mar. 26, 2001, 8 pm

The Royal Conservatory of Music – 273 Bloor Street West

$10 adults / $5 students & seniors / Call: 416 408 2824 x 321

Sonatas: Op. 101, 110, 111 & 31 No. 3

**"ALL BEETHOVEN RECITAL"**

John Perry, piano

Thurs., Mar. 29, 2001, 8 pm

The Royal Conservatory of Music – 273 Bloor Street West

$15 adults / $12 students & seniors / Call: 416 408 2824 x 321

**THE ROYAL CONSERVATORY ORCHESTRA**

Rennie Regehr, conductor

Bob Rae, narrator

Sun., April 1, 2001, 2:30 pm

The Royal Conservatory of Music – 273 Bloor Street West

$10 adults / $5 students & seniors / Call: 416 408 2824 x 321

Family Concert: Prokofiev Peter & The Wolf
into the world of the medieval miracle!

Now taking their turn on stage, early music faculty members of the University of Toronto’s Faculty of Music collaborate in a program entitled Circa 1600 (April 6), an exploration of influential music from the turn of the 17th century - vocal solos, trio sonatas and chamber works on period instruments.

The Academy Concert Series returns April 7 with a program of 19th century romantic compositions (April 7) performed on historical instruments; that is to say, the kind of instruments (almost, but not quite, like the instruments of today) upon which the music would first have been played. Forever Romantic presents Trio Con Brio (Nicolai Tarasov, clarinet; Christina Mahler, cello; and Glenn Hodgins, piano) in a program of chamber music favourites.

Some of the most beautiful music of the Baroque era comes from France in the time of Louis XIV. In the I Furiosi Baroque Ensemble’s next program (April 7), Les Précieux, you can experience the grandeur, elegance and darkness of the music of this time. Aisslinn Nosky & Julia Wedman (violins), Kathleen Kajioka (viola), Gabrielle McLaughlin (soprano), and Felicity Deak (violin/cello & viola da gamba), with special guest Bernard Gordillo (harpsichord).

Frank T. Nakashima (franknak@interlog.com) is the President of the Toronto Early Music Centre, a non-profit charitable organization which promotes the appreciation of historically-informed performances of early music and which would be extremely grateful (and will issue a tax receipt) for any donations that you would be willing to make! The TEMC is located at 427 Bloor Street West, Box 17, Toronto, Ontario M5S 1X7, tel: (416) 966-1409, e-mail: temc@interlog.com . Please visit the website at http://www.interlog.com/~temc

Everyone I know who is the least bit connected to the classical music scene in Toronto is grateful for WholeNote magazine. In a few short years, it has grown to include all sorts of information about music makers in the city.

There are two things that I appreciate most about WholeNote: there is a definite "grassroots" feel to the content each month and they don’t rest on their laurels, preferring instead to continue to grow and change for the better. WholeNote can be counted upon not to pay attention only to the big concert-giving organizations. And by constantly improving upon themselves, WholeNote shoots ever higher in serving the musical community of Toronto’s needs.

In recent months, this has meant that WholeNote has expanded its online service. When one visits www.thewholenote.com, one gets much more than the magazine online. There are in-depth discussions of concerts, detailed information about concert-giving organizations, back-issues of the magazine, etc. And the listings are more complete and up-to-the-minute even than the magazine!

Speaking of the internet, many local choirs have web-pages with their concert schedules. For an overview of the choral music scene, I would draw your attention to three websites, aside from thewholenote.com. Choirs Ontario has an ever-improving site at www.choirsontario.org. In addition to telling you about their programs and services, it has a large “links” page. The Association of Canadian Choral Conductors has an interesting site with a long address: www.islandnet.com/~ibullen/acccl. Its “links” page sends you to each province’s choral federation page, as well as many of the bigger choral pages in Canada.

And there is a truly wonderful general choral site at www.choralnet.org. It features calendars, message boards and choir web-pages, as well as choral resources such as pronunciations guides and opportunities to order choir gowns or set up choir tours. It also sends you to “associated web sites” of the American Choral Directors Association, Chorus America, the International Federation for Choral Music and “Musica”, which is an international database of choral repertoire. It’s amazing how the internet has grown over the past few years and - we hope - the best is yet to come.

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Top, Doreen Rao conducts the MacMillan Singers; Bottom, ConcertSingers’ Peter Tiefenbach

All this month’s choral concerts are listed in brief in Choral Quick Picks on page 24 – a handy index for choral devotees to WholeNote’s comprehensive listings. But I’d
like to draw your attention to a few notable moments in a splendid month.

Saturday March 3, for example is a busy night for Toronto choirs. Highlights include the Bell-Arte Singers performing Orff’s “Carmina Burana”, The Oriana Singers celebrating some aspects of Canadian contemporary choral music and the University of Toronto’s MacMillan Singers singing, among other things, the rarely-heard “Magic Songs” of R. Murray Schafer.

The following afternoon the Concertsingers, under the direction of the multi-talented Peter Tiefenbach, celebrate J. S. Bach with performances of “Jesu meine Freude” and Cantata #4, “Christ lag in Todesbanden”. And on the evening of the 4th, the Victoria Scholars present another wonderful program of music for men’s voices by Durufle and others.

Later in the month, the Orpheus Choir has a rare performance of Stanford’s opulent and rather arch “Requiem”, the Jubilate Singers explore the role of Gregorian chant in influencing choral composers through the ages, and the Tallis Choir performs Music for Bloody Mary, including a mass by the English renaissance composer John Taverner.

And this month’s Critical Mass concert, with proceeds going to the Out of the Cold program, features the “Missa Gaudeamus” by Victoria. It takes place on March 28 at Yorkminster Park Baptist Church at 12:10 pm.

Reader response

I call your attention to WholeNote’s new (and I hope permanent) “Reader Response” section on page 46. EARLY MUSIC continues!

I had some direct responses from readers to my views last month on so-called “mystical” contemporary choral music, and will follow-up in part by devoting some of next month’s column to a discussion of trends in the programming of contemporary music by local choirs. But have your say directly to the magazine!

Until then… keep supporting our great Toronto choirs!

CONCERT NOTES continues
Charles Wuorinen

Prior to looking forward to this month's concerts, I need to pay tribute to a 20th century renegade. After an extended illness, Greek/French composer Iannis Xenakis passed away in Paris on 4 February, 2001. As a young man, plucked near-dead from the streets of Athens by his father during his time as a freedom fighter in the Greek Resistance, Xenakis escaped to France under the pseudonym Konstantin Kastrounis, leaving behind his family and a warrant for his arrest and execution. Following prominent architectural work in Le Corbusier's atelier, Xenakis (whose name means "gentle stranger") embarked on a prolific and groundbreaking compositional career, in which his knowledge of mathematics and science was integral to his music. As the pioneer of computer-assisted composition, Xenakis often employed "stochastic" techniques, painstakingly transcribing computer-generated probability calculations into rigorous, primal-sounding music. Stochastics were a method of concentrating thought on a target, a matter of controlling chance. For Xenakis, the limitations he applied engaged his creativity and, paradoxically, liberated his sonic imagination.

Xenakis' death inspired me to think again about compositional constraints, first in relation to their unprecedented manifestation in his work, and then more generally - constraints and limitations, chosen and/or imposed. What I find interesting is how the predetermined limitations affect a piece of music, challenging and revealing various facets of the composer's musical personality.

These sorts of defining decisions can be as simple as the duration of a piece, its instrumentation, function or setting, or on a deeper level, such as focussing on specific compositional techniques, a method of composition, an aesthetic, or philosophy.

Charles Wuorinen

a prominent American composer being featured by New Music Concerts in a portrait concert, is a composer whose work has been focussed and clarified through a particularly refined compositional method.

Influenced by the compositional techniques of Arnold Schoenberg and the late music of Igor Stravinsky, Wuorinen's oeuvre of more than 200 pieces has developed using tightly controlled (serial) methods of organizing musical material. Through this methodological filter, his music reveals a vast array of other interests, including fractal geometry (Mandelbrot), literature (Rushdie, Virgil), and music of the past (Mozart, Handel, Purcell, Campion, etc.).

On Sunday, March 4, at 8 p.m., at the Glenn Gould Studio, New Music Concerts will perform 3 works by Wuorinen, the "Piece in Two Parts" (1960), by Stefan Wolpe, and Peter Lieberson's "Free and Easy Wanderer" (1998). Wuorinen's pieces include "Lepton" (1998), for piano, harp, and celeste, the
5. JAZZ NOTES

by Jim Galloway

Beware the ideas of March
It's that time of year when I am in the thick of booking the Downtown Jazz festival - that time when I have enough musicians hoping for spots in the festival to fill 20 of them. I listen to CDs and tapes, watch videos and spend hours on the telephone. And all the while I am aware of how few openings there are for so many performers. And until the day comes when you can put a quart into a pint pot the problem will remain. As Jake Hanna, one of the great wits of jazz says, "So many drummers, so little time!

I quite like the analogy that Ken Burns used in response to the criticism about omissions from his series on Jazz. It went something like this. Imagine walking into an orchard full of beautiful trees laden with apples. You can go from tree to tree and choose any apples you want, but only as many as will fill your apron. Some other person going into the same orchard might pick some of the same apples but would probably pick some different ones. But he too has an apron full of beautiful apples. It isn't perfect, but it sort of describes what happens. As for the festival, if you don't happen to be picked as one of the apples - it doesn't mean you are a lemon. Lots of pippins get left on the tree!

It is a mixed bag of jazz happenings this month. You can have a game of cherchez les femmes when an all-female group from France called Some Like It Hot, appears under the auspices of the Classic Jazz Society of Toronto on March 23rd., (the same night as high flying vocal group, Hampton Avenue will be at Clintons).

Earlier in the month, saxophonist Bobby Militello, well known for his work with the Dave Brubeck Quartet and before that the "Tonight" Show orchestra, High flying Hampton Avenue

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Noel Edison will be auditioning professional singers for the Elora Festival Singers in Toronto on April 2nd, 2001.

To book an audition please call Jake Neely, manager at (519) 846-9694.
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If you discover that there is no distribution point in your postal area (e.g. L2N) let us know and we will either arrange a distribution point there within four weeks of your call or provide you with a free WholeNote subscription (value $24) for one year (10 issues) from the date of your call.

Here's how it works.
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(Or simply phone us at 416-323-2232, tell us your code, and we'll look it up for you.)

![Photo: WholeNote Scene]

Dave Young

tra, will be in town for a one-nighter with Dave Young ON March 5th. If you want to hear simply the best stride piano player presently residing on this planet, Ralph Sutton is in residence at the Montreal Bistro, March 6 to 10. Also look out for Doug Hamilton and The Brass Connection II who go into Top O' The Senator for the week of March 20th. This band is fairly bristling with talent and always worth a listen.

In the “And Now For Something Completely Different” department, the Toronto Downtown Jazz Society presents a two night multi-media event at The Church At Berkeley, March 30, 31. The event will combine contemporary jazz sounds with spoken word and the visual arts - sculpture, installations, video art.

![Photo: WholeNote Scene]

Christian McBride

The musical headliners on Friday March 30th will be the popular Toronto’ trio, The New Deal, and on Saturday top billing goes to the Christian McBride Band. The event will also feature, on both evenings, the first Canadian appearance, thanks to the Istituto Italiano di Cultura, of a trio of avant-garde musicians from Italy, Maurizio Ben Omar, Walter Prati and Giancarlo Schiaffini. It really does promise to be a “different” event aimed at broadening your horizons.

THE SIGN OF THE TIME
There is something “fishy” about the first 20 days of March, so how about this for a Pisces all-star band? Trumpet: Ruby Braff; Trombone: Benny Powell; Reeds: Pee Wee Russell, Eddie “Lockjaw” Davis; Piano: Tommy Flanagan; Bass: Jimmy Blanton; Guitar: Wes Montgomery; Drums: Barrett Deems; Vocal: Sarah Vaughan

Odds and Ends
Cab Calloway created a “Hepsters’ Dictionary” defining some of the words and phrases which entered the language of jazz musicians in the thirties. So the question is - do you know the meaning of the following? 1. An Alligator 2. A Bb Bar. 3. A Scape.

Answers can be e-mailed to jingallows@thewholenote.com or faxed to me at 416.603.3787. If you prefer to hand deliver, I'll see you during a break at my Bistro gig with Ralph Sutton! If you have any jazz teasers you want to submit, please feel free.

Colin Clarke

Some of the other notable concerts this month:
- The Toronto Wind Orchestra - Music on the Wilder Side, Mar. 2 at Eastminster United Church.
- The Youth Band Spectacular featuring the Toronto Youth Wind Orchestra, the Etobicoke Youth Band & the Upper Canada College Band on Mar. 3 at Martingrove C.I.
- The Northdale Concert Band at the St. Andrews Catholic Church.
- The Markham Concert Band's French Connection concert at Markham Theatre.
- The Hannaford Street Silver Band presents Shakespeare In Brass on Mar. 11 at the Jane Mallett Theatre. Works include Walton’s Suite from Henry V and Bernstein’s Symphonic Dances from West Side Story.
- Etobicoke Community Concert Band’s Radio Days will be
Presented on Mar. 23 & 24 at Etobicoke Collegiate Auditorium. And on the last day of the month, The University of Toronto Wind Symphony & Concert Band invite you to a Chenette Celebration with conductor Stephen Chenette (seen here in a not too recent photo from the U of T music library archives) & clarinet soloist Peter Stoll. Works include music by Respighi, Holst, Grainger & others.

Our Members Write

All the King's Voices and EMPressions Show Choir have been invited to perform on CBC FM for Richardson's Round-up's presentation, An Afternoon of Musical Theatre. The concert will be recorded live and features guest musical theatre performers. For information call 416-225-2255.

The Canadian Chil-Dren's Opera Chorus is currently in staging rehearsals for their spring opera production, The Snow Queen, which they will tour to Germany and the Netherlands in May. A benefit concert will be held in April at the George Weston Recital Hall. See feature in next month's issue.

The Etobicoke Youth Band, under the baton of Les Dobbin, was recently awarded first place in the Kiwanis Music Festival, making for nine consecutive years of first-place finishes. Adjudicator Wayne Jeffrey awarded the group a mark of 92, commenting that the audience had been "treated to an incredible experience in musicmaking."

The Corporation of Massey Hall and Roy Thomson Hall announces the appointment of Sandy Castonguay as Director of Artistic Programming and Executive Producer. Mr. Castonguay joins the Corporation from Columbia Artists Management in New York City, where he was the president of its subsidiary 21CC - Twenty First Century Culture Inc.

Merlin Williams is a woodwind performer, arranger, teacher and music copyist based in Toronto. If you've ever taken a class, lesson or exam through the Royal Conservatory of Music, call 1-800-709-0888 to register for Volume II of the Historic Register. Join great Canadian musicians like Glenn Gould, Teresa Stratas and Lois Marshall - take your place in music history!

TORONTO CONSORT member Terry McKenna has released his first CD. Entitled Throw The House Out the Window, the Marquis label disc features Terry McKenna, Ben Grossman, John Edwards, Chris Verrette and other artists playing baroque guitar and renaissance lute, citisen, hurdy gurdy, wooden flute, baroque violin, accordion and percussion.

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Sterling Beckwith

After 32 years in Toronto and in his sixth year of retirement from his work as a music professor at York University, Sterling Beckwith has a lifetime of musical activity and activism to look back on and vistas of musical activity and development to look forward to.

A native of Manhattan, his childhood friends included Gary Graffman and Charles Rosen. "In general it is fair to say that I have had a really marvellous education," he told me in a recent interview. This was in part because of being in Manhattan where the best teachers were available to him and in part due to the time: "I grew up in a wonderful time in the 40's and 50's - after the war there was all this tremendous energy and excitement about the arts and culture - and for the first time there were Americans in the forefront." Beckwith's heroes were people like Leonard Bernstein and Robert Shaw. This made a big difference to him, showing him that Americans could work successfully in the arts.

His early studies in New York, which included, besides music, the Russian language, in which he earned a bachelor's degree, led eventually to advanced study at the Fontainebleau School with Nadia Boulanger, at the Paris Conservatoire, the Salzburg Mozarteum, the Accademia di Santa Cecilia, New York University, Indiana University and the Ecole Monteux. His working life began at Emory University, where he was director of University Choral Ensembles and conductor of the Atlanta Symphony Mixed Chorus.

It was in Atlanta that he put into practice his conviction that "... culture is not something that you take for granted or something that you use as a weapon to put other people down but something that needs to be built." There he helped bring about a cultural rebirth, particularly by helping to bring Robert Shaw to that city. In 1962 he moved on to Buffalo where he was part of a very exciting musical scene, centred on the University, that would make that city a hotbed of the musical avant-garde. This taught him that as an academic he could also get involved in the community and help to bring the cultural life of the city come alive.

He moved to Toronto in 1969, to become the first chairman of York University's music department. It was a dynamic time in Canada, right after the centennial, and coming here was a very exciting prospect. While in Buffalo he had fallen in love with Toronto. What most excited him was the context the city offered for cultural development and growth. "The context that I was most aware of in Buffalo, of course, was the CBC and all the energy it created around the arts."

Another very important part of the context here was an established traditional music school at the University of Toronto.

This freed him of any responsibility to create this kind of school, and opened up the possibility of creating a different kind of musical education that was not Euro-centric but globally aware and sophisticated in the areas of musical discipline, like rhythm, where the European musical tradition was weak. He proceeded to hire the people he thought could get the job done: John Higgins, the American singer who had mastered classical Indian singing so competently that Indians considered him the reincarnation of a great singer of the past, the drummer, Trichy Sankaran, whose courses would become core curriculum for York music students, Casey Sokol, who has created a whole pedagogy of free improvisation, "a tremendously potent
ingredient in musical training and one missing from the traditional curriculum," and viol-player, Peggy Sampson, because early music too had a place in the musical education that Beckwith envisioned, where students would learn music history, not only by reading about it and listening to it but also by performing it. Casey was a pianist who was also at home in Indian music, Higgins had mastered Indian classical vocal music but could also sing Ives and Fauré, and in fact conducted the Fauré Requiem. "Every one of the people I tried to attract and a good many of the ones who came afterwards were themselves embodiments of the kind of cross-fertilization that I wanted to establish at York."

Beckwith's excitement and high hopes, however, found themselves in a context of, at best, only lukewarm support. He found himself, almost from the beginning under tremendous pressure to stop doing the kinds of things he was doing, to restrain, restrict and cut back. "This," he says, "has been the most disappointing part of the Canadian experience." Music at York, he told me, has had a very rough row to hoe because of the lack of sufficient support and understanding to build the basis for the kind of program he and others have undertaken to build. "We're doing it anyway, and we've been doing it for thirty years, in spite of the lack of support." Beckwith, nevertheless, is optimistic about the future. York's music program is now the third largest in Ontario, and he sees in Michael Coghlan, the department's current chair, a man with the right combination of artistic background, people skills and determination to put music there on the most solid footing ever. Evidence of this are new resources: a gamelan, African and Cuban drumming programs, Chinese and Indonesian music programs, and a voice teacher, Catherine Robbin, with more appointments like it to come.

Retirement has given Sterling Beckwith the time to develop another of his musical gifts, his bass voice. Anyone who has heard him speak will know what a formidable instrument his voice must be. On March 24 he will combine his Russian and his musical backgrounds in a mini-conference on Russian composer, Dmitri Shostakovich, followed by a recital of his songs. The keynote speaker will be Laurel Fay, author of the most recent Shostakovich biography. In the concert, Beckwith will be performing songs written for bass voice, settings of Russian poetry that meant a great deal to the composer and which Beckwith describes as some of Shostakovich's most eloquent, brave, powerful and affirmative work.

I cannot think of four better adjectives to describe Sterling Beckwith. His life has been an eloquent expression of high and altruistic ideals, which he has affirmed powerfully and courageously in the face of numbing indifference and non-comprehension. And, as this conference and recital show, he continues to be involved in the musical community and to give generously to it.
Music Theatre Spotlight

Carmen, Carbone, Chet and Charlemagne

March offers every type of music theatre

By Sarah B. Hood

This is one of those months when Toronto's "bench strength" in the music theatre domain really makes itself felt. At first glance it might seem that there isn't anything spectacular on the agenda (not like April, anyway, which is looking like an amazing month, but don't let me give anything away!) However, when you start to read through the listings, you see that there's a little something for all tastes.

If your taste runs to the avant-garde, and dance/theatre is your fancy, then Woman As Landscape (March 22 to April 1) is your best bet. A co-production of Toronto's alternative theatre incubator (The Theatre Centre) and Montreal's renowned Carbone 14 dance company, the show is a synthesis of music, video, poetry and voice that conducts a journey through the land of a woman's body. It is conceived and performed by Lin Snelling with both live and recorded music by Michael Reinhart, and extra vocals from Josee Gagnon. It has been performed to excellent reviews in Montreal, where the Montreal Gazette called it "sensuous and startling". This production, at the very intimate Artword Theatre, is its Toronto premiere.

Or perhaps opera is your special niche. The COC may not be launching a new double bill until next month, but you still have several choices. One of the most appealing is Opera Mississauga's Carmen (March 17 to 24); you can't really miss with Bizet's classic. For a more recherche option, pick Opera in Concert's presentation of Ariodante by Handel (March 31 to April 1). For operetta lovers, the Waterloo Gilbert and Sullivan Society is offering H.M.S. Pinafore ("What, never? No, Never!").

Then there are lots of musicals. The biggest production (apart from long-running shows like Mamma Mia and The Lion King) is probably Fame the Musical (running at the Pantages Theatre from March 27 to April 8). This is of course the stage version of the same property that was both a hit movie for Irene Cara and others in 1980, and a television series with a six-year run, starring Debbie Allen and Janet Jackson. In case your memory needs further coaxing, Fame is the story of a fictional class of students at New York's High School of the Performing Arts, striving for their chance at a place in the spotlight.

I'm pleased to see a seldom-produced show running from March 23 to April 7 under the auspices of Hamilton Theatre Inc. Pippin is actually the story of the son of the Emperor Charlemagne, as unlikely a subject as that may sound for a musical. It's a sweet little piece, redolent of its era (1972), with no particularly well known hit songs (the music and lyrics are by Stephen Schwartz, who also wrote Godspell). However, it was originally directed by Bob Fosse (Chicago, All That Jazz), and Ben Vereen was in the original cast, along with Irene Ryan ("Granma" on The Beverly Hillbillies). In fact, Ryan was still performing in the show in 1973 when she suffered a fatal stroke.

Less sweet is The Three Penny Opera, by Berthold Brecht and Kurt Weill, being presented on March 7 at the University of Toronto's Scarborough Campus. The caustic tale of human vice was based on John Gay's Beggar's Opera, and updated to fit the bleak political and social atmosphere of Germany in the late 1920s. Its "Mac the Knife" has of course become a jazz standard, and the rest of the musical score is as challenging and provocative as ever. It would make an interesting double bill with Mixed Company's This City of Angels, which finishes a three-week run at the St. Lawrence Centre on March 2 and 3. I should first state my personal involvement with the latter production (as publicist; take what I say with as much salt as you like!) before describing it as a robust performance created and acted by a company of young people who have all had experience with life on the streets of Toronto.

It's a true musical, with a full roster of original songs based on situations suggested by the story of two young sisters who leave an abusive home to drift into an existence of squats and squatters, at the mercy of both the law and the lawbreakers. I think Brecht would have liked it.

A final mention is due to James O'Reilly's new play, Time After Time, which runs at Theatre Passe Muraille from March 23 to April 15. O'Reilly had a big hit some years ago with his one-man show Work, characterized by his remarkably intelligent and witty approach to storytelling. He followed it up with Ghetto, also at Passe Muraille. Just when you think O'Reilly's writing is digressing into distraction, it executes a neatly-turned arabesque that winds the storyline tightly in upon itself. Now he turns his attention to jazz trumpeter Chet Baker, who is played by musician Danny DePoe. Crow's Theatre's Jim Millan directs a cast that also includes O'Reilly himself, Phillipa Domville and the always-wonderful Martin Julien.
Music Theatre Listings


Artword Theatre. The time has come... Slinky Listening to Wall #1 (duet for dance & grand piano); Listening Piece #2 (dance solo with aluminum pipes); improvisations in dance and music. Erynn Dow Trudell, dancechoreographer; Bo Watson, singer/songwriter & piano. March 15 to 17: 8:30. 75 Portland St. E14-366-2213. $15, $12.50 (young persons).

Canadian Opera Company. Britten: Billy Budd. Russell Braun, Nigel Robson, Jeffrey Wells and other performers; Richard Bradshaw, conductor. 7:15. Pre-performance Opera Chat, April 6, 11, 14, 18: 8:00; April 7: 7:00; April 8: 8:00. Hummingbird Centre for the Performing Arts, 1 Front St. East. 416-672-2282. $38-$115, $15-$40 (young persons).


Sanderson Centre. H.M.S Pinafore. Gilbert & Sullivan Society, Waterloo Regional Branch; Alex Mustakas, director. March 31: 2:00 & 8:00. 86 Dalhousie St. Brantford. 1-800-265-0710. $25, $23, $22 (students).


continued


Tryptich Productions. Verdii Rigoletto. Work shop production. Edward Franko, director; William Shockey, music director. March 5; 7 & 8; 8:00. The Stone Church, 45 Davenport Rd. 416-489-5349. $15.

CHORAL
Details on all concerts listed in this area can be found in our comprehensive listings commencing on page 25.

March 2: 8:00: University Women's Chorus
March 3: 7:30: Toronto Children's Chorus
March 3: 8:00: Bell Arte Singers
March 3: 8:00: North York Singers
March 8: 8:00: Dionne Singers
March 8: 8:00: Toronto Mendelssohn Youth Choir; Elora Festival Singers
March 9: 8:00: MacMillan Singers
March 4: 7:00: Sharron Riley and Friends: Choral (in Honourable Mention)
March 4: 8:00: Toronto Chamber Choir
March 4: 9:00: Toronto Classical Singers
March 4: 9:00: Toronto Mass Choir (in Honourable Mention)
March 4: 8:00: Victoria Scholars
March 8: 9:00: Opus Choir of Toronto
March 10: 8:00: Echo Women's Choir
March 17: 8:00: Grand River Chorus of Brantford (in Further Affair)
March 17: 24 & 8 3:00: Star Scape Singers
March 18: 8:00: Toronto Cantata Chorus
March 20: 9:00: Hampton Avenue (in Honourable Mention)
March 24: 8:00: All the King's Voices
March 24: 8:00: Jubilee Singers
March 25: 7:00: St. Clement's Choir
March 27: 12:00 noon: Victoria Scholars Male Choir
March 27: 7:30: York University Jazz Choir
March 27: 8:00: Beth Tikkah Choir, members of Lachan
March 28: 12:00: Critical Mass
March 28: 8:00: Toronto Mendelssohn Choir
March 29: 8:00: University of T Scarborough Concert Choir & Repertoire Choirs
March 30: 8:00: University of Toronto Choirs
March 31: 7:15: Toronto Welsh Male Voice Choir; Canadian Celtic Choir of London
March 31: 7:30: Cantebie Choir of York Region; One Voice of Uxbridge
March 31: 8:00: Etoilec Centennial Choir
March 31: 8:30: Renaissance Singers; John Laing Singers (in Further Affair)
March 31: 8:00: Toccata Choir
March 31: 8:00: Voices
March 31: 8:00: University of T Scarborough Concert Choir; Graduate College Alumni Choir
April 1: 10:30am: Fairlawn Heights United Church Senior Choir
April 1: 10:30am: Rosedale Presbyterian Church Choir
April 1: 12:30 & 7:30: Scarborough Bel Canto Choir
April 1: 14:30: St. Anne's Church Choir
April 1: 18:00: Reseda United Church Choir
April 4: 12:30: York University Concert Choir
April 7: 7:30: Gekham House Choir
April 7: 8:00: Annex Singers

NEW MUSIC
An exclamation mark before a listing means particularly noteworthy. Details on all concerts are in our comprehensive listings commencing on page 25.

And there are now separate comprehensive listings for new music only, on our website at www.musicholos.com.

March 1: 12:10: University of Toronto Faculty of Music
March 1: 8:00: Music Toronto
March 2: 8:00: Amici Ensemble
March 2: 8:00: Les AMIS Concerts
March 2: 8:00: Music Umbrella Chamber Concerts/Toronto Wind Orchestra
March 2: 8:00: University of Toronto Faculty of Music
March 3: 7:30: Toronto Children's Chorus
March 3: 8:00: Music at St. John's
March 3: 8:00: Orana Singers
March 3: 8:00: Sinfonia Toronto
March 3: 8:00: University of Toronto Faculty of Music
March 4: 4:30: St. Anne's Church
March 4: 7:30: Trinity Chamber Ensemble
March 4: 8:00: Artword Theatre
March 4: 8:00: New Music Concerts
March 4: 8:00: Victoria Scholars
March 8: 1:30: Women's Musical Club of Toronto
March 14: 8:00: University of Toronto Faculty of Music
March 17: 8:00: Royal Conservatory of Music
March 18: 8:00: University of Toronto Faculty of Music
March 18: 8:00: Toronto Cantata Chorus
March 20: 8:00: Toronto Symphony Orchestra
March 22: 8:00: Music Toronto, Keller Quartet
March 22: 8:00: Toronto Philharmonia
March 23: 7:30: York University Dept. of Music
March 23: 8:00: University of Toronto Faculty of Music

MAY 24: 7:30: University of Toronto. May 24: 7:30: Jubilee Singers
May 3: 2:00: Royal Conservatory of Music
May 3: 8:00: Salon des Refusés
May 27: 8:00: Beth Tikkah Social Action Committee
May 29: 8:45: Toronto Symphony Orchestra
May 29: 8:45: Toronto Symphony Orchestra
May 30: 8:00: University of Toronto Faculty of Music
May 31: 8:00: Voices
April 1: 10:25am: Fairlawn Baptist Univeristy Church
April 1: 10:30am: Music at Rosedale
April 2: 7:30: Associates of the Toronto Symphony Orchestra
April 2: 7:00: Art of Time Ensemble
April 8: 8:00: Canadian Opera Company
April 8: 6:00: The New Guitar
April 8: 7:00: Sinfonia Toronto
April 7: 8:00: The Now Guitar
May 10: 8:00: Guelph Spring Festival
May 31: 8:00: Renaissance Singers

JAZZ
MARCH 1-2001 - APRIL 7 2001: compiled by Jim Galloway
March 3: 8:00: Living Arts Centre Mississauga
March 3: 8:00: Classic Jazz Society of Toronto
March 3: 8:00: Milepost Centre. Deepa Christie
March 5: 8:00: Montreal Bette. Dave Young
March 7: 12:30: York University Dept. of Music
March 7: 8:00: U of T Faculty of Music
March 10: 8:00: On Stage at Glenn Gould Studio
March 10: 10:00: The Black Swan. Ken Aldcroft Trio + 1
March 12: 8:00: JAZZFM 91.9 Sound of Toronto o. March 20: to 26: 8:00: Top It The Senator
Doug Hamilton & The Brass: Connection II March 21: 8:30: U of T Faculty of Music
March 23: 6:00: Clintons, Hamilton Avenue
March 24: 8:00: Royal York United Church.
March 27: 7:30: York U Dept. of Music
March 28: 7:30: York U Dept. of Music
March 29: 8:00: U of T Faculty of Music
March 29: 6:00: York University Dept. of Music
April 2: 8:00: Student Jazz combos
March 30: 8:00: Church at Berkeley. New Deal
March 31: 8:00: Church at Berkeley. Christian McBride Band
It's nearly time to send in applications for a summer of musical fun and learning.

WholeNote's first Supplement is all about finding the perfect musical program for summer. There's something for everyone, from residential camps, short courses, and workshops to professional training for children and adults. Some, such as Music at Port Milford, feature a family-run camp experience for young people; others are more intensive, like Mihai Tetel's newly expanded 6-week program at Aria Academy. Whatever your needs there's a program for you.

We have endeavoured to provide detailed contact information about each organization, include Website and e-mail addresses. Happy surfing!
ALTAMIRA SUMMER OPERA CAMP
227 Front Street East, Toronto, ON
Phone: 416-306-2307 Fax: 416-383-5584
E-mail: education@coc.ca
Website: www.coc.ca
Program location: Joey and Toby Tanenbaum Opera Centre,
227 Front Street East
Program dates: July 23 to August 11
Age of participants: Grade 4 to 6
Level: Beginner to Intermediate
Application deadline: March 30.
Fees: $15
Non-residential
Focus: all aspects of opera
This summer camp, run by the COC, gets children involved in all aspects of opera: drama/movement, set, costumes, make-up, vocal technique and performance. The program is set up in one-week sessions. Due to the program's popularity, children can attend only one session.

ARIA INTERNATIONAL SUMMER ACADEMY
Phone: 416-425-0778 Fax: 416-425-0279
E-mail: ariaint@torontonian.ca
Website: www.axesnt.ca — ariaint
Program location: University of Western Ontario, London, ON
Program dates: July 15 to August 25
Age of participants: 12 to 35
Application deadline: April 15
Auditions in Toronto in early May. Cassette tapes can be sent in lieu of a live audition and must be received by April 15.
Levels: Intermediate and Advanced
Fees: Tuition for six weeks, $2,200 or $1,100 for three weeks.
Room and board $1,195 for 6 weeks or $995 for 3 weeks.
Focus is on instrumental and vocal instruction
Other activities: recreation and sports
The Academy offers an intensive program for serious students. Participants receive 16 lessons and 16 chamber music coaching sessions during the six-week session. Master classes, workshops, lectures, seminars, faculty concerts and student concerts are also offered.

BANFF CENTRE FOR THE ARTS
Box 1620, Station B
Banff, Alberta T0L 0C0 Canada
Phone: 403-762-6100 Fax: 403-762-6946
E-mail: arts_info@banffcentre.ca
Website: www.banffcentre.ca/main
Program location: The Banff Centre, Banff, Alberta
Program dates:
Vocal Workshop - May 12 to 19
Training for Piano and Bass Accompanists - May 12 to 19
Hugh Fraser Jazz Orchestra Workshop - May 14 to 19
The Banff International Jazz Workshop - May 21 to June 9
Chamber Music - June 11 to 29
Master Classes - July 2 to 20
Keyboard Festival - July 23 to August 10
Banff International String Quartet Competition - August 28 to Sept. 2
Short & Long Term Year-Round residencies also available.
Age of participants: all Levels: Intermediate/Advanced
Application deadline: Feb 19, but late applications will be accepted.
Fees: vary according to program.
Please contact the Registrar's office or visit our website for specific prices.
Accommodations are available.

CENTAURI SUMMER ARTS CAMP
19 Harshaw Ave., Toronto, ON M6S 1X9
Phone: 416-766-7124 Fax: 416-766-7655
E-mail: www.centauri.ca
Program location: Wellandport, Niagara area
Program dates: July and August
Age of participants: 8 to 18
Application deadline: June
Levels: beginner to advanced
Fees $1,028 for 2 weeks
Residential
A residential camp specializing in the arts for boys and girls.
Campers choose from programs in Musical Theatre, Theatre, Dance, Fine Arts, Creative Writing and more.
Sessions from 10 days to 7 weeks.

CENTURIES OPERA ASSOC. SUMMER OPERA WORKSHOP
1136 Eglington Avenue West,
Toronto, Ontario, M6C 2E2
Phone: 416-787-3708 Fax: 416-787-1028
E-mail: pickles@en洗涤.ca
Website: www.centuriesopera.com
Program location: University of Toronto campus (St. Michael's College)
Program dates: July 15-21
Ages: adults, mainly 40 to 70
Level: Some knowledge of opera is advantageous
Audition dates: February and March (call for appointment)
Application deadline: March 31
Age of participants: Adult over 16
Level: Must be able to learn and memorize music on their own.
Fees depend on the role assigned.
Non-residential
Focus is on solo operatic performance with some chorus
Other activities offered: Italian pronunciation, costumes, and staging

S-2 SUMMER + TIME - WholeNote SUMMER MUSIC EDUCATION SPECIAL
SUMMER TIME

INTERPROVINCIAL MUSIC CAMP
Box 509, Campbellville, ON L0P 1B0
Phone: 416-488-3316
Website: www.imconline.org/
Program location: Camp Manitou, near Paris Sound
Program dates: Session I: Aug. 19-24
Session II: August 25-September 2;
Kids may attend both
Age of participants: 7 - 18
Program choices:
Orchestra and Band Camp (grade 7 to OAC)
Musical Theatre
Junior String Academy (Ages 7 to 12)
Jazz Camp (Session I only)
Camp Rock (Session I only)
Fees: Session I $533.93; Session II $624.88; both sessions $1037.90
Residential
Other activities offered: swimming, boating, waterskiing

MIDSUMMER MUSIC
303, 5194 Lakeshore Road
Burlington, ON L7L 8R5
Phone: 905-333-9335 Fax: 905-333-3227
E-mail: sasine@home.com
Program Location: The historic "Adamson Estate"
850 Etona Avenue, Mississauga, ON
Program dates: August 20 - 26
Application deadline: May 12
Age of participants: 10 - 25
Level: Grade 5 and up - Int./Adv.
Fees: $350.00
Non-Residential
Focus: instruction in piano, vocal, wind, string & brass
Enjoy beautiful 17 1/2 acre woodlands and lakeside setting of The RCM in Mississauga while making music under Artistic Director and concert pianist Gloria Sasineni. Featuring world-class teacher/performers, private lessons, open master classes, sight-reading, ear training, improvisation, jazz, composition, technology - Internet, CD recording, MIDI, etc. Public Concert Finale with students and staff.

MOUNT ROYAL COLLEGE ORGAN ACADEMY INTERNATIONAL SUMMER SCHOOL
Mount Royal College Conservatory
4926 Richard Road SW, Calgary AB T2N 3K3
Phone: 403-240-7769 Fax: 403-240-6594
E-mail: organ@mroyal.ab.ca
Website: http://www.mroyal.ab.ca/programs/conserv/intsumschool.htm
Progr. location: Mount Royal College Conservatory, Calgary, Alberta
Program dates: August 6-14
Application deadline: May 31
Audition: cassette performance to be sent with application
Age of participants: 14-25
Level: Intermediate to Advanced (not beginners) Strong keyboard skills and a good sense of the organ and its repertoire needed.
Fees: Tuition $500 (includes no meals or accommodation)
Non-Residential: Accommodation can be arranged on campus at approximately $33CAD per night.
Focus is on Organ Performance
Other activities offered: concerts
This Summer School offers intensive, short-term studies for serious young organ students and professionals. Participants work closely with the distinguished faculty in a hands-on practical environment. Organ students of all ages and levels of performance are welcome to audit master-classes. Faculty:
Simon Preston, David Higgins, Peter Planyavsky, Neil Cockburn, Ji-yoon Choi.
All information and application materials are available for download on the web site.

MUSIC AT PORT MILFORD
288 Washington Ave.
Pleasantville, NY, USA 10570
Phone: 914-769-8046 Fax: 914-769-2538
E-mail: director@mpmcamp.org
Website: www.mpmcamp.org
Program location: Milford, Ontario,
Program dates: July 14-Aug 18
Session I July 14-28;
Session II July 29-Aug. 18
Age of participants: 12-18
Level: Intermediate to Advanced
Application deadline: April 15
Fees: Full Session $2,625 CDN;
Session I $1,075; Session II $1,600
Residential
Focus: Chamber music for Strings
Other activities offered: Chorus, Orchestra, Improvisation, recreation
Music at Port Milford is a small family-run camp dedicated to furthering the love of music through a program of quartet and orchestra playing, choral singing, private lessons and practice with the fun of regular camp activities. MPM is located on the shores of Lake Ontario in our beautiful old farm house.

Courses for Singers
Performance Technique
Coordinating singing with acting
1. Audition Arias
   7 sessions, March-April or May-June
2. Don Giovanni excerpts
   7 sessions, May-June
3. Opera Project: "La Calisto"
   Francesco Cavalli, Venice 1651
   Study sessions begin in May
   Fully staged performances with orchestra--in September
   Peter Neff, Instructor

Lied Interpretation and presentation
1. Franz Schubert
   7 sessions, March-April or May-June
2. Robert Schumann: Liederkreis, op.39
   7 sessions, March-April
   Peter Neff, Instructor

Elizabethan Lute Song Interpretation and performance
with lute accompaniment
7 sessions, March-April
John Edwards, Instructor and Lutenist

Commedia dell’Arte The Acting Technique
For actors, dancers and singers
12 sessions, March-April
Gian Giacomo Coili, Instructor

Languages
for singers and coaches
12 sessions, April-June
1. French: Anne Lefoulon, MA, Instructor
2. Italian: Gian Giacomo Coili, MA, instructor
3. German: Karin Barton, PhD, Instructor

The Vocal Art Forum
The Royal Conservatory of Music

RCM Conducting Institute

Nurhan Arman, Music Director

July 12 to July 26
and/or
July 28 to August 2

A hands-on, intensive course
5 classes, 8 rehearsals &
2 performances per week, with
The RCM Summer Festival Orchestra.
Auditors also welcome

Repertoire:
Week 1: Beethoven, Mozart, Dvořák, Prokofiev
Week 2: Beethoven, Rossini, Ravel, Mendelssohn

Application Deadline:
May 31, 2001

For more information please contact:
416-408-2525
273 Bloor St. W., Toronto, ON M5S 1W2

Program location: Toronto, Ontario
Program dates: June 25 to Aug. 18
Auditions: audio or video tape and CD
Age of participants: 18 to 55 years old
Level: Advanced
Focus is on instrumental, opera, jazz, chamber music
Application deadline: March 23
Fees: $500 per week
Non-residential
Intense immersion in musical training and performance with an international faculty

Program provides an opportunity to hear and play a wide variety of different pipe organs and learn how they work, to experience some of the gems of the organ repertoire, and meet other young musicians with similar interests.

Program dates: June 25 to Aug. 18
Level: Beginners who have a background in piano or other keyboard instrument. Piano level should be intermediate.
Application deadline: June 20
Fees: not available
Residential facilities are available if students are from out of town.

Program dates: July 27 to Aug. 26
Level: Advanced
Application deadline: March 23
Fees: $500 per week
Residential facilities are available.

Cost of Tuition and Room & Board:
$4,195 (full session), $2,095 (half session)
ROYAL CONSERVATORY OF MUSIC SUMMER PROGRAMS
273 Bloor Street West,
Toronto, ON M5S 1W2 Phone: 416-208-2825
Fax: 416-408-1955 Website: www.rcmusic.ca/tcs
All programs will be held at
273 Bloor Street W., Toronto
All programs are Non-Residential

An Introduction to Singing Program dates:
Option One: Mon. to Fri., July 9-13
5:30-7:00 pm
Option Two: Mon. to Fri., July 23-27,
3:30-5:00 pm
Age of participants: Teens and Adults
Level: Beginners
Application deadlines: June 29 or July 13
Fee: $130, plus a nominal materials cost to be paid to the instructor
Do you love to sing? No experience is required for this group class. In a relaxed enjoyable manner, learn the basics: posture, breath control, tone production and diction, while exploring a variety of songs.

Baroque and Recorder Ensembles Program dates: Tues. July 3 to Fri., Aug. 10 at times to be arranged at the convenience of the participants.
Auditions arranged upon registration
Age of participants: Teens and Adults
Application deadlines: June 18
Fees: $120 for six 60-minute sessions
Focus: For teens and adults singing or playing recorder, flute, oboe, violin, cello, keyboard, lute or guitar.
Ensembles will be formed according to the level and availability of the participants. Explore various genres of music repertoire.

Conducting Workshop Program dates:
Sat. to Thurs., July 21-26 and/or Sat. to Thurs., July 28 to Aug. 2
Wrap-up session and luncheon Friday, Aug. 3, 9:30 am to 2:00 pm
Auditions: To apply, send résumé, audio or video tape labelled with program/timing/date, names and contact information of two references, cover letter containing a brief statement of objectives in attending the Institute and choice of week(s)
Age of participants: Adults
Level: Advanced
Application deadlines: May 18
Auditors’ deadline: until June 29
Fees: One week $750;
both weeks $1,300; Application fee: $40; Auditors fees $250/week, registration fee $20
Accommodation information is available upon request.
A hands-on, intensive course for music educators, community ensemble directors and advanced conducting students is limited to 20 participants per week. Each week includes 5 classes, 8 rehearsals and 2 performances with the RCM Summer Festival Orchestra. All participants will conduct in rehearsals and at least one performance in the RCM’s Eltore Mazzoleni Concert Hall.

Film Scoring Workshop Program dates: Mon. to Fri., June 18-29 from 9:30 am to 4:30 pm
Auditions not required; however a high level of compositional or song writing experience is required.
Age of participants: Adults
Level: Advanced
Applications: please call for details
Fees: One week $1,550
Accommodation information available upon request.
A workshop specializing in current electronic production techniques (i.e. synthesizers/samplers/digital recording) is employed in bringing a film score from concept to final mix.

Guitar from Scratch or Guitar (Almost) from Scratch Program dates:
GFS: Mon.- Fri., July 16-20, 5-7 pm
GAFS: Tues. to Fri., July 3-6, 5-7 pm
Age of participants: Adults
Levels: GFS - Beginners
GAFS - Some experience required
Application deadlines: GFS - July 6
GAFS: June 23
Fees:
GFS: $160 for five 2-hour lessons
GAFS: $130 for four 2-hour lessons
You’ll learn to play the guitar from the very beginning with a comfortable introduction to tablature, chord windows and symbols. You will play simple, enjoyable pieces involving a variety of styles and techniques, from pop to classical, and be introduced to the pleasure of ensemble playing.

Learn Cubase in 24 Hours Program dates: Mon. to Thurs., July 9-19 from 1:00 pm to 4:00 pm
Auditions not required; however some musical background is needed for eligibility
Age of participants: 16 and older
Application deadline: June 29
Fees: $450
Learn to use Cubase, one of the premiere MIDI recording and composing tools. Week 1: introduction to sequencing — all basics of recording performances and manipulating the information for better playback. Week 2: specialize in either music notation or digital audio.

Musical Theatre Workshop for Young People Program dates: Tues., July 3 to Fri., July 20 from 9:30 am to 4:00 pm
Age of participants: 12 to 16 years old
Application deadline: June 23
Fees: $750
In this three-week summer camp, students will get the chance to put on a musical production, complete with costumes, stage makeup, props, and more! They’ll receive three weeks of exceptional training in singing, dance, acting and improvisation.

String Quartets for Beginners Program dates:
Option One: Tues., July 3 to Fri., July 20
9 am to 12 pm
Option Two: Tues., July 3 to Fri., July 20
5:30 to 8:30 pm
Age of participants: Teens and Adults
Application deadlines: June 18
Fees: $650
The quartet is a unique and valuable ensemble experience for string players. Ensembles will be formed according to the level of the participants who will have the opportunity to explore a variety of genres and repertoire.

Technology for Music Teachers Program dates: Tues., July 3 to Fri., July 6, 9 am-12 pm
Program focus: choral, instrumental technology
Application deadline: June 23
Fee: $275
Learn how the computer can assist you in music instruction, gain an understanding of MIDI (Music Instrument Digital Interface) and explore a variety of software, including notation, sequencing and ear-training programs. Previous computer experience is not required.

Summer Never Sounded

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Brighten your Summer with Music Programs for all ages and abilities!
July 3 - August 10
• Programs for Children (from 6 mos.)
• Keyboards & Computers (10 - 14 yrs.)
• Musical Theatre (12 - 16 yrs.)
• Private Lessons
• Singing
• Guitar
• Sequencing (Cubase)
• Ensembles & String Quarte
• Prepare for a Theory Exam this summer

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Toronto Mississauga
www.rcmusic.ca/tcs
Music at Port Milford
An International Chamber Music Camp
July 14 - August 18, 2001

• Two & three week sessions
• For students of stringed instruments ages 12-18
• The Penderecki Quartet and outstanding faculty from Royal Conservatory of Music, National Opera Company & National Ballet
• Chamber music, orchestra, chorus, madrigals & improvisation

Chamber Music America's 1995 Greuber Award
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For further information contact Meg Hill
288 Washington Ave., Pleasantville, NY 10570
(914) 769-5066
www.mpncamp.org

ST. CHRISTOPHER HOUSE MUSIC SCHOOL
248 Oxford Ave., Toronto M6J 3A2
Phone: 416-532-4928 Fax: 416-532-8739
Email: sherry@stchristopher.org
Program location: 248 Oxford Ave., Toronto
Program dates: July 2-August 3
Age of participants: 6 and up
Application deadline: June 23
Non-residential
Fees: $1100, all-inclusive
Residential
Other activities offered: String Master Classes and a wide range of sports activities.
SOCMI's dormitory is air-conditioned with semi-private bathrooms. Well-balanced meals are served cafeteria style in the main dining hall. Faculty: Norman Nelson, Terry Helmer and Marcel Saint-Cyr; visiting faculty Jacques Israëlevitch and Justin Kolb. The Alcan Quartet (1st week), The Penderecki Quartet (2nd week) Oscar Daniels, composer-in-residence.

SIX OPERAS BY VINCENZO BELLINI

La Bohème
Giaco mo Puccini
Vanessa
Samuel Barber
Hansel and Gretel
Ingebert Humperdinck

Audition Dates:
March 18, 19, 20
Workshop Dates:
June 10 to August 5
Toronto, Canada

Program dates: August 11 through 25
Auditions: by tape submitted with application and two contrasting pieces or, if pre-formed ensemble, two contrasting movements
Age of participants: 14 to post-university
Level: Advanced
Application deadline: May 1
Fees: $1100, all-inclusive
Residential
Other activities offered: String Master Classes and a wide range of sports activities.
SOCMI's dormitory is air-conditioned with semi-private bathrooms. Well-balanced meals are served cafeteria style in the main dining hall. Faculty: Norman Nelson, Terry Helmer and Marcel Saint-Cyr; visiting faculty Jacques Israëlevitch and Justin Kolb. The Alcan Quartet (1st week), The Penderecki Quartet (2nd week) Oscar Daniels, composer-in-residence.

SOUTHWESTERN ONTARIO SUZUKI INSTI TUTE INC.
Address: Box 1191, Guelph, ON N1H 6N3
Phone: 519-824-7609 Fax: 519-824-7609
Email: sos@artset.net
Website: www.sosopercanada.org
Program location: Wilfrid Laurier University, Waterloo, ON
No audition for general programs
Age of participants: all ages
Level: General programs for all levels, plus advanced master classes in violin & cello, and teacher development courses
Application deadline: June 20 (early bird deadline May 15)
Fees: refer to program booklet or download from web site
Non-residential: Accommodation available if required at WLU
Focus is on Suzuki string & piano
Other activities offered: orchestra, opera, choir, improvisation, fiddling, early keyboard, music enrichment, crafts
Annual six-day Institute for students, parents and teachers of the Suzuki method. Stimulating, enjoyable program for students complements regular lessons with home Suzuki teacher. Parents share ideas and learn new skills in working with their children. SAA-approved Short Term Teacher Development. Outstanding teachers from Canada and abroad.

SOUTHERN ONTARIO CHAMBER MUSIC INSTITUTE (SOCMI)
38 Longwood Road North
Hamilton, ON L9S 3V4
Phone: 905-527-4008 Fax 905-527-0809
Email: socmi@iwim.ca
Website: www.socmi.on.ca
Program location: Appleby College, Oakville, ON

Program dates: August 11 through 25
Auditions: by tape submitted with application and two contrasting pieces or, if pre-formed ensemble, two contrasting movements
Age of participants: 14 to post-university
Level: Advanced
Application deadline: May 1
Fees: $1100, all-inclusive
Residential
Other activities offered: String Master Classes and a wide range of sports activities.
SOCMI's dormitory is air-conditioned with semi-private bathrooms. Well-balanced meals are served cafeteria style in the main dining hall. Faculty: Norman Nelson, Terry Helmer and Marcel Saint-Cyr; visiting faculty Jacques Israëlevitch and Justin Kolb. The Alcan Quartet (1st week), The Penderecki Quartet (2nd week) Oscar Daniels, composer-in-residence.

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SUMMER MUSICFEST-KINGSTON SUZUKI
275 Ontario Street Suite 302
Kingston Ontario K7K 2X5
Phone: 613-542-1466 Fax: 613-542-7650
E-mail: mmt@kingston.net
Website: www.kingstonmusic.com
Program location: Kingston, ON
Program dates: July 1-14: Session 1 July 2-6; Session 2 July 9 - 13
Application deadline: June 1 2001
Age of participants: various
Level: all
Fees and housing: ask for full brochure
Focus: Suzuki
SUMMER PERFORMANCES in English of Puccini’s La Boheme, Barber’s Vanessa and Humperdinck’s Hansel and Gretel at the Helen Gardner Phelan Playhouse, University of Toronto Celebration.

SYMPHONIC WORKSHOPS:
AMATEUR PIANO PROGRAM
281 Pacific Ave,Toronto ON M6P 2P8
Phone: 416-780-9319 Fax: 416-762-6258
E-mail:info@symphonicrockets.com
Website: www.symphonicrockets.com
Program location: Kromeriz, Czech Republic
Program dates: July 19-29
Age of participants: Adults over 20
Level: all
Application: Only 20 people will be accepted
Fees: $1295 US incl. transportation from/to Prague, all tuition, single accommodation with private bath in a student residence, breakfast daily, group activities and some dinners.
Residential
Other activities offered: Enjoy International Music Festival, field trips to historic locations and concerts.
Optional post-workshop trip to Prague.
A program for adult amateur pianists in an intensive workshop environment. A deeply rewarding opportunity for dedicated amateurs who wish to live and breathe music and history in a significant cultural and historical setting.

SUMMER OPERA LYRIC THEATRE
411 Parliament Street, Suite 205
Toronto, ON M5A 3A1
Phone: 416-922-2312 Fax: 416-922-5935
E-mail:guillermo@torontooperetta.com
Artistic Director:
Guillermo Silva-Marín
Program location: Downtown Toronto
Program dates: Sunday, June 10 through Sunday, August 5
Auditions:
Sun., March 18, 2:00-4:00 pm and 4:30-6:00 pm
Mon., March 19, 4:00-6:00 pm and 7:00-9:00 pm
Tues., March 20, 7:00-9:00 pm
Age of participants: 16 or over
Level: Participants should be technically advanced enough to sing opera repertoire in staged performances.
Application deadline: Friday, June 8
Fees: To be determined
Non-residential.
Other activities offered: Master classes, workshops
The workshops will lead up to performances in English of Puccini’s La Boheme, Barber’s Vanessa and Humperdinck’s Hansel and Gretel at the Helen Gardiner Phelan Playhouse, University of Toronto Celebration.

SYMPHONIC WORKSHOPS:
AMATEUR PIANO PROGRAM
281 Pacific Ave,Toronto ON M6P 2P8
Phone: 416-780-9319 Fax: 416-762-6258
E-mail:info@symphonicrockets.com
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THORNHILL CHAMBER MUSIC INSTITUTE
706 - 180 Dudley Ave., Thornhill, ON L3T 4X2
Phone: 905-764-1924
Program location: Toronto Waldorf School
9100 Bathurst Street, Thornhill
Program dates: July 16 to July 27
Age of participants: 6 to 19 and apprenticeship 18-24
Levels: Beginner to Advanced
Application deadline: June 30 (June 30, for placement in program)
Fees: $550 for 2-week daily program
Non-residential
Focus is on instrumental/choral ensembles
Other activities offered: sports, improvisation, step-dancing
We give training in body-awareness for musicians (with Olympic coach), chamber ensembles, choral programs, composition for chamber groups, heritage music, Cape Breton fiddling, faculty/student concerts on Wednesdays and Thursdays, two Friday concerts with students, and a 10th anniversary celebration.

CAMMAC Cedar Glen Summer Music Centre
Please note our New Location at
APPLEBY COLLEGE, OAKVILLE
on the shores of Lake Ontario
30 minutes west from downtown Toronto
Plan the perfect musical vacation!
- weekly instruction in group instrumental and vocal music
- early, classical, contemporary, jazz, world music
- band, orchestra, choir, chamber ensembles
- friendly, non-competitive atmosphere
- recreational activities include swimming, tennis, squash

Week 1: July 29 - August 5, 2001
Week 2: August 5 - 12, 2001
- over 20 years of music making
- programs for adult amateur singers and instrumentalists of all levels
- residential and non-residential rates

Phone: (416) 964-3642
E-mail: cedar_glen@cammac.ca
Website: www.cammac.ca
Canadian Amateur Musicians/Musiciens Amateurs du Canada

TEEN CHOIR CAMP
This residential camp for 14- to 18-year-olds offers youth the opportunity to learn about music in a fun atmosphere where they can be themselves. Only 30 teens will be accepted to join conductor Marie Anderson and the staff for six days of singing, socializing and sunshine!

August 13 to 18, 2001
Albion Hills Conservation Field Centre
$375 per camper
Registration Deadline: May 18, 2001

CHOIRS ONTARIO
T: 416.923.1144 - F: 416.923.0115
choirs.ontario@sympatico.ca

Do you know any teenagers who enjoy singing, camping, meeting other teen choristers, hiking, swimming, canoeing and more?
They'll want to know about the first-ever Chors Ontario Teen Choir Camp.

WholeNote SUMMER MUSIC EDUCATION SPECIAL - SUMMER TIME S-7
TORONTO DIOCESEAN BOY’S CHOIR CAMP: “Summersing”
85 Church Street, Toronto, ON M5C 2B9
Phone: 416-364-7665 Fax: 416-364-0266
E-mail: music@stjamescathedral.on.ca
Website: www.stjamescathedral.on.ca
Program Location: Camp Couchiching
Program dates: August 19-25
Age of participants: boys 8-13
Level: all
Application deadline: first come, first served
Fees: $495
Residential
Other activities offered: Outdoor recreation activities, choir training, and various musical activities.
The goal is to rehearse and perform as wide a spectrum of music for the Anglican liturgy as possible. The program is a balance between rehearsals and non-musical activities. Non-Anglicans are welcome, although performances take place within the context of Anglican services. Only a willingness to sing is required.

VOCAL ART FORUM SUMMER COURSES AND OPERA PROJECT
Phone: 416-876-5869
Program location: Downtown Toronto
Program dates: May-June for Courses, May-Sept. for Opera Project
Auditions by arrangement
Application deadline: April 27
Age of participants: Adults
Level: all levels for courses; Intermediate and Advanced for Opera Project
Fees: Courses: $375 (6 training sessions and a final performance); Opera Project: $500-$800
Non-residential
Courses: include audition arias, staged excerpts from Don Giovanni, and Lied by Franz Schubert. The Opera Project starts with training sessions in May, has a summer intensive phase (according to the availability of participants), and gives fully staged performances, with orchestra, of Francesco Cavalli’s La Calisto in September.

INDEX BY CATEGORIES
(Note: those programs that are primarily aimed at children will be followed by (C). Those for young people over 12 are designated (T). Some programs include both categories.)

CAMPS
Altamira Summer Opera Camp (C day camp)
Centauri Summer Arts Camp (C & T)
Choirs Ontario (C & T)
Domaine Forget Music and Dance Academy
The Hollows Camp (T)
Interprovincial Music Camp (C & T)
Music at Port Milford (T)
Musical Theatre Workshop for Young People (T day camp)
Toronto Diocesan Boy’s Choir Camp: “Summersing” (C)
Toronto Diocesan Choir School for Girls (C)

OPERA PROJECTS
Centuries Opera Assoc. Summer Opera Workshop
Summer Opera Lyric Theatre
Vocal Art Forum Opera Project

SINGING COURSES
Banff Centre for the Arts
Centuries Opera Association
Midsummer Music
Orford Arts Centre
RCM-An Introduction to Singing
Thornhill Chamber Music Institute (C & T)
Vocal Art Forum Courses

INSTRUMENTAL ENSEMBLES
Juan Tomas Orchestra (C & T)
Southern Ontario Chamber Music Institute
RCM-Baroque and Recorder Ensembles
RCM-String Quartet for Beginners
Thornhill Chamber Music Institute (C & T)

INSTRUMENTAL TRAINING
Ars International Summer Academy
Banff Centre for the Arts
Midsummer Music

MidSummer Music
Gloria Saarinen, R.Mus., L.R.S.M., A.R.A.M. - Artistic Director
August 20 - 26, 2001 - 10:00 a.m. - 5:00 p.m. Tuition $350.00
At The RCM in Mississauga, Adamson Estate on the shores of Lake Ontario

SUMMER DAY-CAMP: BACH AND BEYOND* PRACTICE TIME* INDIVIDUAL AND ENSEMBLE COACHINGS* TOP-OF-THE-LINE PERFORMER/TEACHERS* COMPOSITION* IMPROV* JAZZ* PERFORMANCE* ALL INSTRUMENTS* RECORDING SEMINAR* MAXIMUM 40 PLAY, PLAY, PLAY FOR THE FUN OF IT

At MidSummer Music we work hard and we play hard!
Sponsors: Kelly Culin Insurance Agency Ltd. The Lamont Group
905-825-1475 or 905-333-3357 e-mail: lamontie@home.com
Visit our webpage: http://members.home.net/gsaarinen

Thornhill Chamber Music Institute
Summer Program July 16-27th
Strings, classical guitar, woodwinds, voice, piano, brass
Ages 8 to 16, apprenticeship program for ages 18 to 26
Individualized programs for all levels, intensive study for advanced players.

* Festival Concert Series
* Chamber Ensembles
* Composition Classes
* Choral Program
* Lancer Chamber Group
* Olympic Sports Coach
* Heritage Musicians
* Professional Faculty
* Natural Wooded Setting

For more information, call Gretchen Anner (905) 784-1924

Mount Royal College Organ Academy
International Summer School
Orford Arts Centre
Pipe Organ Encounters (T)
Symphonic Workshops: Amateur Piano Program
St. Christopher House Music School
Suzuki summer musicfests in Kingston and Waterloo
Thornhill Chamber Music Institute (C & T)

OPERA COURSES
Classical Pursuits
Orford Arts Centre
Six Operas by Vincenzo Bellini

OTHER MUSIC WORKSHOPS
RCM-Conducting Workshop
RCM-Film Scoring Workshop
RCM-Guitar from Scratch
RCM-Leam Cubase in 24 Hours
RCM-Technology for Music Teachers
Thursday March 01


- 6:45: Toronto Symphony Orchestra. Evening Overtures. Pyotr Zimin performs chamber music with musicians from the TSO, Roy Thomson Hall, 60 Simcoe. 416-933-4828. $5 or free with ticket to 8:00 performance.


Saturday March 03

- 2:00: Living Arts Centre Mississauga. Garde Tampa & The Voices of Shawnee. Popular music, dance & story telling. Hammerson Hall, 4141 Living Arts Drive, Mississauga. 905-360-6000. $25 to $35.


- 8:00: BellArts Singers. Orfe: Carmina Burana. Shura Nadanje, soprano; Daryll Edwards, tenor; Doug Macnaughton, baritone; Poppo & Veno, duo pianists; Ian Sadler, organ; orchestral ensemble: Lee Willingham, music director. St. Paul's Bloor Street, 227 Bloor St. East. 416-999-3879. $20, $42.

- 8:00: Cathedral Bluffs Symphony Orchestra. William: Overture to an Unwritten Comedy; Bach: Concerto for Two Violins; Mozart: Jupiter Symphony; Mussorgsky: Pictures at an Exhibition. Robert Raines, conductor. Stephen Leacock College Institute, 2450 Birchmount Rd. 416-979-5566. $15, $12, children under 12 free.

- 8:00: Classic Jazz Society of Toronto. Some Like it Hot. Five piece all-female jazz band. Estonian House, 958 Broadview Ave. 416-777-9235. $25 (non-members), $20 (members), $15 (students with ID).


- 8:00: Oakville Centre for the Performing Arts. J. P. Cormier & Gordon Sampson, songwriters/singers. Oakville Centre, Oakville. 905-815-2021. $24.95.


Spanish & indigenous sounds of Colombia's Andean mountains. du Maurier Theatre Centre, 231 Queen's Quay West. 416-673-4000. $20-$117.

- 8:00: Mississauga Symphony Orchestra. Beethoven: Piano Concerto No. 5; Sullivan: Concerto for Cello and Orchestra; Fleming: Ballet Introduction. Simon Fryer, cellist; John Barnum, conductor. Hammerson Hall, 4141 Living Arts Drive, Mississauga. 905-360-6000. $26, $33.


Friday March 02

- 12:00 noon: Roy Thomson Hall. Volunteers. Bring Your Own Lunch Concert: Students from U of T Faculty of Music. 60 Simcoe. 416-933-4828 ext. 363. Free.


- 8:30: University of Toronto Faculty of Music. Voices, Harps and Drums, Klein: Harmonic Symphonies of Celestial Revelation: Paolo e Francesca; scenes for violin and harp after Dante; The Jabbawockeez, in God's Dining Room: Erica Goodman & Sanya Eng, harps; Monica Whiddon, soprano; Joel Katz, bass; University Women's Chorus; Gary Kolesha & Delano Rael, conductors & other performers. The Chapel, Victoria University, 91 Charles St. West. 416-978-3744. Free.


Tryptych Productions

Allan Monk in Concert

Canadian and Metropolitan Star Baritone

Only Toronto Appearance This Season!!!!

August 11, 2001 at The Stone Church

Stephen Sonheim Workshop

August 11 - 27, 2001

Auditions: April 23 and 24, 2001

Please call (416) 763-5066 or email info@trypytch.org

Faculty

Edward Franko, Leonard Whiting, William Showkoff

Masterclasses

Allan Monk, Pedro Guevara-Mann, Anita Bostok and others

www.trypytch.org

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www.trypytch.org
JASPER WOOD, violin
Mozart, Hovhaness
MacDonald, Missakoff

Sat. March 3, 8 pm
Glenn Gould Studio

- 8:00: Toronto Mendelssohn Youth Choir. Songs for the Soul. Bernstein: Chichester Psalms; Mozart; Coleridge-Taylor: Vespers. Guests: Elena Festival Singers; Noel Edison, conductor. St. Clement's Church, 55 Bloor Ave. 416-688-0425. $22, $10.
- 8:00: Toronto Wind Ensemble: Etobicoke Youth Band/Upper Canada College Band. Youth Band Spectacular. Martin Grove Collegiate Institute, 50 Winterton Drive. 416-772-8692. $10, $8.

Sunday, March 4

- 1:30: Oakville Centre for the Performing Arts. Art Simmon. Family concert with assorted musical instruments & other gadgets. 130 Navy Street, Oakville. 905-815-2021. 416-999.
- 2:00: Northdale Concert Band. Stephen Chenette, conductor. Scarborough Civic Centre, 150 Borough Dr. 416-485-9023. Free.
March 1, 2001 - April 7, 2001 Wholenote 27
Yegor Dyachkov
Cello recital,
Beethoven,
Brahms & More!

"...masterly control and astounding intensity. ...the music was heated to the point of incandescence."

Le Devoir, Montreal

Sun. March 11 at 3 pm - Walter Hall, U of T
(Museum subway)

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./Sr) 922-3714

OnStage at Glenn Gould Studio

Tuesday, March 13, 2001, 8 p.m.

André Laplante, piano

Haydn: Sonata in E flat major
Ravel: Gaspard de la Nuit
Schubert: Wanderer Fantasie

In 1999 André Laplante won Opus Awards for “Best Concert in Montreal” and “Best Concert in Québec Province.” In “95 and ’97, he won Felix Awards for recordings of works by Liszt, Ravel, Rachmaninoff and Brahms. Among the great romantic piano virtuosos performing today, he has achieved a level of artistry and communication that never fails to move audiences.

Tickets $30.
Glenn Gould Studio Box Office (416) 205-5555
Fax (416) 205-5551
250 Front Street West, Toronto, Ontario.
Monday to Friday, 11 a.m. - 6 p.m.
ggsbox@toronto.cbc.ca

CBC radioOne

CBC radioTwo

PIANO SERIES
- 2:00: Voices of Showtime. Moments to Remember. Musical tribute on the tops of buildings.

Noon:
- 8:00: Mooredale Concerts. A Song of Lilith. Music, Larysa Kuzmenko; narrative, Joy Kogawa; Ulan Broca, art; Erika Raun, violin; Barbara Gordon, actor and others.

- 2:00: Voices of Showtime. Moments to Remember. Maricham Theatre. See March 14.
- 8:00: Oakville Centre for the Performing Arts. Natalie MacMaster. Cape Breton fiddling. 130 Navy St., Oakville. 905-815-2021. 145.99.
- 8:30: Performing Arts York Region. Nadia Cole, piano in Recital. Thornhill Presbyterian Church, 271 Centre St., Thornhill. 905-888-4359. 138.95.

Saturday March 17
- 4:00: Hummingbird Centre for the Performing Arts. Sarrage: A Violin Song - A Fiddler's Tune. Jazz, swing. Celtic roots, rock, klezmors, country, calypso & other styles. 7 violinists, 2 percussionists, guitar & bass; Dean Marshall, musical director. 1 Front St. East. 416-872-2262. 95.50, 40.50, 24.50, 12.50, 25(eve) .
- 8:00: Opera At Toronto. Mississauga. 60 Simeone. David Bennett, general & artistic director. Hammarstrom Hall, Living Arts Centre, 414 Living Arts Drive, Mississauga. 905-305-6000. 125.184, 118.195 (eve).
- 8:00: Riverdale Ensemble. Taylor Irish Suite for violin & piano; Clarke: Prelude, Allegro and Pastorale for viola & clarinet; Castalannuovo Tedesco: Sonata for clarinet & piano; Bruch: Trio for violin, clarinet & piano. Ellen Meyer, piano; Daniel Kushner, viola & violo; Stephen Fox, clarinet. The Chapel, Victoria University, 91 Charles St. West. 416-465-7433. 15.10.

Sunday March 18
- 2:00: University of Toronto Faculty of Music. Electraconsert. Ensamles. Scott St. John, Steven Dann, Lilith, group rates.
- 7:00: Living Arts Centre Mississauga. Natalie MacMaster. Cape Breton fiddler, songwriter & singer. Hammerman Hall, 5141 Living Arts Drive. 905-388-8000. 50, 40.

Monday March 19
- No listings

Tuesday March 20
- 12:00 noon: Rachel Persaud, soprano & Peter Tree, piano in Recital. Works by Handel, Mozart & Ravel. All Saints Kinsgway Church, 2650 Bloor St. West. 416-231-1125. Free.
- 1:00: St. James's Cathedral. Lunch Hour. At St. James's: Tannis Sprout, soprano; Clive Shultz, oboe, Michael Moss, organ. Each in popula. In concert. 65 Church St. 416-384-7856. Free.
Bickford d'Amore, Le Nozze di Figaro & other operas.

Dr. 416-447-1137. $7. 

Music by Mozart, Albeniz, Bach, Barrios.

Music by Albeniz, Bach, Barrios.

Friday, March 23 & Saturday, March 24 6 p.m.

Tickets $12. Srs & Students $10

See listings.

random acts of music.

Annie. ...

Hilario Curceanu, Duran; Rick Lazar's Latin Jazz Series.

Onalea Gilbert, Dave Clark & Len Harvey, actors; Susan Haig, conductor. Roy Thomson Hall, 60 Simcoe. 416-593-4822 ext. 383.$.

Haydn: Flute Concerto in D, Susan Hayppner, flute; Kent Tepeia, viola; Cynthia Woods, double bass; Wren Canzonetti & Amy Canzonetti, violin; Paul Widmer, cello. Eastminster United Church, 310 Danforth Ave. 416-260-9302, $20, $10, family rate.


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Polish Canadian Society of Music
Société Polonaise Canadienne de Musique

MUSICAL GARDENS

The most beloved arias, duets and ensembles from French opera – Carmen, Faust, Lakmé, etc., and the enchanted songs of Paris from the repertoire of Edith Piaf, Aznavour, Dudała, Maurice Chevalier, Joe Damian and others.

WITH THE PARTICIPATION OF:

Margaret Maye, Kinga Mitrowska, Denise Williams, José Hernández, Marek Konarzewski, Vladimir Radian

Music Directors:
Monika Kolada, Vladimir Radian

Artistic Director: Monika Kolada

Saturday, March 24, 7:30 p.m.
Bloor Street United Church

300 Bloor Street West
(1 block east of Spadina at Huron), Toronto

Tickets: $25, $20 members of PCAM, $15 students.

Children under 12 – free admission

Reservations and information: (416) 232-1459

THE JUBILATE SINGERS

present

Chant and Beyond

featuring

Requiem by Duruflé

and motets by Victoria, Viadana and Bruckner

Special Guest: John Tuttle, Organ

Saturday, March 24, 8:00 pm

Trinity-St. Paul’s United Church

427 Bloor Street West (Bloor/Spadina Subway)

Tickets $15 and $12

416-297-8818

- 2:30: Royal Conservatory of Music. From Russia With Love. Stépinets: L’histoire du Soldat; Rachmaninov: Sonata for cello & piano in G. Prokofiev: Overture on Hebrew Themes in c. 3:00: for chamber, string quartet & piano. Bronte Werner, piano; Bryan Epperson, cello; Marie Bérard, violin; Joel Droogentoon, double bass; Andrew MacCollins, cornet; other performers: Lister Sinclair, narrator, Ettore Mazzoleni, conductor. Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 ext.321, $15, $12.
- 4:00: Concerts at St. George’s. Music for an Afternoon. Chamber Ensembles from the Glenn Gould International School. St. George’s on the Hill Church, 4600 Dundas St. West. 416-451-9690. $12, $10.
- 5:00: Music at St. Clement’s. Music by Palestrina, Stanford, Biehl & Poulenc; readings on “The Blessed Virgin Mary.” St. Clement’s Choir; Tom Fitch; director of music. St. Clement’s Church, 59 Briarhill

Composer

Antonio Casciano

Rhapsody for Violincello & Piano

World Premiere performance

Carina Reeves, violincello

Alida Girardi, piano

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Monday March 26

- 9:00: Toronto Orkestra, Members Night. Public invited, Christ Church, 329 Royal York Road. 416-855-1050.

Tuesday March 27

- 12:00 noon: Peter Traen, organ in Recital. Works by Bach, Brahms & Bartók. All Saints Kingsway Church, 2050 Bloor St. West. 416-233-1125. Free.
- 12:00 noon: Roy Thomson Hall, Victoria Scholars Male Choir: Of Pipes and Men. William O'Meara, organ; Jerry Cichocki, conductor. 60 Simcoe St. 416-872-4255. Free.
- 1:00: St. James’ Cathedral, Lunch Hours at St. James’; William Lupton, organ, 65 Church St. 416-364-7855. Free.
- 7:30: Roberta Lahiji, soprano & Elisa Margiotta, piano & organ, in Recital. Fleming:
  The Confession Stone (Songs of Mary); organ works by Bach; songs by Barber & Halst; Victoria-Royce Church, 190 Medland Ave. 416-789-6178. Free, will offering.

OnStage at Glenn Gould Studio

Les Violins du Roy
Stuart Laughton, piccolo trumpet
Diane Lacelle, oboe
Bernard Labadie, conductor

Tuesday, March 27, 2001
8 p.m.
Carlo Farina: Capriccio stravagante
Handel: Suite in D for trumpet and strings
Handel: Concerto Grosso in A major, Op. 6, No II
Guiseppe Torelli: Trumpet Concerto
Alessandro Marcello: Concerto in D minor
Francesco Geminiani: Concerto Grosso in D minor
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Chamber Series

Throughout the month of March

Wednesday March 28

- 7:30: York University Dept. of Music. Jazz Faculty Concert. Barry Elms, drums; Lorne Lofsky, guitar; Mike Murley, saxophone; Mike Malone, trumpet; Al Henderson, bass; Mark Elkan, piano.

Thursday March 29

- 12:00 noon: Music Around Us. Just

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

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

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- 8:05: Toronto Symphony Orchestra. Evening Overture chamber music, Tavern; Toronto Mendelssohn Choir; Gunther Harbig, conductor. Roy Thomson Hall, 60 Simcoe, 416-594-8250. $25 to $35.

Sunday, March 31

Mississauga Guitar Quartet, Royal Bank Theatre, Living Arts Centre, 4141 Living Arts Drive, 905-306-6000. $20, $15.


Opera in Concert presents Handel's ARIODANTE
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Kimberly Barber (above), Barbara Hannigan, Allison McIntrye, Jackelyn Short, Daniel Licht; orchestra conducted by Gary Thor Wedow

Sat. March 31 at 8 pm and April 1 at 2:30 pm
Jane Mallett Theatre
Tickets $42 and $32
416-366-7723 or 1-800-708-6754

Fresco free (donations welcome).

Sunday, April 1, 3pm
Toronto Heliconian Club presents
Ilona Damasji-Beres, piano

- 3:00: Haligonian Club. Ilona Damasji-Beres, piano in Recital. Music of Beethoven, Chopin, Debussy & Liszt. 35 Hazelton Ave. 416-768-9599.
- 3:00: University of Toronto at Scarborough. UTSC Concert Band. Larry Shabo, director. The Meeting Place, 1265 Military Trail. 416-2877076. Free.
- 3:30: Tafelmusik Baroque Orchestra. Exultate! Trinity-St. Paul's Church. See Mar. 29.
- 8:00: Voices. Music for Meditation and Reflection: Palestinian: Stabat Mater; Dalcy: Requiem: Mareda: De Profundis; music by Purcell, Lotti, Stanford & Tippett. Ron Chapin, artistic director. 7:00: Pre-concert talk. Saint Thomas' Church, 383 Huron St. 416-428-7740. 15, $10.

Sunday, April 1 4 pm
The Parkdale Hunt
Alexa Wing, soprano
Nina Scott-Stoddart, mezzo
Peter Bishop, harpsichord and strings

Holy Family Catholic Church, 1372 King Street West
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416-538-8250 http://parkdalehunt.onestop.net/

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Trinity St. Paul's Centre, 427 Bloor St. W.
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March 1, 2001 - April 7, 2001 Wholenote 35
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- 7:00: Whitby Sunrise Rotary Club, Irish Rovers & John McDermott, Oshawa Civic Auditorium, 59 Thornton Rd. South, Oshawa. 416-870-8000. $45. Proceeds to support a number of community groups & projects.
- 8:00: Heritage Theatre Brampton. Jesse Cook in Concert. Flamenco guitar. 86 Main Street North, Brampton. 905-877-2800. $33.95.

Thursday March 08

Friday March 02

Saturday March 03

Saturday March 11

Celebrating Spring with the Power and Passion of Carmina Burana. Also featuring: Bernstein’s Chichester Psalms and the premiere of a new work by David Passmore.

MISISSAUGA CHORAL SOCIETY
Chrys A. Bentley, Artistic Director
present
Carmina
Burana
Sponsored by:
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Sunday, April 8th, 2001
Performance at 3 p.m.
Living Arts Centre, Mississauga
Hwy. 403 & Hwy. 10
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dance
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- 8:00: Heritage Theatre Brampton. Jesse Cook in Concert. Flamenco guitar. 86 Main Street North, Brampton. 905-877-2800. $33.95.

Thursday March 08

Friday March 02
OnStage at Glenn Gould Studio

**PIANO SERIES**

**Tuesday, April 10, 2001, 8 p.m.**

**Anton Kuerti, piano**

Anton Kuerti returns to Glenn Gould Studio to perform another memorable evening of keyboard bravura. Don’t miss it.

Beethoven: Sonata No. 13 in E flat major, Op. 27, No 1
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Beethoven: Sonata No. 32 in C minor, Op. 111
Beethoven: Andante Favori
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(Appassionata)

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250 Front Street West, Toronto, Ontario.
Monday to Friday, 11 a.m. - 6 p.m.
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HONOURABLE MENTION, MARCH 2001

*March 18 7:30: Parameter Club, Miguel Montanaro. Folk music of Provence with recorder, drum & other instruments. 695 Coxwell Ave, 6th floor. 416-693-8312. $20(admission only).


Café at the Centre, Cabbagetown Community Arts Centre, 454 Parliament St. 416-325-1222. Lesley Young hosts Open Stage every Sunday, 8:00 to 11:00 pm (all performers/audience welcome).

*March 4: 3rd Anniversary featuring Lesley Young continues
**ANNOUNCEMENTS**


*March 12 - 16: Christ Church Deer Park. Crescendo! Music and drama program for children ages 7 - 14. Activities will include vocal techniques & exercises, choir rehearsals, drama activities, multicultural arts workshops presented by special guests. Weekday mornings, 9:00am - 12:30, 1570 Yonge St. 416-444-5856 ext.344. $150 for applications received by March 1.*

*March 17 7:00am: Christ Church Deer Park, Hymn-a-Then. Reading of all the hymns from the new Anglican Church Hymnal. Drop in any time during the day; stay & sing for as long as you like. 1570 Yonge St. 416-920-5211. Free.*

*March 18 3:00: Pax Christi Choral. A Victorian Spring Tea Party. Features tea, sherry & other delectable light refreshments; charity auction; musical entertainment by Pax Christi Choral & conductor Stephanie Martin. Christ Church Deer Park, 1570 Yonge St. 416-494-7989. Admission by donation (suggested minimum $20, advance reservation required).*

*March 24 8:00: Celosy Cafe. Fundraising evening of singing & dancing to the tropical beat with The Melotones Steel Band & merengue dance instruction by Steve Nelson. Willovdale United Church, 345 Kenneth Ave. 416-225-2255. $25, $20.*

*March 25 2:00: Royal Ontario Museum. Musical Paws. Stories of Jewish composer David Nowakowski and Russian Orthodox Christian composer Mykoles Luntovich, including video presentation of a reconstruction of the 1901 inaugural concert of the Jewish Music Society of St. Petersburg. 100 Queen's Park. 416-586-5797. $12 general, $10 members/students.*

*March 25 3:00: Memorial Service for Bertrone Victor Braun. Walter Hall, 80 Queen's Park. 416-978-3744.*


*March 31 & April 1: International Resource Centre For Performing Artists. An Encounter with Soprano Shirley Verrett. Offering career assessment & direction for singers, coaches, pianists & conductors. Twelve participants: Columbus Centre, 901 Lawrence Ave. West. 416-362-1422. $200 (IRC members), $235 (non-members; includes IRC membership). Observers welcome: $20 session or $70 for all 4 sessions.*

*March 31 5:00: International Resource Centre For Performing Artists. Fundraising reception & dinner, commemorating the life & career of the late Louis Quilico, Soprano Shirley Verrett and Canadian soprano Clarice Carol share their memories of him. 416-362-1422. $75. Proceeds to benefit the IRC’s Careers in Focus program.*

**LECTURES**


*March 2 1:00pm: Toronto Gilbert & Sullivan Society. Talk on Topsy-Turvy: reminiscences of two O'Doyle Cupe principals. Cindy Hall, St. Paul's Bloor Street, 227 Bloor St. East. 416-221-4864.*


*March 23 8:00: Toronto Reference Library. Lecture by jazz critic Mark Miller. 789 Yonge St. 416-593-7131. Free.*


*March 28 8:00: Toronto Wagner Society. Wagner & the Bel Canto Tradition. Lecture by Mary Ann Fournier. Arts & Letters Club, 1 Elm St. 416-686-5289. Members free; non-members by donation ($5-$10 suggested).*

*April 1 1:00: Canadian Opera Company. Face to Face Lecture: Britain’s Billy Budd. Stephen Rea, speaker. Joey and Toby Tanenbaum Opera Centre, 227 Front St. East. 416-363-8231. $15.*

**MASTERCLASSES**

*Royal Conservatory of Music. Glenn Gould Professional School. 273 Bloor St. West. 416-408-2824. Upcoming master classes (all free to the public):*  
*Mar 1 9:30am: Gilbert Kalish, piano*  
*Mar 1 2:00: Gilbert Kalish, chamber music*  
*Mar 2 10:00am & 2:00: Gilbert Kalish, piano*  
*Mar 2 5:00: Gilbert Kalish, chamber music*  
*Mar 8 11:00 am: Nadia Salerno-Sonnenberg, violin*  
*Mar 8 2:00: David Stewart, violin*  
*Mar 17 2:00 & 5:00: Donald Liuzzi, percussion*  
*Mar 19 time TBA: Edwin Barker, double bass*  
*Mar 22 10:00am & 2:00: Leon Fleisher, piano*  
*Mar 23 10:00am & 2:00: Leon Fleisher, piano*

---

**Jewish Music at the ROM**

**Musical Pawns**
Sunday March 25, 1 - 4 pm
The music of David Nowakowski and Mykoles Luntovich has not been heard in over 80 years. Enjoy an enlightening afternoon with Cantor Ron Green and soprano Stella Hindalou.<br><br>**From Genesis to Gershwin**
Sunday April 1, 1 - 4 pm
Take a tour through 2000 years of Jewish music. Cantors Ron Green and Aaron Bensoussan are joined by composer-songwriter Penny Blake.<br><br>Admission per event:  
ROM members, seniors, students $10  
General public $12

Call 416 586-5797 for tickets
ETCETERA FILE, continued

*Mar 23 10:00am: William Komaiko, jazz improvisation
*Mar 23 5:00: William Vanderstoost, violin
*Mar 23 5:00: Marietta Orlow, piano
*Mar 30 10:00am & 2:00: John Perry, piano
*Mar 30 5:00: John Perry, piano
*Mar 30 5:00: Marie Bérard, violin
*Apr 2 10:00am: John Perry, piano
*Apr 6 10:00am: Jeanne Baxter, flute
*Apr 6 10:00am: Evelyn Bear, viola
*Apr 6 10:00am: Trent Horne, copyright law

WORKSHOPS

*March 3 9:00am-5:30: 7th Annual Unionville Wind Conductors Symposium. Workshop open to all music educators and university students interested in improving their knowledge of the wind band literature and its skills as effective music leaders. Featured clinicians: Craig Kirchhoff & Bob Bayes. Unionville High School, 201 Town Centre Blvd., Unionville. 416-773-2787 ext. 549. $65 (teacher), $45 (student).

*March 4 1:30: Toronto Early Music Players Organization. Workshop with Bartholomew Madott, recorder. St. Andrew's Church, 49 Bay St. Ave. 416-480-0225.


*March 25 2:00: CAMMAC. Reading of Bach's Mass in b with conductor Ivars Tauks, for singers & orchestra. Instrumentalists, please bring music sheet. Christ Church Daer Park, 1570 Yonge St. 416-524-1938. $6 (non-members), $4 (members).

*March 28 7:30: Toronto Early Music Centre, Vocal Circle. Recital of early choral music. Ability to read music desirable but not essential. 166 Crescent Rd. 416-920-6025. $6 (non-members).

*March 29 9:00am: Toronto Felix Singers Club. Informal meeting with the purpose of exchanging songs, traditional or contemporary. Titi Room, TRANZAC Club, 22 Brunswick Ave. 416-522-0930. Free.

ARRAYUSIC. Music Improvisation Workshop. Four 3-hour sessions, running each Sunday in March from 1:30 to 4:00. Participation is open to musicians at all levels. Victor Bataine, workshop leader. Suite 218, 60 Atlantic Ave. 416-684-0590. $180.

March 4: Sound
March 11: Rhythmic and Harmonic Proportion
March 18: Pattern and Texture
March 25: Interaction within an Ensemble

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UNCLASSIFIED ADVERTISING: March 2001

Understanding the musical economy, continued from page 7

sources. This was one-third less than the average income of all employed Canadians. One fifth of the musicians worked at a second job; 14 percent had a third job to make ends meet. How do we reconcile this somber profile with the relatively sunny slant presented by Jobs Future? I think the answer lies in the respective ways that the two surveys handle education and age. Four out of ten employed musicians have a university degree, twice the level for the labour force in general. If the 1993 labour force survey data was run to compare incomes for musicians with and without university education respectively, I think the former group would have incomes that were not radically different than those of university-educated people in general.

Also, younger generations have higher average levels of education than older ones. If we separated out the younger, university-educated musicians in the 1993 Cultural Labour Force Survey, and then calculated the average incomes of all those who had graduated at least five years ago, I would be surprised if the results were much different than those presented by Jobs Future.

CLASSICAL MUSIC ON THE UPSWING: An upcoming generation of classical musicians expects incomes not markedly different than those earned by other university graduates. My conclusion is that they will likely get what they expect, as part and parcel of what will probably be an upswing for classical music during the next quarter century. Next month's column will spell out why I think an upswing is the most likely scenario for the music that we cherish.

OTHER ISSUES

As we move further along with third series, I hope to look at the economic structure and funding of the performing arts (including the important issues concerning economic concentration raised in "Readers Write" on page 46).

Stat Can, however, will issue updated information from its performing arts survey in early March, and I thought it more useful to tackle structural and financial issues using this data set, in a subsequent column. To respond briefly to the letter:

I should have indicated that there is no unanimity among researchers about what increased economic concentration is doing to the music sector. A contrarian interpretation to what I wrote last month would be that 1) mammoth corporations have remarkably low power to manipulate demand for particular artists and genres of music, and 2) personal aesthetic preferences of key music executives, rather than narrow bottom line concerns, are the number one factor in determining who and what is recorded.

And if the crisis, as our reader suggests, is one of supply and demand (too many artists, not enough audience) then perhaps the "globalization" question we need to ask is: what are the forces leading to a reduction in audience demand for what we supply? As to my "flavor of the month rhetoric" on the consequences of economic concentration, the focus goes back more than two centuries to the grandaddy of modern economics, Adam Smith. So I'm actually an old fogey rather than a trendy type!

Phil Ehrensof
Dawn Lyons goes

Behind the Scenes

Chris Walroth
production manager, TSO

Lurking backstage at Roy Thomson Hall one night last October (I was waiting for Cecilia Bartoli's backup band to be finished with our harpsichord so we could take it away) I did some snooping in the area where the Toronto Symphony Orchestra stores some of its instruments.

Behind stage right is a large area crammed with gongs, bells, cymbals, several sets of tympani, xylophones in various sizes, a marimba or two and a wide variety of objects, some familiar, others mysterious, mounted on racks and stands so as to be more easily whacked, plus a cabinet of bells and whistles (honest!) and a toy pistol. Through the door into the greenroom I can see a harp-shaped shipping crate which could house a family of four. Behind centre stage — a passage lined with wooden doors about 2 1/2 feet square, each with a lock but no knob that I can see; beyond that is Bass Alley (it says so right on the sign), closet-sized lockers for the double bass players. Beyond Bass Alley, more of the small lockers, two table-top hockey games, and a clutch of biggish boxy shapes zipped into f jitter covers.

A beautifully chip-carved sign proclaims that I have reached Klavierplatz. I do a little mental inventory and, head spinning, wonder aloud "Wow! How much money is that?"

"Seven million dollars" a voice replies.

Who are you? I ask the youngish man clad in t-shirt and jeans. And Chris Walroth, production manager for the TSO introduces himself...

I resolve to talk to this guy again.

**************

In mid-January our paths crossed again, when the Toronto Symphony performed Vivaldi’s Four Seasons and some other stuff at the George Weston Recital Hall of the Toronto Centre for the Performing Arts, and this time I was taking notes.

Me: Chris, how long have you been doing this?

Chris: This is my third season with the Toronto Symphony, I came out for a few weeks the season before that as a working trial while Fred Bunling was still here. My background is theatre, the Opera House in Orillia.

Me: You count in seasons?

Chris: Yes, it's like the academic year, we're always most grateful for those student calendars that go from September to June. We divide our concert season into weeks of the concert year, we are currently in week 19 of it I think it's 42.

Me: What do you do?

Chris sighs: What do I do... I'm the guy that frowns at my watch, I make sure that the stage setups are right. I am sort of a clearing house for that sort of information. There's a different complement of musicians for each piece, some conductors will want a different arrangement, for instance first violins downstage and left, seconds down and right instead of the semicircle for first and second violins. I make a plan view for every performance, the stage crew works from that. I have a CAD program with three or four templates - small, medium, large orchestra, with
and without soloist.

Chris is working from a small sheaf of paper. The cover sheet reads “TSO Week #19, Jacques Israellevitch violin”, that would be the soloist. The sheet has boxes for how many of each instrument is playing, a big box for percussion and keyboard instruments (says “harpsichord”), a space for the program, times variables, critical points – 12:00pm move-in, 2:00pm doors open, 3:00pm concert. A “Notes” section has boxes for Audio, Lighting, Stage, Lobby and Other. There are dancers today, so the Lighting box says “Downstage warm white wash for actors, Stravinsky only”. Stapled to this are three plan views, one for each of the venues on the program. The position of each chair and music stand is shown for each piece. The conductor’s podium is there, the narrator’s microphone for the Vivaldi, and for the Stravinsky three chairs that the dancers will use. The musicians are shown, too, as little round heads seen from the top with a nose so you can tell which way they are facing.

Me: How do you know what you will need?

Chris: I get most of my information from our librarians, Gary Corrin (I talked to Gary a while back, see The WholeNote for May ‘98) and Errol Gay, but there are sometimes variables, optional instruments, and I’ll check with David Kent in personnel. Today we have dancers, next week we’re doing a piece that has an optional second harp part. We did the same program earlier this week at Roy Thomson Hall, today we’re at George Weston, which has a much smaller stage. I actually mapped out the two venues to see if it was doable, and went to the stage director so he could choreograph for both spaces.

Me: Do you have a staff?

Chris: No, we use the IATSE stage crews at home at Roy Thomson and here, and the house union crews when we tour. I schedule the crew calls for move-outs and move-ins and setups. I budget and track. The crew are paid through the venue, but the halls charge us back and part of my job is to reconcile their billings to my schedule.

Me: Who else do you work with?

Chris: I co-ordinate with front of house – on a sell-out like today I told FOH we could open 3 to 5 minutes late if there was a crowd at the box office. I can’t always do that, sometimes the program is long and a few extra minutes could throw us into overtime, and overtime for 90 musicians can get pretty expensive. I have two 2,700 seat halls, if you have 2,700 and 100 to come, I have to decide if the 2,700 should be made to wait or be disrupted by the 100 being seated late... In a pops show where the conductor nearly always turns around and talks I can seat people between pieces, but with a classical program and no introduction or overture, I’ll hold the show; I try to avoid seating between movements of a concerto or symphony.

Me: So you travel with all this stuff? Today is only up Yonge Street, but you guys went to Europe a couple of years ago.

Chris: I travel everywhere the orchestra travels. I’ve only been away once, when my brother-in-law got married, and I was able to hire Fred Bunting to fill in for me. We toured during the 1999-2000 season with three complete programs. We had over 100 musicians, we usually have 95 musicians under contract, right now we have one or two openings in the string section, we’ll be holding auditions in the new year. Each musician has one or more musical instruments...

Me: More than one?

Chris: Yes, trumpet players mostly have a B and a cornet or something, strings would mostly take only one instrument, but several bows, and of course a real big selection of percussion and keyboards – marimba, xylophone, glockenspiel. The Germans liked that. When we were in Vienna their crew was unloading our stuff, we’re all trying to remember the names of instruments in German and they’re all trying to remember the names of the instruments in English – we’d be looking for the tympani and that’s paumenk in German and they’d come across the glockenspiel and they’d say, “Ja, glockenspiel!” and we’d say “Yeah, glockenspiel!” We took their Schiedemeyer celeste with us, and that was a good thing. When we were in Dresden, where the Schiedemeyer factory is, we found that they have a tech there who comes to North America once a year to do repairs. We’re on his tour now.

Me: Who owns this stuff, the TSO or the musicians?

Chris: Mostly the musicians. String players, winds and horns usually own their instruments. The orchestra owns a piano, the celestes and the harpsichord, a harp, and some of the percussion is the orchestra’s. The three percussionists all own their own tympani, but mostly they play on the TSO’s – it’s not practical to haul tympani back and forth eight times a week for rehearsals and performances. We own some specialized instruments – a
Wagnerian tuba, bass trumpet, Berlioz bells, all sorts of those things.

Me: There have to be stories about traveling with instruments.

Chris: Well, one of our bass players stayed in New York for a few days after our Carnegie Hall performance, so instead of his double bass coming back with our truck, he booked a seat for it on the plane. It's a problem to get a double bass through that narrow aisle on a plane, so he requested early boarding. The announcement came over the PA, "Would Mr. P. Madgett and Mr. D. Bass please report for special boarding?" And when we went to Dallas the plane got delayed and sat on the runway in the sun. A cello delaminated.

Me: Ouch! You are insured?

Chris: We take out insurance on everything we travel with, but also the musicians have their own insurance policies. One of the things I do is prepare the carnet, that's the document that lists everything we're trucking across the border. Cellos, basses, harps, percussion. Usually the cases are inspected at each border crossing, although not usually everything. They look for odd-shaped pieces - there was something about the contrabassoon that always caught their eye. Sometimes they'll take the carnet and say, "Show me this, show me that."

(It's intermission and Chris has to go to work. He catches the two dancers for the Stravinsky Pulcinella Suite and cautions them, "Your entrance left is going to be a little tight." They make big round eyes. The run-through at 10:00am was no problem! Chris explains, "When you come in there is a bass player standing about three feet inside the door - if you don't take a jog downstage you will run right smack into our principal bass player." That would be Joel Quarrington, a substantial obstacle. The dancers absorb this. They are barefoot, I notice that the one dancing Harlequin has an Elastoplast on her big toe. Chris disappears in the direction of the dressing rooms.)

After the show starts again Chris flops into the chair next to me. Now he is wearing white tie and tails, complete with white cummerbund and shiny black dress shoes.

Me: I observe that you are now in formal dress.

Chris grins: Me and 3/4 of the waiters in the world. But it would be inappropriate for me to wear a T-shirt and jeans while all of the musicians are dressed formally.

Me: Before intermission you were telling me about the carnet. Is that where the $7 million figure came from?

Chris nods: That and the insurance. The carnet for the trucked stuff came to $4 million, the extra insurance on musicians' instruments that they took as carry-on luggage brought it to $7 million. Better than half of that is in our string section, some of them are very old, there is one double bass that is worth a million by itself. Please excuse me while I change - I want to be ready for the end.

Me: Do you guys get dress-down Fridays?

Chris: We do six casual concerts a year, where what you wear in the door is what you wear on stage. Some people dress like this, others wear suits.

The Rossini overture finishes and the musicians not required for the Stravinsky are heading home. A passing clarinetist plucks into the chair Chris just vacated to change his shoes. "Nobody else has to wear clothes that are 100 years out of date," he grumbles. He stuffs his black dress shoes into his knapsack. He explains to me, "I'm going to a bar to read a book while I wait for a friend. If I show up like this I'll probably get beaten up." He considers, then decides, "I'd better lose the tails, too." His black formal trousers look a trifle odd with his brown mountain boots and blue parka.
Cover Story

Baroque Music beside the Grange

by David Perlman

It’s March 2001 and the Olympic circus is coming to town! Voting members of the IOC will be descending, grabbing impressions and departing. And then we get to hold our breath till July, waiting to find out whether Toronto’s white-scrubbed slush piles outclass Beijing’s painted grass in the quest to host the 2008 Olympic Games.

Somewhere during the visit, though, for at least a fleeting moment, the collective consciousness of sports-mad Toronto will find itself aching for our city to have a cultural cathedral (like Sydney’s opera house) as part of the backdrop to our bid.

Oh well. Hand the guests a copy of WholeNote instead. That way they can at least get a glimpse of another kind of architecture — invisible but no less real — the collective magic wrought by the hundreds of small arts groups that breathe cultural life into our amazing city, every day of every week.

Baroque Music Beside the Grange is a perfect example. Brainchild of Alison Melville and Colin Savage, Baroque Music Beside the Grange (BMBG) has been presenting early chamber music since 1984 in what their season brochure describes as “an atmosphere of congenial informality and intimacy ... the historic church of St. George the Martyr, where the lively acoustic and intimate setting help to create an enjoyable and entertaining musical experience.”

St. George-the-Martyr Church, from which BMBG derives its name, lies just half a block south of “The Grange” — the urban park adjoining the Art Gallery of Ontario.

“We did a concert there in April 1984,” says Alison. “We called it Baroque Spring ... it was me, Richard Kolb, Charlotte Nediger, and Peggy Sampson. We enjoyed the space.”

“So much so” says BMBG co-founder Colin Savage, that we did three concerts there as BMBG the very next year.

They started small, dividing up the gate among the performers. By 1988/89, their fifth anniversary season, they were presenting six programs, three of them on a Saturday evening and repeated on the Sunday afternoon — so nine concerts in all.

They’ve since stopped doubling up on performances, but this season boasts a robust seven programs between Oct 15 last year and May 20.

“Stopping the doubling was hard for the performers,” says Colin. “When you put all that effort into rehearsal it’s good to be able to do it more than once.”

But performer and church availability were factors, as well as an explosion of other things for people to do on Saturday nights. And on the positive side, consolidating to single performances made for larger audiences at any given performance, pleasurable for performers and audience alike.

Other than the absence of doubled performances, the similarities between the 1988/9 and 2000/01 season brochures are more striking than the differences.

Take the brochure’s design for starters: it is simplicity itself — in 1985 patiently home-made by Colin on an IBM Selectric, photocopied and folded; in 2001 patiently home-made by Colin on an IBM PC, photocopied and folded.

The most striking sense of continuity in BMBG’s work, as reflected in the brochures, is the way each concert is presented in terms of a detailed theme: A BMBG program always feels as if someone had an idea for a performance event first, and then fitted performers and pieces to that idea.

The brochure entry for this month’s concert is a good example: “CONCERT SUR L’HERBE” it reads. “FRIDAY MARCH 30, 2001 BPM. A charming program of music and dance from 18th century France, employing the rustic tone colours of chalumeau, hurdy-gurdy, flute, oboe, and recorder, with cello and harpsichord in pastoral works by Couperin, De LaVigne,

Corrette, Hotteterre and others.

Baroque dancer Donna Greenberg is joined by Catherine Keenan, hurdy-gurdy, Marie-France Richard, oboe, Colin Savage, recorder and chalumeau, Alison Melville, recorder and flute, Michael Jarvis, harpsichord and Mary-Katherine Finch, cello.”

Or this one: “Sunday April 23, 1989: The London of Samuel Pepys, a celebration of words and music from Restoration London, with readings from the diary of Samuel Pepys, poetry of John Dryden and music by Purcell, Ravenscroft, Locke and their colleagues. The performers are MUSICONSORT (Mary Enid Haines, Terry McKenna, Alison Melville, Colin Savage and Valerie Weck) with guests David Fallis, Tenor and David Klaussner, conductor.

It all sounds a bit ponderous devoid of its music, but a BMBG program wears its immense learning lightly — not least because BMBG’s programs are driven by the artists who create them.

“Toronto boasts many performers of international calibre who specialize in Renaissance, Baroque and Classical music, and BMBG’s varied programming offers you a chance to hear them display their talents in unique and intriguing repertoire and personnel combinations.”

And it’s true. A veritable who’s who of Baroque and early music specialists returns to the BMBG fold time and again.

When I comment on this “loyalty” though, Alison is quick to demur. “I wouldn’t call it that” she says. “We have a few core people who appear regularly — you keep seeing them with us — but its not a core ensemble. It’s not so much a question of loyalty as of opportunity. We have a series; if you have a proposal that makes sense, we have an opportunity for you. For us, eighteen years ago it was a question of knowing the music we wanted to play and the people we wanted to play with. And seeing clearly that you don’t hold your breath waiting for opportunities... you make them happen. Artist-created and artist inspired programs — that’s what we offer.”

“BMBG is a wonderful forum for people to explore repertoire” says Catherine Keenan, hurdy gurdy player for a second time in the upcoming March 30 concert, which joined Colin and Alison for this month’s photo shoot. “The series is baroque in itself, the way it’s put together, the small scale, the way it’s always a work in progress among the musicians.”

Though “loyalty” may not be the best description of what keeps performers coming back to BMBG, it certainly applies to their audiences!

Lou and Hugh Mason Mason have been regular attendees since they found a BMBG flyer tucked into a Tafelmusik program back in 1985. “Marion Verbruggen was our first concert,” says Lou, who has kept every program. “March 15 1987.”

The thing Hugh says he likes about BMBG is that the concerts are very low key and comfortable. “They’re people in clothes, not monkey suits he says.”

Lou chimes in. “The concerts are nice physically and musically. And they manage to be varied in the repertoire, without much jumping out of period. Not that I have anything against Mozart, but ...”

A subscriber for ten years, Lou became a board member in the fall of 1997. For me, she says, BMBG is definitely my favourite series.”
**Music Toronto**

**2001-02 Season • Chamber Music Downtown**

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**NICK PEROS**

**Songs**

Songs, from composer Nick Peros, is a collection of 31 brand new works for solo voice & piano. Performed by soprano Heidi Klann, with accompaniment by Alayne Hall, Songs features Peros' setting of the poetry of William Blake, Emily Bronte, Emily Dickinson, William Wordsworth, James Joyce and others, set to music which is beautiful, passionate and evocative. In addition to covering a great emotional and artistic range, Songs, in many cases, features the first time that Bronte's poems have been set to music. Nick Peros—Songs, on Phoenix Records, is an exciting new release from an original and innovative Canadian composer.
Although "WholeNote" does not usually come my way I picked up the February edition at the St. Lawrence Centre. Merlin Williams' BandStand column was most interesting. I am in complete agreement in regards to the grievous lack of proper instrumentation in most bands. Is there a solution?

Ascertaining the cause is a great deal easier. The education system has failed completely in providing a source of dedicated adult musicians, and just as important for that matter, appreciative audiences. Look at the average age of band musicians and those who listen to them!

To begin with, some tough questions ought to be addressed to the faculties of education who supply the public school music teachers who create the major problem in this regard. Are these people who are totally unsuitable? Piano teachers teaching brass instruments without the least notion of creating a decent embouchure?

I had the misfortune to play with one absolute idiot in a community band who couldn't even play a tuning note without splattering it all over the map and had no sense of rhythm, yet according to a letter he wrote to a newspaper in support of "Reform" party dogma he had the letters BA and Master of Education after his name! I wonder how much "music" he was able to convey to his students?

Do the boards of education ever send inspectors around to audit music classes or does no one even care? And another marvel I've played with couldn't make sense of a Rossini overture in weeks. One comment overheard: "they gave him a degree to get rid of him". This brings up another point: community bands are too willing to welcome people who can "hold an instrument". Do they then wonder that serious-minded musicians avoid them?

I once helped out a retired Navy bandmaster with his band in a tiny private rural school. He was a woodwind man but also could play and teach brass instruments well. What he could do with 5th and 6th grade clarinet players was amazing. He had them "playing over the break" in the first year, yet told me in public schools they often didn't teach this to 9th and 10th graders.

When I went to school some half century ago, consideration was given to "balance" in a band or orchestra. Naturally at the time every boy wanted a trumpet or cornet. The answer was "those positions are already filled" and alternative instruments were offered. If you wanted to play in the band you took what was available (horn, baritone, tuba). Today every girl seems to want a flute, when clarinets and double reeds go wanting; scads of boys want to bang on drum "sets" or blast on over-amplified electric "basses". (What are drum "sets" and electric "basses" doing in concert bands in the first place, often to the complete exclusion of "legitimate" percussion and tubas and double basses? Percussionists who can "actually play" are very scarce.)

Some directors have strange ideas of "balance." A fifty piece concert band obviously needs more than one double bass, one tuba and a baritone sax to counter the soprano instruments.

Goldman used to say "one tuba for every ten other musicians". Perhaps this is excessive but preferable to one poor lonely soul blasting the Finale to Saint-Saëns' "Organ" Symphony which when played in an orchestra would have 10-12 double basses and almost that number of celli.

Part of the school problem is the fact that music is considered a frill, entertainment, after-school activity and not a "real" subject, and the quality of school bands and the competence of many of the teachers reflect this. A student not preparing his parts as homework and not taking what he does seriously ought to be flunked as he would in English or Physics. How often do you hear of that happening?

There may be good school bands and orchestras in this province but I have yet to hear one. If you would ask locally "how are the school bands in this community?" most citizens would probably look at you and reply, "there ARE school bands?" You never see them outside of the schools, their directors seldom if ever participate in community music (or for that matter attend local concerts or bring their students to them). Is this strictly an 0830 to 1500 affair and are schools completely divorced from the community? When such programmes are "cut" who is to blame?

When I was attending school the better school players used to sit in with adult bands or play in the local youth symphony and thus learn perhaps more than they were taught in schools. I played "Music Performance Trust Fund" concerts from Grade 9 onwards. Where are promising students in adult bands today and where is "new blood" coming from? How many people do you see under 40? It doesn't HAVE to be this way, even in smaller communities.

At the "Mid-West" I've heard splendid bands and symphony orchestras, many of them from Texas (where music is taken seriously by boards and community leaders).

A band music collector and I took a tour of southern Ontario band libraries recently and there are some great libraries out there including some stupendous military libraries in Toronto with shelf upon shelf of band classics. How is it that such wonderful literature remains on the shelves and these bands are actually spending a fortune on buying today's "commercial junk"? That again goes back to the schools which seem to subsist on "Hal Leonard", "Warner Bros." One would think Rossini overtures would be "running around in people's heads", but obviously that is not the case. Where are the Arban and the Klose books for "style" and the Toscanini and Reiner recordings? Something is being missed. In the UK brass bands and the Salvationists train their own musicians and in Europe students are trained outside of public schools. This needs to be considered here. Otherwise, where will bands be when the 50-60-70 year-olds are gone in the next few years?

Sincerely,
Carl V. Ehrke, Belleville

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**NO TIME FOR STUDIES**

Re: Making sense of the musical economy: Taking Care of Business (vol 6 #5, p. 7) I was both delighted and dismayed by last month's consideration of the economics of the music business. Delighted because it is a fundamental issue that needs to be examined but dismayed by the substance of what appeared.

They're all the rage, to the point of cliché: economic impact studies, concern about the increasing inequality of incomes/increasing concentration of wealth, and the big globalization bogeyman.

Can we not skip the flavour-of-the-month rhetoric and stick to basics: supply and demand. While the supply of talented performers keeps on growing, the demand for their services keeps declining - lots of musicians, no audiences! And you know what? A lot of actors, set designers, writers, dancers etc., etc. have the same problem!

Unless musicians and indeed all artists and arts managers face up to this central reality and start dealing with the issue, they will reduce themselves and their craft to the status of supplicants, begging for hand-outs from bureaucrats in government and corporate PR departments.

Western intellectual life is facing challenges of colossal proportions. Those of us who care do not have the luxury of the intellectual sloppiness that has created the misssma.

Claudia M. Krawchuk

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**OUR READERS WRITE**

**A stand on bands**

When the average age of band musicians and those who listen to them!

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