

TORONTO'S CONCERT CALENDAR | MAR 1 – APR 7

Vol 6 #6

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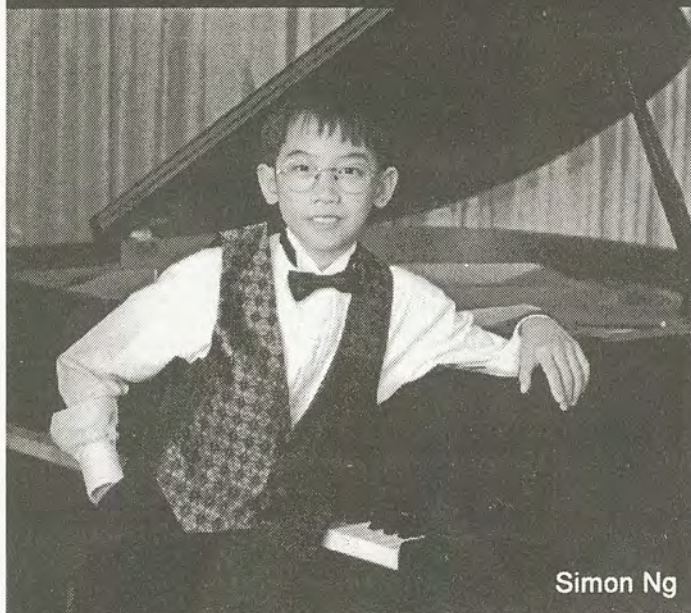
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Русский сезон в Торонто?

RUSSIAN WINTER! TSELYAKOV WITH THE TSO, SHOSTAKOVICH 2001, AND MORE. SEE CONCERT NOTES, PAGE 8

COMMUNITY CONCERTS WITH THE TORONTO SYMPHONY ORCHESTRA



Simon Ng

Chinese Traditions

Tuesday, March 20 at 8 pm

Boris Brott, conductor


Simon Ng, piano

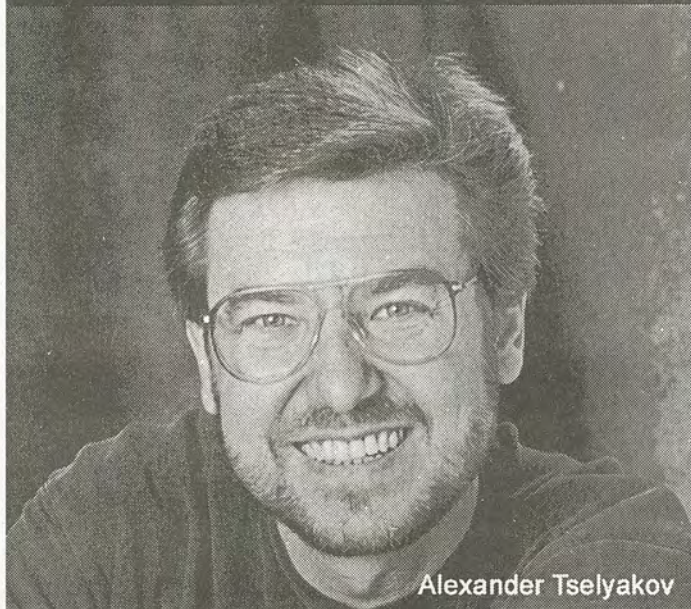
George Gao, erhu

An-Lun Huang: *Two Pieces in
Saibei Folk Style*

Mozart: Piano Concerto No. 23

Lui Wen Jen: *Great Wall Concerto*

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Alexander Tselyakov

Russian Classics

Wednesday, March 21 at 8 pm

Boris Brott, conductor

Alexander Tselyakov, piano

Rodion Shchedrin: *Solemn Overture*

Tchaikovsky: Piano Concerto No. 1

Mussorgsky: *Pictures at an Exhibition*

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"Violinist O'Connor is a classically trained Nashville stalwart, equally at home playing Paganini, jamming with jazzmen, or slipping some hoedown fiddle into country."

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--Baltimore Sun (Mar 2000)

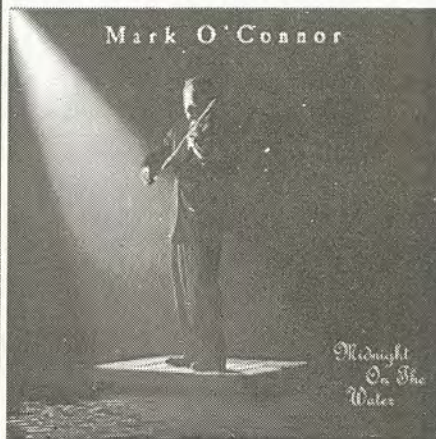
Mark O'Connor will be performing on March 5 at the Toronto Waldorf School in Richmond Hill (tickets/info 416-921-4377) and in Toronto on March 6 at Trinity-St. Paul's Centre (tickets/info 416-872-4255).

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8 pm, Sat, March 3

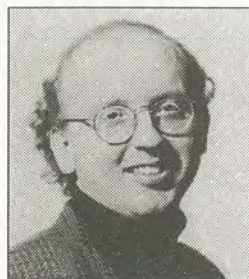
Hovhaness' soaring melodies with brilliant violinist Jasper Wood, a sparkling Mozart *Divertimento*, plus the Russian passion of Miaskowsky



Violinist JASPER WOOD

BETRAYAL AND DENIAL

8 pm, Sat, April 7



Intensity.
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Shostakovich

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(CANADA)

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Glenn Gould Studio

Soundstreams Chamber Ensemble
Gary Kulesha, conductor
James MacMillan, guest conductor
Measha Bruggergosman, soprano
Anita Krause, mezzo
Eve Egoan, piano



James Rolfe premieres a new work written expressly for Measha Bruggergosman (left), star

of his critically acclaimed opera *Beatrice Chancy*. Rolfe shares the program with James MacMillan, the most exciting young British composer of today.

ANA SOKOLOVIC
(MONTREAL) & CHRIS PAUL HARMAN
(TORONTO)

Tuesday May 8 at 8 pm
Glenn Gould Studio

Soundstreams Chamber Ensemble
Gary Kulesha, conductor
Roman Borys, cello
Stephen Clarke, piano
Mark Fewer, violin
Annalee Patipatanakoon, violin



Annalee Patipatanakoon

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John Hess, assistant conductor
Tom Diamond, director
Sally Dibblee, soprano
Lambroula Pappas, soprano
Marcia Swanston, mezzo
Benjamin Butterfield, tenor
John Avey, baritone
Doug McNaughton, baritone
Brian McIntosh, bass-baritone



(Left, top) Harry Somers,

(Above) Benjamin Butterfield

(Left) Sally Dibblee



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Charles Wuorinen: a portrait

Sunday March 4, 2001 @ 8:00 pm • (7:15 Intro)
 NMC Ensemble • **Charles Wuorinen**, conductor
Robert Aitken, flute • **James Avery**, piano

Charles Wuorinen: *Lepton** (1998) • *Trombone Trio** (1985) • *The River of Light** (1996) • **Stefan Wolpe**: *Piece in Two Parts* (1960) • **Peter Lieberman**: *Free and Easy Wanderer* (1998)

[*Canadian premiere]

In association with *Two New Hours on CBC Radio Two*

Isabelle Panneton: a portrait

Saturday April 28, 2001 @ 8:00 pm (7:15 Intro)
 NMC Ensemble • **Robert Aitken**, conductor

Isabelle Panneton: *Travaux et jeux de gravité* (1999) • *Versants* (1996/2000) • *Sur des décombres et floraisons nouvelles* (1995) • **Gilles Tremblay**: *Aubes* (1990)
Marc Hyland: *Afterdreaming* (1995)

Co-presented by *Two New Hours on CBC Radio Two*

All Canadian, eh?

Saturday May 26, 2001 @ 8:00 pm (7:15 Intro)
Robert Aitken, conductor • **Eve Egoyan**, piano

Rose Bolton: *Incidental Music of My Mind** (1998)

Chris Paul Harman: *New Work** (2001)

Yannick Plamondon: *New Work** (2001)

Brian Cherney: *Entendre marcher un ange...* (1998)

Rudolph Komorous: *The Seven Sides of Maxine's Silver Die* (1998)

[*World premiere]

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Charles Wuorinen • **Friday March 2 @ 10:00 am**

Isabelle Panneton • **Friday April 27 @ 10:00 am**



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March 9, 10, 16, 17 • MacMillan Theatre
8 pm

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This production is supported in part by Consulat Général de France à Toronto and Alliance Française.

An Evening of Operetta and Theatre

Saturday, April 21 • Walter Hall • 8 pm

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Wednesday, March 21, Walter Hall, 8:30 pm

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Thursday, March 8, Walter Hall, 8 pm

Raffi Armenian, Conductor

Lynn Kuo, violin solo

Brahms: *Serenade No. 2*

Mozart: *Violin Concerto No. 4 in D major*

Mendelssohn: *Symphony No. 4 "Italian"*

University of Toronto Symphony Orchestra

Saturday, April 7, MacMillan Theatre, 8 pm

Agnes Grossmann, Guest Conductor

Bruckner: *Symphony No. 4*

Ibert: *Concerto for Flute* (Sara Hahn, solo)

Cantaloube: *Chants d'Auvergne*

(Michèle Bogdanowicz, mezzo-soprano)

\$12, \$6 (seniors and students)

Choral Music

Artists in Song II.

Saturday, March 3

Victoria University Chapel, 8 pm

The MacMillan Singers in works by Bach,

Kulesha, Schafer, Hatfield, and others.

Grand and Glorious Choruses

Friday, March 30, MacMillan Theatre, 8 pm

Doreen Rao conducts the U of T Choirs in choral favourites by Handel and Honegger.

\$12, \$6 (seniors and students)

The Music of Christos Hatzis

Faculty Artist Series

Friday, March 23, Walter Hall, 8 pm

Two instrumental movements from "Constantinople"; Concerto for flute and chamber orchestra (Patrick Gallois, solo); Three Songs on Poems by Sappho (Lorna MacDonald, soprano)

\$20, \$10 (seniors and students)

Circa 1600

Faculty Artist Series

Friday, April 6, Walter Hall, 8 pm

An exploration of the influential music from the turn of the 17th century.

\$20, \$10 (seniors and students)

Wind Symphony and Concert Band

A Chenette Celebration, with U of T Alumni

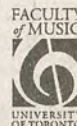
Saturday, March 31, MacMillan Theatre, 8 pm

Stephen Chenette will be joined by Peter Stoll and alumni musicians in Polgar, Grainger, Respighi, Holst, and a new work by John Hawkins.

\$12, \$6 (seniors and students)

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MARCH 1, 2001 - APRIL 7, 2001 .wholenote 5

WholeNote

THE TORONTO
CONCERT-GOERS GUIDE

Toronto's only comprehensive
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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 analyse 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 Dagnet 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 grads 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 all together. 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 2000* 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

Please see UNDERSTANDING, p. 40

WholeNote's Editorial Calendar for 2001

February

The economics of the music business.

March

Summer music camps and schools.

April

The musical instrument business. History. Buying, selling, maintaining and repairing instruments.

May

The 2001-2002 season in the making.

June

The summer music season overview.

July

The summer music season: a detailed guide.

September

Music and education.

October

The 2001-2002 season.

November

Composers in our midst.

December

Choral Music

1. OVERVIEW

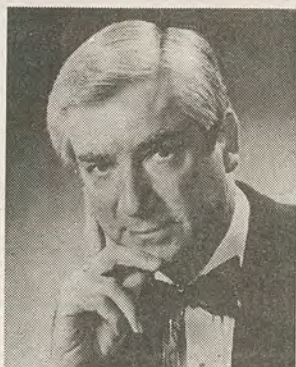
by Allan Pulker

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



William Wright

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 **Colchester 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.

Alexander Tselyakov



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*.

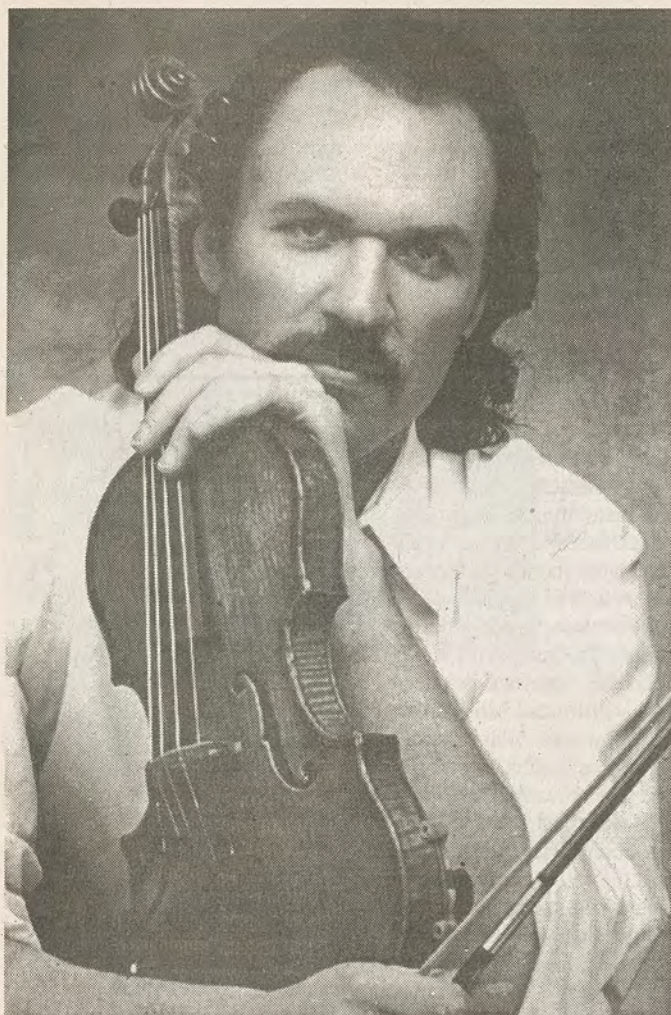
The festivities continue on March 24 with the **Shostakovich 2001 Forum** in the afternoon and a song recital "Shostakovich and His Poets," in the evening. (See "Musicians in Our Midst" on page for more on this.)

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!



Mark O'Connor: March 5 and 6

FIDDLING

FRESH FROM THE GRAMMIES ...

O'CONNOR, MACMASTER AND MORE

Fiddling has become serious business of late, and for good reason. It speaks directly to the heart and there is a whole new breed of fiddlers out there whose artistry can soothe the soul of the most savage aesthete.

Mark O'Connor is one such fiddler. On February 21 he won a Grammy Award for best classical crossover album and on March 5 and 6 he performs here, his first two performances since the Grammy Award.

Cape Breton fiddler, Natalie MacMaster, a Grammy nominee this year but not a winner, will be performing in Oakville, Mississauga and Markham on March 16, 18, 20 and 21.

On March 17 a show called "Barrage" at the Hummingbird will present seven fiddlers in a variety of styles, everything from klezmer to Celtic to calypso - what a good idea! And yet another fiddler, Scott Woods, will perform at the Millpond Centre in Alliston on April 7.

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 1:00.

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 on inglorious 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, Miqueu 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 Hoepfner, has launched, with TSO violist, Kent

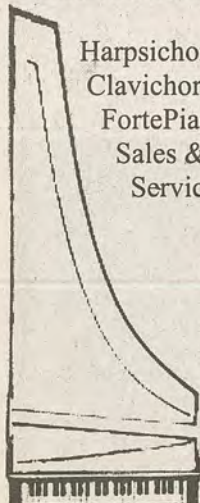


Susan Hoepfner

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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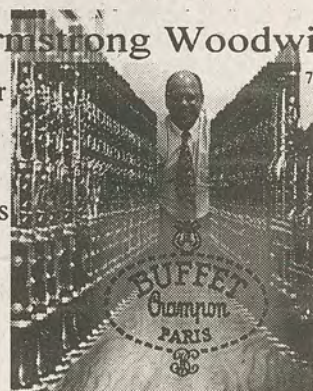
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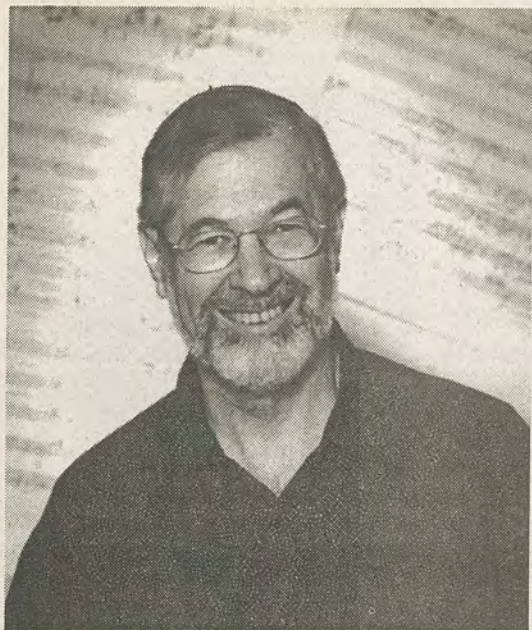
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Srul Irving Glick

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! **Mooredale 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

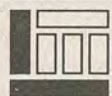
Way back in July 1997 we published a photograph of the ruins of the Church of the Holy Family, destroyed by fire in June 1997, and, coincidentally, referred to in an article about liturgical music by John Tuttle in the June issue of *WholeNote*. The church, located on King Street West in Parkdale, has 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

OVERVIEW continues

Local Composers

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



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harpsichord and string instrumentalist, Peter Bishop - will present Pergolesi's *Stabat Mater* the first concert in the new building on April 1 at 4:00.

Art of Time

Again looking back, in May, 1998, New Music Concerts presented a concert of music by three composers who died in Nazi concentration camps in the Second World War. The oldest of these was the Czech composer, Erwin Schulhoff, whose artistic endeavours 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.

2. EARLY MUSIC

by Frank Nakashima

In a concert entitled "Forbidden Playthings" (March 6), the Fretwork Viol Consort (from England) performs the music of Byrd, Gibbons, Purcell, Bach, Mico & others. This is a great opportunity to hear beautiful music, as it was intended to be played, on a consort of viols. The consort - Richard Boothby, Wendy Gillespie, William Hunt, and Susanna Pell - is joined by singer Ellen Hargis.

First performed for King George I from a barge at a musical river party, Handel's Water Music was recorded by Tafelmusik in 1996 to great acclaim. Now you can hear it live (and you won't even have to risk getting wet - March 7-11)! Check their website: www.tafelmusik.org

Some of the loveliest and most poignant music and poetry of the Middle Ages is found in elegies and laments: secular planctus and déplorations for famous historical, biblical, or literary figures, liturgical expressions of penitence, and, of course, the Lamentations of Holy Week. **Sine Nomine** presents accompanied solo songs, plainchant, and sonorous polyphony in a deeply moving programme for the Lenten season (March 9). Visit their website: www.chass.utoronto.ca/sinenomine

One of America's leading historical flute performers, Helen R. Valenza, will be bringing instruments from her extraordinary flute collection to **Academy Concert Series** (March 10). Her collection consists of outstanding examples illustrating the flute's development since about 1750 and several have previously been exhibited in the Metropolitan Museum.

The demonstration will be followed by a lively concert of music for flute and other instruments. Some of the composers featured in this concert are Devienne, Fuchs, and Kreutzer. Other performers on the program are Boel Gidholm (violin, viola), Christopher Haritatos (cello), Nicolai Tarasov (clarinet) and Sharon Burlacoff (fortepiano).

At 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



Stuart Laughton

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).

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- Apr. 3 Daniel Rubinoff, saxophone
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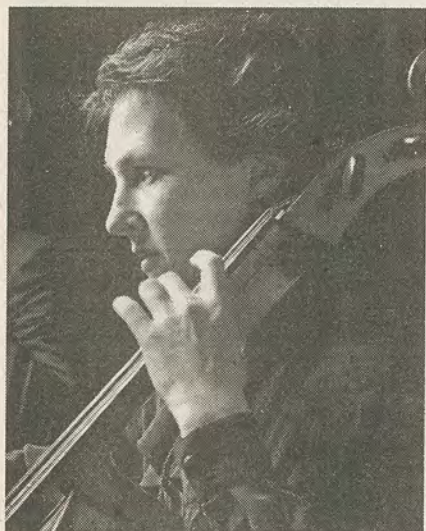


PHOTO: TAFELMUSIK

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 (Colin Savage), hurdy-gurdy (Catherine Keenan), flute (Alison Melville), oboe (Marie-France Richard), and recorder, with cello (Mary-Katherine Finch) and harpsichord (Michael Jarvis) in

Christina Mahler

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:

extends their repertoire to include some early classics (March 29, 30, 31 and April 1) in a program showcasing the talents of soprano Karina Gauvin in Mozart's Exultate, jubilate, and principal cellist Christina Mahler in Haydn's virtuosic Cello Concerto in D Major.

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 Montserrat, 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? Конечно!

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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. Aislinn Nosky & Julia Wedman (violins), Kathleen Kajioka (viola), Gabrielle McLaughlin (soprano), and Felicity Deak (violincello & 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>

3. CHORAL SCENE

by Larry Beckwith

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/accc/. 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 pronunciation 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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PHOTO: SHLOMO BEN-VACOV



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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

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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

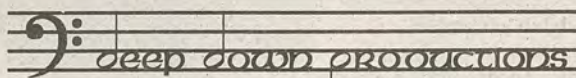
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4. HEAR & NOW

New Music
by Paul Steenhuisen



Xenakis

Gentle Stranger

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.

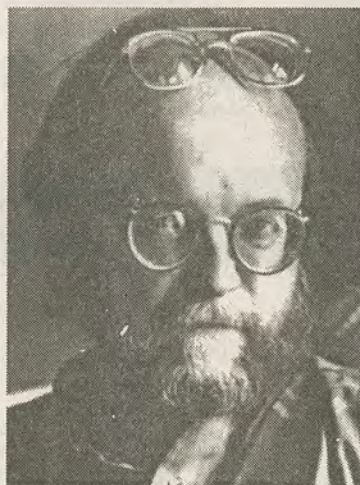
These sorts of defining decisions can be as simple as the duration of a piece, its instrumentation, function or setting, or on a deeper level, such as focussing on specific compositional techniques, a method of composition, an aesthetic, or philosophy.

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, 8 pm, 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 Lieberman's "Free and Easy Wanderer" (1998). Wuorinen's pieces include "Lepton" (1998), for piano, harp, and celeste, the



Wuorinen

"Trombone Trio" (1985), and "The River of Light", a 17-minute work which comprises the third part of his Dante trilogy. Originally a commission for string orchestra and percussion from the New York City Ballet, New Music Concerts will present the chamber version of "The River of Light", scored for 13 players. Wuorinen's colleague James Avery will also be prominently featured, as conductor and pianist. Those wishing to learn more about his work can attend the pre-concert discussion

with Charles Wuorinen, beginning at 7:15 at the Glenn Gould Studio, or "The Music and Ideas of Charles Wuorinen", presented 10:00 a.m. on Friday, March 2, in Room M308 of the Royal Conservatory of Music.

New Music for Young Musicians

Just as a specific technique or method of composition can free a composer's imagination in unexpected ways, so too can writing music for a specific performer or setting, with the potential to draw out unheard or hidden facets of her/his compositional voice.

As the coordinator of the Canadian Music Centre's "New Music for Young Musicians" project, I have had the privilege of being involved in commissioning 30 new works which are to be performed by young musicians at the beginner and intermediate level. In most cases, this is the student's first experience studying and performing (premiering) the work of a living composer. For the composers, it's often the first time they are writing a work for young people.

Since most of the time we write music for adult virtuosi, the seemingly limiting factors of musical difficulty and the performer's age can actually serve to broaden the composer's expressive range. As listeners, we are able to hear these works within the context of the project, as well as with reference to the other music written by that composer, which makes for a multi-layered listening process.

On 18 March, at 7:30 p.m., in the Ettore Mazzoleni Concert Hall at the Royal

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Conservatory of Music, the CMC and RCM will present a free concert of new pieces by Michael Pepa, Chris Paul Harman, Svetlana Maksimovic, Ronald Royer, Alexander Weinstangel, John Burge, Udo Kasemets, John Weinzwieg, Ann Southam, William Beauvais, Alexander Levkovich, and me. Each of the pieces will be performed by musicians studying at the RCM.

The **New Music for Young Musicians Project** is a millenium initiative of the Canadian Music Centre, and has resulted in the commissioning of more than 100 new works nationwide. In cooperation with numerous educational partners, our aim has been to address the need for new compositions to be used in teaching young Canadian musicians. The instrumentation of the commissioned music ranges from Tuba solo to orchestra, world music ensemble to choir, and from string quartet to 4-hands piano. The concert on March 18th will concentrate on works for smaller ensemble, all by composers living in Ontario. For more information on the concert, contact CMC Ontario Regional Director Sheldon Grabke, at 416-961-6601.]

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 orches-

JAZZ NOTES continues



High flying Hampton Avenue left on the tree!

PHOTO: MICHAEL SHAW/ASHLEY & CRIPPE

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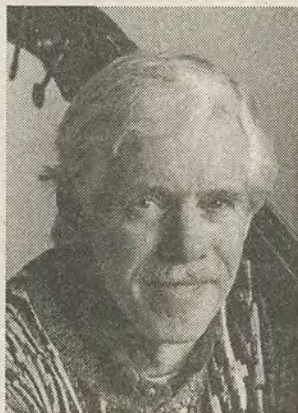
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PHOTO: MICHAEL SLOBODIAN



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.



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 "Lock-jaw" Davis Piano: Tommy Flanagan Bass: Jimmy Blanton Guitar: Wes Montgomery Drums: Barrett Deems Vocal: Sarah Vaughan

6. BAND STAND

by Merlin Williams

It finally happened! I wrote a column that moved someone to write a letter! Check out the letter from Carl Ehrke in the new letters section of Wholenote on page 46. Mr. Ehrke has some pretty strong statements about the state of music education, and the aging audience for band music. Maybe we can get a discussion going on the Wholenote Forum on the web...

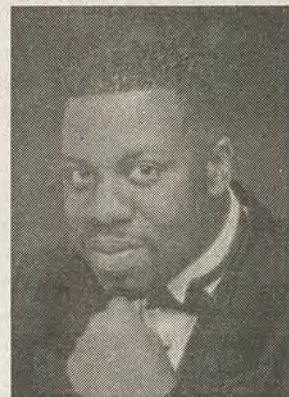
My concert pick this month is a gimme. The **Guelph Concert Band** <<http://www.concert-band.guelph.on.ca/>> is presenting Rhapsody And Blues with guests Ernesto Cervini, piano and Trevor Dick, electric violin, on March 18 at the River Run Centre. Music director Colin Clarke will be conducting the band in a program that includes Gershwin's Rhapsody In Blue, P.D.Q. Bach's A Grande Serenade for an Awful Lot of Winds and Percussion, and selections from the best of 20th Century Jazz. This concert should be well worth the drive to Guelph - River Run Centre is a wonderful looking and-sounding hall & Colin's groups (he's also conductor of the Toronto Youth Wind Orchestra) are always first rate.

PHOTO: SILVA OTTE

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 Barbecue 3. A Canary

Answers can be e-mailed to jimgalloway@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... On Mar. 4, you have a choice - The **Northdale Concert Band** at the Scarborough Civic Centre, or 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.



Stephen Chenette

Please check the listings section of Wholenote for complete details of these concerts.

As I write this column, the Kiwanis Festival is wrapping up for another year. The adjudicators who patiently sit through the band and orchestra competitions are always very knowledgeable people, but sometimes they don't connect with the students. I'd like to take the opportunity to thank Prof. James McKay for his excellent work this year. Rarely have I seen an adjudicator who could hold the attention of middle school students and communicate his suggestions in such a clear and encouraging manner. Prof. McKay also made an impassioned plea to the parents in the audience to keep supporting the band and string programs in Toronto schools. Thank you!

Merlin Williams is a woodwind performer, arranger, teacher and music copyist based in Toronto. If you would like an upcoming band event to be featured in the Bandstand column, feel free to contact him at (416) 489-0275; by e-mail, merlinw@attcanada.ca; on the web, <http://members.attcanada.ca/~merlinw/>.

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 CHILDREN'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."

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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 21:CC - Twenty First Century Culture Inc.

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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, bodhran, cittern, hurdy gurdy, wooden flute, baroque violin, accordion and percussion.

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MUSICIAN IN OUR MIDST

by Allan Pulker

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 at 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 Montoux. 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

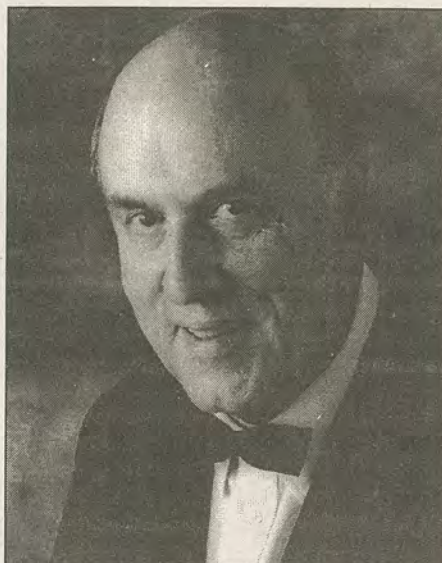


PHOTO BY ALEX BEVERIDGE

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

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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.

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By Sarah B. Hood

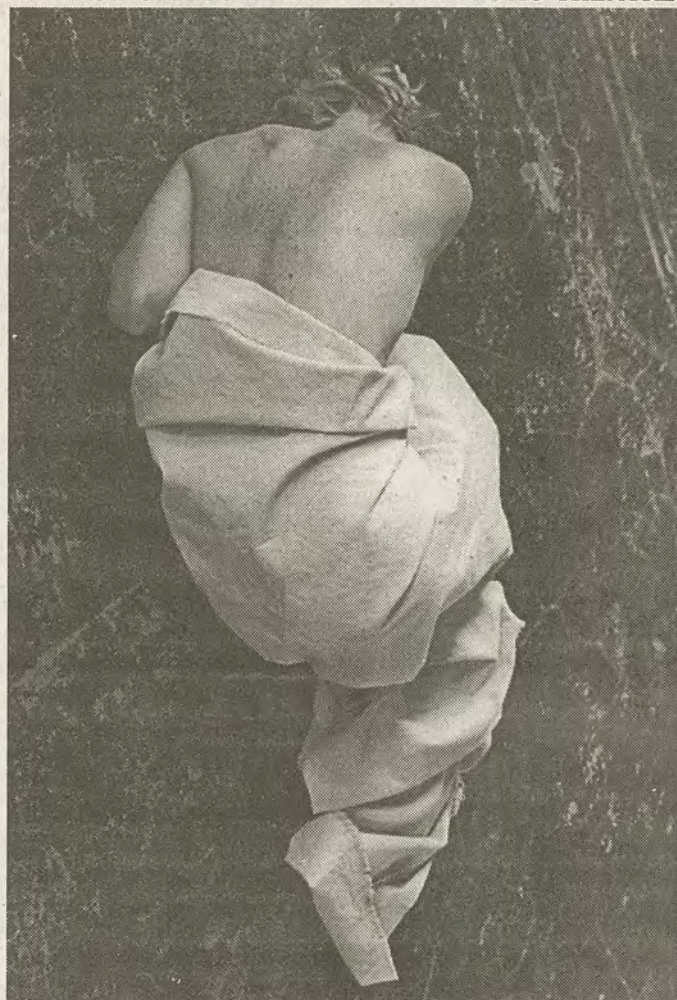
MARCH OFFERS EVERY TYPE OF MUSIC THEATRE

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



Lin Snelling photographed by Michael Reinhart in *Woman As Landscape*

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 hot 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 ("Gran-nie" 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 squeegees, 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. *Cu'Fu?* Charly Chiarelli, songs, stories & harmonica. To March 4. 75 Portland. 416-408-2783.

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. Eryn Dace Trudell, dancer/choreographer; Boo Watson, singer/songwriter & piano. March 15 to 17: 8:30. 75 Portland St. 416-588-2213. \$15,\$12.

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, 19: 8:00; April 17: 7:00; April 8: 2:00. Hummingbird Centre for the Performing Arts, 1 Front St. East. 416-872-2262. \$38-\$135, \$15-\$40 (young person).

Canadian Opera Company. *Mozart: Idomeneo.* Michael Schade, Emma Selway, Elzbieta Szmytka, Isabelle Vernet, Michael Colvin, performers; Nicolae Moldoveanu, conductor. April 7, 12, 18, 20: 8:00; April 10: 7:00; April 22: 2:00. Pre-performance Opera Chat 45 minute prior to each performance. Hummingbird Centre for the Performing Arts, 1 Front St. East. 416-872-2262. \$38-\$135, \$15-\$40 (young person).

Hamilton Theatre Inc. *Pippin - A Musical Comedy.* March 23, 24, 29-31, April 5, 6 & 7: 8:00; March 25 & April 1: 2:00. Studio Theatre, 140 MacNab St. North, Hamilton. 905-522-3032. \$18.

Living Arts Centre Mississauga. *Showboat.* Book & lyrics by Oscar Hammerstein II; music by Jerome Kern. April 6 & 7: 8:00. Hammerson Hall, 4141 Living Arts Drive. 905-306-6000. \$55-\$79.

Meadowvale Theatre. *Lorne Elliott - The Collected Mistakes II.* Contemporary satire, music, storytelling, performance art. March 4: 8:00. 6315 Montevideo Rd., Mississauga. 905-821-0090. \$25,\$23.

Mirvish Productions. *The Lion King.* Stage musical of Disney's 1994 animated feature. To July 1. Princess of Wales Theatre, 300 King St. West. 416-872-1212. \$20 to \$115.

Mixed Company. *This City of Angels.* Musical stories of life on the streets. Written by Laura J. Forth; Cobblestone MapleLeaf Youth Troupe, performers. March 2: 1:30 & 8:00; March 3: 8:00. Jane Mallett Theatre, 27 Front St. East. 416-366-7723.

Music Theatre Mississauga. *Oklahoma!* Rogers and Hammerstein. March 23, 24, 29, 30, 31: 8:00; March 25: 2:00. Meadowvale Theatre, 6315 Montevideo Rd., Mississauga. 905-821-0090. \$18.50,\$16.50.

Northumberland Players. *A Funny Thing Happened on the Way to the Forum.* Music by Sondheim. March 1, 2 & 3: 8:00; March 3 & 4: 2:00. The Concert Hall at Victoria Hall, 55 King St. West, Cobourg. 905-372-2210. \$20(eve), \$18(mat).

Opera in Concert. *Handel: Ariodante.* Kimberly Barber, Jackalyn Short, Barbara Hannigan, Daniel Licht, Allyson McHardy, performers; Gary Thor Wedow, conductor. March 31: 8:00; April 1: 2:30. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$42,\$32.

Opera Mississauga. *Bizet: Carmen.* Dwight Bennett, general & artistic director. March 17, 20, 22 & 24: 8:00. Hammerson Hall, Living Arts Centre, 4141 Living Arts Drive, Mississauga. 905-306-6000. \$26-\$94, \$18-\$85 (sr/st).

P.M. Productions. *Purim Day: For a Time Such as This.* Cubecity Musical. March 2 & 3: 8:00. Trinity Workshop Theatre, 619 Sherbourne St. 416-944-1493.

Royal Conservatory of Music. *Mozart: Così fan Tutte.* Brahm Goldhamer & Roxolana Roslak, artistic directors. March 24 & 26: 8:00. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 ext.321. \$10,\$5.

Sanderson Centre. *H.M.S Pinafore.* Gilbert & Sullivan Society, Waterloo Regional Branch; Alex Mustakas, director. March 31: 2:00 & 8:00. 88 Dalhousie St. Brantford. 1-800-265-0710. \$25,\$23, \$22(st/sr).

SFX Theatrical Group. *Annie.* March 20-25. Pantages Theatre, 244 Victoria St. 416-870-8000. \$21 to \$71.

SFX Theatrical Group. *Fame: The Musical.* March 27-April 1. Pantages Theatre, 244 Victoria St. 416-870-8000. \$39.50 to \$79.50.

Theatre Aquarius. *I Can Sing! (Can't I?)* By Jo-Ann Waytowich. Musical parody on the art of singing. To March 3. Thursday-Saturday: 8:00; Saturday: 2:00. Studio Theatre, 190 King William St., Hamilton. 1-800-465-7529. \$19 to \$25.

Theatre Passe Muraille/Crow's Theatre. *Time After Time: The Chet Baker Project.* Story & music of jazz trumpeter Chet Baker. Performers include Phillipa Domville, Martin Julien, Danny Depoe, & John Alcorn. Previews March 20 & 21; regular run March 22 to April 8. Tuesday-Saturday: 8:00; Sunday matinee: 2:30. Mainstage, 16 Ryerson Ave. 416-504-7529.

Toronto Opera Repertoire. *Bizet: Carmen.* Giuseppe Macina, artistic director. March 3: 8:00. Bickford Centre Theatre, 777 Bloor St. West. 416-698-9572. \$20,\$12.

continued

ITALIAN OPERA TOUR

2001 marks the 100th anniversary of Verdi's death and will be commemorated with concerts and performances throughout the region of his birth. We will be attending performances at Teatro alla Scala in Milan, open-air performance at Valla Pallavicino, Opera di Roma as well as the Arena di Verona. During the tour, we will be visiting Parma, Tuscany and Umbria as well as Verona and Venice. We will be staying in first class hotels, with breakfast and dinners daily.

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Rameau
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Castor et Pollux

Ravel
L'Enfant et les Sortilèges

Stephen Ralls, conductor
Michael Patrick Albano, director
Fred Perruzza, lighting designer
Diane McCann-Davis, costume designer

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March 9, 10, 16, 17, 2001
8 pm, MacMillan Theatre
\$25/15 (seniors & students)
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This production is supported in part by Consulat Général de France à Toronto and Alliance Française.

Caricature of Maurice Ravel by Aline Fruhauf

Centuries Opera Association

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MUSIC THEATRE LISTINGS, CONTINUED

Toronto Opera Repertoire. *Opera Excerpts.* Scenes from Tosca, La Forza del Destino, Così fan tutte, La Bohème, L'Elisir d'Amore, Le Nozze di Figaro & other operas. Giuseppe Macina, artistic director. March 21 & 22: 8:00. Bickford Centre Theatre, 777 Bloor St. West. 416-698-9572. Free (donations welcome).

Toronto Opera Repertoire. *Verdi: La Traviata.* Giuseppe Macina, artistic director. March 2: 8:00; March 4: 2:00. Bickford Centre Theatre, 777 Bloor St. West. 416-698-9572. \$20,\$12.

Toronto Symphony Orchestra. *Jack and the Beanstalk.* Fucik: Entrance of the Gladiators; Pelecis: Jack and the Beanstalk. Doug McKeag, Onalea Gilbertson, Dave Clark & Len Harvey, actors; Susan Haig, conductor. March 24: 1:30 & 3:30. Roy Thomson Hall, 60 Simcoe. 416-593-4828. \$17.

Tryptych Productions. *Verdi: Rigoletto.* Workshop production. Edward Franko, director; William Shookhoff, music director. March 3,5,6 & 8: 8:00. The Stone Church, 45 Davenport Rd. 416-489-5349. \$15.

University of Toronto at Scarborough. *Brecht/Weill: Three Penny Opera.* Directed by Paula Speridakos. March 7-10, 14-17: 8:00. Leigha Lee Browne Theatre, 1265 Military Trail. 416-287-7007.

University of Toronto Opera Division. *Rameau: Prologue to Castor et Pollux; Ravel: L'Enfant et les sortilèges.* Stephen Ralls, conductor. March 9,10,16 & 17: 8:00. MacMillan Theatre, 80 Queen's Park. 416-978-3744. \$25,\$15.

QUICK PICKS: CHORAL, JAZZ, AND NEW

CHORAL

MARCH 1 2001 - APRIL 7 2001:

compiled by Simone Desilets

Details on all concerts listed in brief here
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 3 8:00: Oriana Singers
March 3 8:00: Toronto Mendelssohn Youth
Choir; Elora Festival Singers
March 3 8:00: MacMillan Singers
March 4 2:00: Sharon Riley and Faith
Chorale (in Honourable Mention)

March 4 3:00: Toronto Chamber Choir
March 4 4:00: Toronto Classical Singers
March 4 4:00: Toronto Mass Choir
(in Honourable Mention)

March 4 8:00: Victoria Scholars
March 9 8:00: Orpheus Choir of Toronto
March 10 8:00: Echo Women's Choir
March 17 8:00: Grand River Chorus of
Brantford (in Further Afield)

March 17 & 24 8:30: Star-Scape Singers
March 18 8:00: Toronto Cantata Chorus
March 23 9:30: Hampton Avenue
(in Honourable Mention)

March 24 8:00: All The King's Voices
March 24 8:00: Jubilate 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 Tikvah Choir;
members of Lachan

March 28 12:10: Critical Mass
March 29 8:00: Toronto Mendelssohn Choir
March 29 8:00: U 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: Cantabile Chorale of York
Region; One Voice of Uxbridge

March 31 8:00: Etobicoke Centennial Choir
March 31 8:00: Renaissance Singers;
John Laing Singers (in Further Afield)

March 31 8:00: Tallis Choir
March 31 8:00: Voices
March 31 8:00: U of T Scarborough Concert
Choir; Redeemer College Alumni Choir

April 1 10:25am: Fairlawn Heights United
Church Senior Choir
April 1 10:30am: Rosedale Presbyterian
Church Choir

April 1 2:30 & 7:30: Scarborough
Bel Canto Choir
April 1 4:30: St. Anne's Church Choir
April 1 8:00: Rosedale United Church Choir
April 4 12:30: York University Concert Choir
April 7 7:30: Oakham House Choir
April 7 8:00: Annex Singers

April 1 2:30 & 7:30: Scarborough
Bel Canto Choir

April 1 4:30: St. Anne's Church Choir

April 1 8:00: Rosedale United Church Choir

April 4 12:30: York University Concert Choir

April 7 7:30: Oakham House Choir

April 7 8:00: Annex Singers

NEW MUSIC

MARCH 1 2001 - APRIL 7 2001:

compiled by David Olds

An exclamation mark before a listing means
particularly noteworthy. Details on all
concerts here 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.thewholenote.com.

March 01 12:10: University of Toronto
Faculty of Music.

March 01 8:00: Music Toronto.

March 02 8:00: Amici Ensemble.

March 02 8:00: Les AMIS Concerts.

March 02 8:00: Music Umbrella Chamber
Concerts/Toronto Wind Orchestra.

March 02 8:00: University of Toronto
Faculty of Music.

March 03 7:30: Toronto Children's
Chorus.

March 03 8:00: Music at St. John's.

March 03 8:00: Oriana Singers.

March 03 8:00: Sinfonia Toronto.

March 03 8:00: University of Toronto
Faculty of Music.

March 04 4:30: St. Anne's Church.

March 04 7:30: Trinity Chamber
Ensemble.

March 04 8:00: Artword Theatre.

March 04 8:00: New Music Concerts.

March 04 8:00: Victoria Scholars.

March 08 1:30: Women's Musical
Club of Toronto.

March 14 8:00: University of Toronto
Faculty of Music.

March 17 7:00: Royal Conservatory of
Music.

March 18 2:00: 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.

March 24 7:30: University of Toronto.

March 24 8:00: Jubilate Singers.

March 25 2:00: Royal Conservatory of
Music.

March 25 8:00: Salon des Refusés.

March 27 8:00: Beth Tikvah Social
Action Committee.

March 29 6:45: Toronto Symphony
Orchestra.

March 29 8:00: Toronto Symphony
Orchestra.

March 31 8:00: University of Toronto
Faculty of Music.

March 31 8:00: Voices.

April 01 10:25am: Fairlawn Heights
United Church.

April 01 10:30am: Music at Rosedale.

April 02 7:30: Associates of the Toronto
Symphony Orchestra.

April 02 8:00: Art of Time Ensemble.

April 06 8:00: Canadian Opera Company.

April 06 8:00: The New Guitar.

April 07 8:00: Sinfonia Toronto.

April 07 8:00: The New Guitar.

March 10 8:00: Guelph Spring Festival.

March 31 8:00: Renaissance Singers.

JAZZ

MARCH 1 2001 - APRIL 7 2001:

compiled by Jim Galloway

March 3 8:30: Living Arts Centre Mississauga.
Jane Burnett, jazz saxophone/flute.

March 3 8:00: Classic Jazz Society of Toronto.

March 3 8:00: Millpond Centre, Dinah Christie.

March 5 9:00 Montreal Bistro. Dave Young

March 6 to March 10 Montreal Bistro. Ralph

Sutton Trio w/ Jim Galloway & Don Vickery

March 7 12:30: York University Dept. of Music.

March 7 8:30: U of T Faculty of Music.

March 10 8:00: OnStage at Glenn Gould Studio.

March 10 10:00: The Black Swan. Ken Aldcroft
Trio + 1

March 12 8:00: JAZZFM.91 Sound of Toronto o.

March 20 to 26 9:00: Top O' The Senator.

Doug Hamilton & The Brass Connection II

March 21 8:30: U of T Faculty of Music.

March 23 9:30: Clintons, Hampton Avenue

March 24 8:00: Royal York Road United Church.

A Tribute to Louis Armstrong.

March 27 7:30: York U. Dept. of Music.

March 28 7:30: York U Dept. of Music.

March 28 8:30: U of T Faculty of Music.

March 29 5:00: York University Dept. of Music.

Student Jazz Combos.

March 30 8:00 Church at Berkeley. New Deal

March 31 8:00 Church at Berkeley. Christian

McBride Band

SUMMER + TIME

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INSIDE:

Listings in
alphabetical order

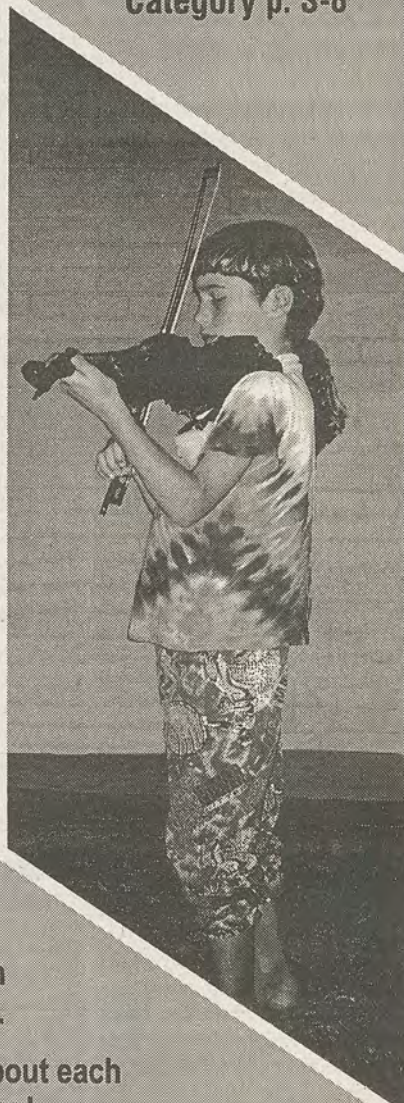
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Category p. S-8



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!



DDD LISTINGS

Assume there are no auditions where they are not mentioned. Level of expertise is not listed unless there are restrictions.

ALTAMIRA SUMMER OPERA CAMP

227 Front Street East, Toronto, ON
Phone: 416-306-2307 Fax: 416-363-5584
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@tor.axxent.ca
Website: www.axxent.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 \$1,995 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 1020, Station 28
Banff, Alberta T0L 0C0 Canada
Phone: 403-762-6180 Fax: 403-762-6345
E-mail: arts_info@banffcentre.ca
Website: www.banffcentre.ca/music/
Program location: The Banff Centre, Banff, Alberta
Program dates:
Vocal Jazz 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 Aug. 10
Banff International String Quartet Competition - August 28 - Sept. 2
Short & Long Term Year-Round residencies also available.
Age of participants: all
Level: 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
Website: www.centauri.on.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

1138 Eglinton Avenue West, Toronto, Ontario, M6C 2E2
Phone: 416-787-3708 Fax: 416-787-1028
E-mail: jmckee@on.aibn.com
Website: www.centuriesopera.com
Prog. location: First class is at 1138 Eglinton Ave. W., Toronto; with day/evening classes in Toronto
Program dates: June to Aug. with public performance in early August

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

Centuries Opera offers these classes so that opera students and performers can become familiar with public performance under the direction of a conductor with many years' experience. Those who take part will have the advantage of being able to add a competent role to their resumes.

CHOIRS ONTARIO

112 St. Clair Ave. W., Ste. 403
Toronto ON M4V 2Y3
Phone: 416-923-1144 Fax: 416-929-0415
E-mail: choirs.ontario@sympatico.ca
Website: www.choirsontario.org
Program location: Albion Hills Conservation Field Centre
Program dates:
Junior Choir Camp: August 6-11;
Teen Choir Camp: August 13-18
Age of participants:
Junior Choir Camp 8-13;
Teen Choir Camp: 14-18
Application deadline: May 18
Fees: \$375
Residential
Other activities offered: swimming, hiking, talent show, campfire, barbeque, end-of-camp concert.

This residential 6-day camp offers young people the opportunity to learn about music in a fun camp atmosphere, taught by outstanding choral educators. The Junior Choir Camp will be conducted by Ann Cooper Gay, and the Teen Choir Camp by Marie Anderson.

CLASSICAL PURSUITS

St. Michael's College
81 St. Mary St., Toronto, ON M5S 1J4
Phone: 416-892-3580 Fax: 416-693-4157
E-mail: ann.kirkland@utoronto.ca
Website: http://www.utoronto.ca/classicalpursuits
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

Application deadline: First come, first served. Limited enrolment.
Fees: \$1000, includes book, lunches, six daily seminars, social and cultural activities
Non-residential: Option to stay in university residence or in local hotel at special rate
Other activities offered: Informal talks, film viewings of operas, local excursions, private gallery tour.

Intellectual fun and camaraderie — adventure for the mind. Master works of music, art and literature stimulate lively, in-depth conversation about ideas that have preoccupied humans throughout the ages. Musical offerings include Verdi's Otello (compared with Shakespeare's Othello) and Josquin Desprez's Missa Pange lingua (part of Four Visions of the Renaissance).

DOMAINE FORGET MUSIC AND DANCE ACADEMY

5, Saint-Antoine, Saint-Irénée
Quebec, G0T 1V0
Phone: 418-452-8111 Fax: 418-452-3503
E-mail: info@domaineforget.com
www.domaineforget.com
Program location: Saint-Irénée, PQ
Program dates: June 3 to Aug. 24, in one-week, two-week and four-week packages
Application deadline: April 1
Level: Intermediate to Advanced
Fees: 1 week 2 weeks 4 weeks
\$500 \$900 \$1,600

Dance, New Music \$800
Chamber Music: \$600
(Fees include formal classes, room and board and special workshops.)

Residential
Program focus: brass, woodwinds, guitar, strings, choral singing
The Domaine Forget Music and Dance Academy offers specific sessions for each family of instruments and one for dance, chamber music and new music. Each instrumental session provides students with advanced musical training through private lessons, daily masterclasses, ensemble coaching, performance opportunities, and passes to Festival concerts.

THE HOLLOWS CAMP

Address: RR3, Cookstown, ON L0L 1L0
Phone: (905) 775-2694 Fax: same
E-mail: hollows@on.aibn.com
Website: hollowscamp.com
Program location: The Hollows Camp
Cookstown 1 hour north of Toronto

Camp dates: August 12-17
 Age of participants: 7-14
 Application deadline: May-June
 Level: Intermediate to Advanced
 Fees: \$660.00
 Residential

Focus is on violin, viola, cello, piano, acoustic guitar
 Other activities offered: swimming, boating, riding, tennis, trampoline, and archery

Music is taught in an informal manner, often in natural settings with an emphasis on ensemble. Two periods each day are devoted to music studies and practice with a wide range of recreational activities making for a well-rounded camp experience.

INTERPROVINCIAL MUSIC CAMP

Box 509, Campbellville, ON L0P 1B0
 Phone: 416-488-3316
 Website: www.imonline.org/
 Program location: Camp Manitou, near Parry 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

JUAN TOMÁS ORCHESTRA

113 Joicey Blvd., Toronto M5T 2T7
 Phone: 416-485-2056 Fax: 416-485-4139
 E-mail: c.martin@3web.net
 Program location: T.B.A.
 Program dates: May through August
 Application deadline: open
 Audition dates: open
 Age of participants: 11 years and up
 Level: Intermediate to Advanced
 Fees: T.B.A.
 Non-residential
 Focus is on instrumental, strings, band, guitar

Instrumental group and private instruction with a focus on performance and technique. Repertoire may vary from classical to big band, jazz, ragtime, and standard popular music. Qualifying candidates will be eligible to perform in our fall-winter concert season.

MIDSUMMER MUSIC

303, 5194 Lakeshore Road
 Burlington, ON L7L 6P5
 Phone: 905-333-3357 Fax: 905-333-3327
 E-mail: saarinen@home.com
 Program Location: The historic "Adamson Estate"
 850 Enola 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 lakefront setting of The RCM in Mississauga while making music under Artistic Director and concert pianist Gloria Saarinen. Featuring world-class teacher/performers, private lessons, open master classes, sight-reading, ear training, improv, 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
 4825 Richard Road SW, Calgary AL T2N 3K3
 Phone: 403-240-7769 Fax: 403-240-6594
 E-mail: organ@mtroyal.ab.ca
 Website: <http://www.mtroyal.ab.ca/programs/conserv/intsumschool.htm>
 Prog. 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 Higgs, Peter Planyavsky, Neil Cockburn, Ji-yoen 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: 914-769-9046 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
 9 sessions. between March 19 and April 8
 Gian Giacomo Colli, Instructor

Languages

for singers and coaches

- 12 sessions: April-June
1. French Anne Lefoulon, MA, Instructor
 2. Italian Gian Giacomo Colli, 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:

416-408-2825

273 Bloor St. W., Toronto, ON M5S 1W2



ORFORD ARTS CENTRE

3165 Park Road, Orford, Quebec J1X 7A2
Phone: 819-843-3981 Fax: 819-843-7274
E-mail: arts.orford@sympatico.ca
www.arts-orford.org

Program location: Orford, Quebec
Program dates: June 25 to Aug. 18
Auditions: audio or video tape and CD
Age of participants: 18 to 35 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



PIPE ORGAN ENCOUNTERS, CALGARY

c/o Neil Cockburn, Head of Organ Studies
Mount Royal College Conservatory
4825 Richard Road SW, Calgary,
AB T2N 3K3
Tel: 403-240-7769 Fax: 403-240-6594
E-mail: organ@mtroyal.ab.ca
Website: http://www.mtroyal.ab.ca/programs/conserv/organ_encounter.htm

Location of Program: Mount Royal
College Conservatory, Calgary, AB
Program dates: July 3-7

Age of participants: 13-19
Level: Beginners who have a back-
ground 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.

*Pipe Organ Encounters offers indi-
vidual and group instruction in the
basics of pipe organ technique. It
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 inter-
ests.*

ARIA

International Summer Academy

At the University of Western Ontario
London, Ontario, Canada

July 15 to August 25, 2001

Piano

Jeffrey Cohen
PROF., MANHATTAN SCHOOL
OF MUSIC, NEW YORK

Claude Frank
PROF., YALE UNIV.,
NEW HAVEN & CURTIS
INSTITUTE, PHILADELPHIA

Marian Hahn
PROF., PEABODY
CONSERVATORY,
BALTIMORE

Leonard Hokanson
PROF., INDIANA
UNIVERSITY,
BLOOMINGTON

Lilian Kallir
PROF., MANNES COLLEGE,
NEW YORK

Pauline Martin
FACULTY, WAYNE STATE
UNIVERSITY, DETROIT

Marietta Orlov
PROF., UNIVERSITY OF
TORONTO & ROYAL
CONSERVATORY OF
MUSIC, TORONTO

Inna Perkis
FACULTY, ZARANKIN
SCHOOL OF MUSIC,
TORONTO

Daniel Shapiro
PROF., CLEVELAND
INSTITUTE OF MUSIC

Barry Snyder
PROF., EASTMAN SCHOOL
OF MUSIC, ROCHESTER

Peter Takacs
PROF., OBERLIN
CONSERVATORY

Boris Zarankin
DIRECTOR, ZARANKIN
SCHOOL OF MUSIC,
TORONTO

Violin

James Buswell
PROF., NEW ENGLAND
CONSERVATORY, BOSTON

Lynn Chang
PROF., BOSTON
CONSERVATORY &
BOSTON UNIVERSITY

Grégory Fulkerson
PROF., OBERLIN
CONSERVATORY

Katie Lansdale
PROF., HARTT SCHOOL
OF MUSIC, HARTFORD

Anton Miller
PROF., LAWRENCE
UNIVERSITY, WISCONSIN

Felicia Moya
PROF., UNIVERSITY OF
OKLAHOMA

Lucie Robert
PROF., MANHATTAN
SCHOOL & MANNES
COLLEGE, NEW YORK

David Russell
PROF., CLEVELAND
INSTITUTE OF MUSIC

Teo Tetel
FACULTY, PEABODY
CONSERVATORY
PRE-COLLEGE DIVISION,
BALTIMORE

David Updegraff
PROF., CLEVELAND
INSTITUTE OF MUSIC

Peter Zazofsky
PROF., BOSTON
UNIVERSITY

Cello

Emilio Colon
PROF., INDIANA UNIVERSITY,
BLOOMINGTON

Jean-Michel Fonteneau
PROF., SAN FRANCISCO
CONSERVATORY

Simon Fryer
FACULTY, UNIVERSITY
OF TORONTO & ROYAL
CONSERVATORY OF MUSIC,
TORONTO

Stephen Geber
PRINCIPAL CELLO, THE
CLEVELAND ORCHESTRA &
CHAIR OF THE CELLO DEPT.,
CLEVELAND INSTITUTE

Min Ja Hyun
PROF., YONSEI UNIVERSITY,
SEOUL, KOREA

Carol Ou
FACULTY, NEW ENGLAND
CONSERVATORY, BOSTON

Mihai Tetel
MEMBER, TORONTO
SYMPHONY ORCHESTRA

Tilmann Wick
PROF., HANOVER MUSIC
ACADEMY, GERMANY

Viola

Atar Arad
PROF., INDIANA UNIVERSITY,
BLOOMINGTON & CARNEGIE-
MELLON UNIVERSITY,
PITTSBURGH

Helen Callus
PROF., UNIVERSITY OF
WASHINGTON, SEATTLE

Karen Ritscher
PROF., RICE UNIVERSITY,
HOUSTON & MANNES
COLLEGE, NEW YORK

Flute

Bonita Boyd
PROF., EASTMAN SCHOOL,
ROCHESTER

Leone Buyse
PROF., RICE UNIVERSITY,
HOUSTON

Amy Hamilton
PROF., WILFRID LAURIER
UNIVERSITY, WATERLOO

Walfrid Kujala
PROF., NORTHWESTERN
UNIVERSITY, CHICAGO

Voice

Theodore Baerg
PROF., UNIVERSITY OF
WESTERN ONTARIO,
LONDON

Edith Bers
PROF., THE JUILLIARD
SCHOOL & MANHATTAN
SCHOOL, NEW YORK

Phyllis Bryn-Julson
PROF., PEABODY
CONSERVATORY,
BALTIMORE

Paul Kiesgen
PROF., INDIANA
UNIVERSITY,
BLOOMINGTON

Irena Welhasch Baerg
PROF., UNIVERSITY OF
WESTERN ONTARIO,
LONDON

Steven Philcox
VOCAL COACH /
ACCOMPANIST, CANADIAN
OPERA COMPANY

Cost of Tuition and Room & Board:

\$4,195 (full session), \$2,095 (half session)

For brochures and application forms please contact:

Mihai Tetel, Director, ARIA International Summer Academy
95 Thorncliffe Park Drive, Suite 3604 • Toronto, Ontario, M4H 1L7, Canada

Tel: 416-425-0778

Fax: 416-425-0279

email: ariaint@tor.axxent.ca

www.axxent.ca/~ariaint

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: 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
Fee: \$120 for six 60-minute
sessions
Focus: For teens and adults sing
ing 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 contain

ing 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 Ettore 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

So Good!



The
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CONSERVATORY of
MUSIC



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 Quartets
- Prepare for a Theory Exam this summer



(416) 408-2825 or (905) 891-7944

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
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Excellence in Chamber Music Education

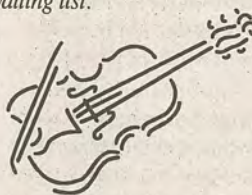
For further information contact Meg Hill
288 Washington Ave., Pleasantville, NY 10570
(914) 769-9046
www.mpmcamp.org

ST. CHRISTOPHER HOUSE MUSIC SCHOOL

248 Ossington Ave, Toronto M6J 3A2
Phone: 416-532-4828 Fax: 415-532-8739
E-mail: sherrysq@stchristhouse.org
Program location: 248 Ossington Ave., Toronto
Program dates: July 2-August 3
Age of participants: 6 and up
Application deadline: June 23
Non-residential

Fees: \$14 per ½ hour. (There is also a sliding subsidy scale for people in catchment area.)
Instruction in piano, voice, violin, viola, cello, clarinet, guitar, accordion

This school offers affordable lessons to low-income students in a safe, open environment enabling individuals to gain confidence and creative skills. Priority is given to returning students, and there is a waiting list.



Program dates: August 11 through 25
Auditions: by tape submitted with application with 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 Israelievitch and Justin Kolb. The Alcan Quartet (1st week), The Penderecki Quartet (2nd week) Omar Daniels, composer-in-residence.

SIX OPERAS BY VINCENZO BELLINI

Continuing Education, University of St. Michael's College
81 St. Mary Street, Toronto, ON M5S 1J4
Phone: (416) 926-7254 Fax: (416) 926-7287
E-mail: continuinged.stmik@utoronto.ca
Website: www.utoronto.ca/stmik
Program location: Charbonnel Lounge, 81 St. Mary Street, Toronto ON
Program dates: March 28 to May 2;
6 Wed. evenings from 7:00 - 9:30 pm
Age of participants: Adult/continuing education
Application deadline: March 28
Fees: \$100
Non-residential

2001 marks the 200th anniversary of Vincenzo Bellini's birth. To celebrate the career of this great composer of bel canto ("beautiful song") operas, we will listen to and discuss six of his works: Il Pirata; I Capuletti e i Montecchi; La Sonnambula; Norma; Beatrice di Tenda; I Puritani.

SOUTHERN ONTARIO CHAMBER MUSIC INSTITUTE (SOCMI)

36 Longwood Road North
Hamilton, ON L8S 3V4
Phone: 905-527-4068 Fax 905-527-0809
E-mail: SOCMI@hwcnc.org
Website: www.socmi.on.ca
Program location:
Appleby College, Oakville. ON

SOUTHWESTERN ONTARIO SUZUKI INSTITUTE INC.

Address: Box 1191, Guelph, ON N1H 6N3
Phone: 519-824-7609 Fax: 519-824-7609
E-mail: sosi@artset.net

Website: www.artset.net/sosi.html
Program location: Wilfrid Laurier University, Waterloo, ON
Program dates: Sun. Aug. 12 to Sat. Aug. 18, 2001
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, operetta, choir, improvisation, fiddling, early keyboard instruments, 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.

SUMMER OPERA LYRIC THEATRE AND RESEARCH CENTRE

Guillermo Silva-Marin, General Director

**announces auditions for
the 2001 Opera Workshop**

La Bohème

Giacomo Puccini

Vanessa

Samuel Barber

Hansel and Gretel

Ingebert Humperdinck

Audition Dates:
March 18, 19, 20

Workshop Dates:
**June 10 to August 5
Toronto, Canada**

Send resume to:
SUMMER OPERA LYRIC THEATRE
33 West Avenue, Toronto, Ontario M4M 2L7

416-922-2912

SUMMER MUSICFEST~ KINGSTON SUZUKI

275 Ontario Street Suite 302
Kingston Ontario K7K 2X5
Phone: 613-542-1486 Fax: 613-542-7550
E-mail: mtm@kingston.net

Website: www.morethanmusic.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: piano, violin, viola, cello, guitar,
flute, harp, voice, recorder, dance,
Music Theatre, Teen Program

*Summer Musicfest ~ Suzuki King-
ston is the place where magic hap-
pens! Take part in this wonderful
musical experience. Many choices
of programs are being offered for
adults, children and teachers.
Please contact the More Than
Music Office to request a full bro-
chure. You don't want to miss this.*



SUMMER OPERA LYRIC THEATRE

411 Parliament Street, Suite 205
Toronto, ON M5A 3A1
Phone: 416-922-2912 Fax: 416-922-5935
E-mail: guillermo@torontooperetta.com
Artistic Director:

Guillermo Silva-Marin
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. Participants from
outside Toronto must provide their
own lodging.

Other activities offered: Master
classes, workshops

*The workshops will lead up to per-
formances in English of Puccini's
La Boheme, Barber's Vanessa and
Humperdinck's Hansel and Gretel
at the Helen Gardiner Phelan Play-
house, University of Toronto*

SYMPHONIC WORKSHOPS: AMATEUR PIANO PROGRAM

281 Pacific Ave. Toronto ON M6P 2P8
Phone: 416-760-9319 Fax: 416-762-6258
E-mail: info@symphonicworkshops.com

Website: www.symphonicworkshops.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.*

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-aware-
ness for musicians (with Olympic
coach), chamber ensembles, choral
programs, composition for chamber
groups, heritage music, Cape
Breton fiddling, faculty/student con-
certs on Wednesdays and Thurs-
days, two Friday concerts with stu-
dents, and a 10th anniversary cel-
ebration.*

CAMMAC Cedar Glen Summer Music Centre

Please note our New Location at

APPLEBY COLLEGE, OAKVILLE
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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
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instrumentalists of all levels
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Telephone: (416) 964-3642

E-mail: cedar_glen@cammac.ca

Website: www.cammac.ca

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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
Choirs Ontario Teen
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This residential camp
for 14- to 18-year-olds

TEEN CHOIR CAMP

offers youth the opportunity to learn about music in a fun
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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

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choirs.ontario@sympatico.ca

TORONTO DIOCESAN BOY'S CHOIR CAMP: "Summersing"

65 Church Street, Toronto, ON M5C 2E9
Phone: 416-364-7865 Fax: 416-364-0295
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 facilities second to none

Training in the Anglican tradition for boys aged 8 to 13 in a fun and stimulating outdoor setting. Christopher Dawes, Musical Director.

TORONTO DIOCESAN CHOIR SCHOOL FOR GIRLS

c/o Tony Browning, 51 Harrison Ave, Aurora, ON L4G 1E2
Phone: 905-727-9009 Fax: 905-727-7680
E-mail: browning@ican.net

Camp location: Claremont Conservation Field Centre, Claremont ON
Program dates: August 12-26

Application deadline: July 1

Age of participants: 7 to 18

Level: various

Fees: \$590

Residential

Other activities: sports, crafts, drama

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: 416-876-5859

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: Adult

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.

MidSummer Music

Gloria Saarinen, B.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**

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905-825-1475 or 905-333-3357 e-mail: hamoline@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
- Coached Ensembles
- Composition Classes
- Choral Program
- Larger Chamber Group
- Olympic Sports Coach
- Heritage Musicians
- Professional Faculty
- Natural Wooded Setting

For more information, call Gretchen Anner (905) 764-1924

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

Aria International Summer Academy
Banff Centre for the Arts
Midsummer Music

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-Learn Cubase in 24 Hours
RCM-Technology for Music Teachers

Comprehensive Concert Listings, Mar 1 to April 7

Thursday March 01

- 12:00 noon: **CBC Radio. Music Around Us:** Roberta Janzen, cello. Music by Fauré, Boulanger, Debussy & Ravel. Erika Raum, violin; Peter Longworth, piano. Glenn Gould Studio, 250 Front St. West. 416-205-5555. Free.
- 12:10: **St. Paul's Bloor Street. Noon Hour Recital:** Donald Frazer, organ. 227 Bloor St. East. 416-961-8116. Free.
- 12:10: **University of Toronto Faculty of Music. Music and Poetry.** Poems by Dylan Thomas; Hawkins: Nightsong; Poulenc: Le Travail du Peintre. Matthew Leigh, baritone; John Hawkins, piano/conductor; instrumental ensemble; Eric Domville, commentator. Walter Hall, 80 Queen's Park. 416-978-3744. Free.
- 6:45: **Toronto Symphony Orchestra. Evening Overtures.** Pinchas Zukerman performs chamber music with musicians from the TSO. Roy Thomson Hall, 60 Simcoe. 416-593-4828. \$5 or free with ticket to 8:00 performance.
- 8:00: **Music Toronto. Miró Quartet.** Mozart: Quartet in D, K. 575; Chan: Quartet #3 (1998); Beethoven: Quartet in C Op.59 #3 Hero. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$43,\$39,\$5(st).
- 8:00: **Toronto Symphony Orchestra.** Mozart: Sonata for Violin & Piano in B flat; Shostakovich: Piano Concerto #1; Schumann: Symphony #2. Andrew Burashko, piano; Andrew McCandless, trumpet; Pinchas Zukerman, conductor/violin. Roy Thomson Hall, 60 Simcoe. 416-593-4828. \$25 to \$85.

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. 416-593-4822 ext.363. Free.
- 8:00: **Amici Ensemble.** Bach: Trio Sonata in C, BWV 1037 for two violins & continuo; Clarke: Prelude, Allegro and Pastorale for viola & clarinet; Cardy: Tango! for violin, clarinet & piano; Steinhardt: Tango for violin & piano; Grusin: Tango de Parc Central for violin, cello & piano. Brahms: Piano Quartet in g Op.25 for piano & strings. Arnold Steinhardt & Scott St. John, violins; Patricia Parr, piano; Joaquin Valdepeñas, clarinet; David Hetherington, cello. Glenn Gould Studio, 250 Front St. W. 416-654-0899. \$30,\$25(sr), \$12(st).
- 8:00: **Les AMIS Concerts.** Sarah Frost, piano. Bach: Partita #6 in D; Prokofiev: Sonata #7; Schumann: Fantasie Op.16 in C; Archer: Sonatina #3. Heliconian Hall, 35 Hazelton Ave. 905-773-7712. \$15,\$5(st).
- 8:00: **Music Umbrella Chamber Concerts/Toronto Wind Orchestra. Music on the Wilder Side.** Wilder: Octets; Koprowski: Dream People; Rimsky-Korsakov: Capriccio Espagnol arr. for winds, strings & piano. Toronto Wind Orchestra; Mark Hopkins, conductor; guest soloist &

Readers please note: plans change; & we make mistakes! Please use the phone numbers provided to call ahead. For full music theatre listings, see pages 23-24. For "Too late to list" and "Further afield" see pages 36-38.

- narrator. Eastminster United Church, 310 Danforth Ave. 416-461-6681. \$12,\$10, \$5(children under 12).
- 8:00: **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 Jabberwock, in Ogden Nash's Dining Room. Erica Goodman & Sanya Eng, harps; Monica Whicher, soprano; Joel Katz, bass; University Women's Chorus; Gary Kulesha & Doreen Rao, conductors & other performers. The Chapel, Victoria University, 91 Charles St. West. 416-978-3744. Free.
- 8:30: **Living Arts Centre Mississauga.** Gordie Sampson, guitar, songwriter & vocalist. Royal Bank Theatre, 4141 Living Arts Drive, Mississauga. 905-306-6000. \$29,\$19.50.

Saturday March 03

- 2:00: **Living Arts Centre Mississauga.** Gordie Tapp & The Voices of Showtime. Popular music, dance & story telling. Hammerson Hall, 4141 Living Arts Drive, Mississauga. 905-306-6000. \$25 to \$35.
- 7:30: **Toronto Children's Chorus. Children Helping Children.** Chan: Carla's Poems; Hatfield: African Celebration; Halley: Freedom Trilogy; music of Rachmaninoff, L.Boulanger & Larsen. George Weston Recital Hall, 5040 Yonge St. 416-733-9388. \$30,\$20.
- 8:00: **Bell'Arte Singers. Orff: Carmina Burana.** Sharla Nafziger, soprano; Darryl Edwards, tenor; Doug MacNaughton, baritone; Popov & Vona, duo pianists; Ian Sadler, organ; orchestral ensemble; Lee Willingham, music director. St. Paul's Bloor Street, 227 Bloor St. East. 416-699-5879. \$20,\$12.
- 8:00: **Cathedral Bluffs Symphony Orchestra.** Willan: Overture to an Unwritten Comedy; Bach: Concerto for Two Violins; Mozart: Jupiter Symphony; Mussorgsky: Pictures at an Exhibition. Robert Raines, conductor. Stephen Leacock Collegiate Institute, 2450 Birchmount Rd. 416-879-5566. \$15,\$12, children under 12 free.
- 8:00: **Classic Jazz Society of Toronto. Some Like It Hot.** 5-piece all-female jazzband. Estonian House, 958 Broadview Ave. 416-777-9235. \$25(nonmembers), \$20(members), \$8(students with ID).
- 8:00: **Counterpoint Community Orchestra.** Rossini: Introduction, Theme & Variations for Clarinet & Orchestra; Overture & Aria from Italian Girl in Algiers; Vivaldi: Double Violin Concerto; Schubert: Unfinished Symphony. Peter Stoll, clarinet; Paul Willis & Galina Bugaeva, violins; Terry Kowalcuk, conductor. Betty Oliphant Theatre, 404 Jarvis St. 416-925-9872 ext.2066. \$14(advance), \$17(door).
- 8:00: **Deer Park Concerts: Organ Recital - The Legacy of Bach.** Works by C.P.E.Bach, Krebs, Kittel, Mozart, Rheinberger and others. William Wright, organ. 129 St. Clair Ave. West. 416-481-2979. \$20,\$15.
- 8:00: **Harbourfront Centre. Diego Marulanda, composer/bandleader/vocalist.**

Spanish & indigenous sounds of Colombia's Andean mountains. du Maurier Theatre Centre, 231 Queens Quay West. 416-973-4000. \$20,\$17.

- 8:00: **Mississauga Symphony Orchestra. Bountiful Brahms.** Brahms: Symphony No. 1; Sullivan: Concerto for Cello and Orchestra; Fleming: Ballet Introduction. Simon Fryer, cello; John Barnum, conductor. Hammerson Hall, 4141 Living Arts Drive, Mississauga. 905-306-6000. \$28,\$33.
- 8:00: **Music at St. John's. Oiseaux Exotiques.** New works by Bird & Dobinson. David Bird & Michael Dobinson, composer/performance duo. St. John's Church, 288 Humber Ave. 416-763-2393. \$10,\$7, \$5(child).
- 8:00: **North York Singers. A Winter's Break.** Gary Heard, artistic director. Willowdale United Church, 349 Kenneth Ave. 905-893-9626. \$15,\$12.
- 8:00: **Oakville Centre for the Performing Arts. J.P. Cormier & Gordie Sampson, singers/songwriters.** 130 Navy Street, Oakville. 905-815-2021. \$24.99.
- 8:00: **Orchestra Toronto. Revueltas: Night of the Mayas; Brahms: Symphony #1 in c Op.68.** Douglas Sanford, conductor. Leah Posluns Theatre, 4588 Bathurst St. 416-467-7142. \$20,\$18.
- 8:00: **Oriana Singers. Canadian Exposure.** Bolden: Easter Antiphon; Hall: Today I Danced with Angelfish; music by Adams, Willan, Daley, Raminsh, Watson Henderson & others. William Brown, conductor; Claire Preston, accompanist. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-742-7006. \$17, \$14(sr), \$8.50(st).
- 8:00: **Sinfonia Toronto. Old World, New World.** Mozart: Divertimento K138; Hovhannes: Violin Concerto; MacDonald:

Tryptych Productions

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SINFONIA TORONTO Nurhan Arman, Conductor



JASPER WOOD, violin
Mozart, Hovhannes
MacDonald, Miaskovsky
Sat. March 3, 8 pm
Glenn Gould Studio

Triangulum; Miaskovsky: Sinfonietta. Jasper Wood, violin; Nurhan Arman, conductor. Glenn Gould Studio, 250 Front St. W. 416-205-5555. \$29, \$24(sr), \$18(st).
-- 8:00: **Toronto Mendelssohn Youth Choir.** *Songs for the Soul.* Bernstein: Chichester Psalms; Mozart: Confessional Vespers. Guests: Elora Festival Singers; Noel Edison, conductor. St. Clement's Church, 59 Briarhill Ave. 416-598-0422. \$25.
-- 8:00: **Toronto Youth Wind Orchestra/Etobicoke Youth Band/Upper Canada College Band.** *Youth Band Spectacular.* Martingrove Collegiate Institute, 50 Winterton Drive. 416-712-6582. \$10, \$8.
-- 8:00: **Tryptich Productions.** *Verdi: Rigoletto.* Workshop production. Edward Franko, director; William Shookhoff, music director. The Stone Church, 45 Davenport Rd. 416-489-5349. \$15. For complete run see Music Theatre listings.
-- 8:00: **U of T Faculty of Music.** *Artists in Song II.* Kulesha: Shaman Songs; Bach: Motet V; Schafer: Magic Songs; Hatfield: Missa Brevis. MacMillan Singers; Doreen Rao, conductor. The Chapel, Victoria University, 91 Charles St. West. 416-978-3744. \$12, \$6.
-- 8:30: **Living Arts Centre Mississauga.** *Jane Bunnett, jazz saxophone/flute.* Royal Bank Theatre, 4141 Living Arts Drive, Mississauga. 905-306-6000. \$29, \$19.50.

Sunday March 04

-- 1:30: **Oakville Centre for the Performing Arts.** *Al Simmons.* Family concert with assorted musical instruments & other gadgets. 130 Navy Street, Oakville. 905-815-2021. \$14.99.
-- 2:00: **Northdale Concert Band.** Stephen Chenette, conductor. Scarborough Civic Centre, 150 Borough Dr. 416-485-0923. Free.
-- 2:30: **Aldeburgh Connection.** *The Enchanted Garden.* Songs by Ravel. Nathalie Paulin, soprano; Catherine Robbin, mezzo; Brett Polegato, baritone. Walter Hall, 80 Queen's Park. 416-444-3976. \$25, \$20.
-- 2:30: **Royal Conservatory of Music.** *Family Concert.* Students from the Glenn Gould Professional School; Elisabeth Pomès, director. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 ext.321.

\$10, \$7, \$5.

-- 3:00: **Concertsingers.** *Bach Masterworks.* Motet #3 *Jesu Meine Freude*; Cantata #4 *Christ Lag in Todesbanden*. Jan Overduin, organ; string ensemble; Peter Tiefenbach, music director. Saint Thomas's Church, 383 Huron St. 416-769-7991. \$16, \$12.
-- 3:00: **Epilepsy Ontario/Bloorview Epilepsy Research Program.** *14th Annual Benefit Gala.* Songs, opera, Broadway, solos, duets, ensembles. Glenda Balkan & Lois McDonald, sopranos; Barbara Sadegur, mezzo; Glyn Evans, tenor; Roland Fix, baritone; Edward Moroney, accompanist; Dr. McIntyre Burnham, host. Jane Mallett Theatre, 27 Front St. East. 416-978-0779. \$20, \$15.

The Shepherd on the Rock by Schubert

Also works by
Mozart, Brahms, and Liszt

Kim Kendrick

Soprano

Michele Verheul

Clarinet

Judith Kenedi Peleg

Piano

Sunday, March 4, 3 pm
Heliconian Hall

35 Hazelton Ave. (Yorkville)

Unreserved seating
\$15 Adult - \$10 Senior/Student

-- 3:00: **Kim Kendrick, soprano, Michele Verheul, clarinet & Judith Kenedi Peleg, piano in Recital.** Schubert: Der Hirt auf dem Felsen; works by Mozart, Brahms & Liszt. Heliconian Hall, 35 Hazelton Ave. 416-539-8702. \$15, \$10.
-- 3:00: **Markham Concert Band.** *The French Connection.* Ravel: Bolero; ballet music of Offenbach. Dr. Diana Brault, director of music. Markham Theatre for Performing Arts, 171 Town Centre Blvd. 905-305-7469. \$15, \$10(sr, children), family rate.
-- 3:00: **Toronto Chamber Choir.** *Kaffeemusik: Henry Purcell, Britain's Orpheus.* Purcell: Hear My Prayer; Jehovah Quam Molte; They That Go Down To The Sea In Ships; Welcome to All the Pleasures. Giles Bryant, guest lecturer & conductor. Trinity-St. Paul's Church, 427 Bloor St. West. 416-968-1338. \$12, \$10.
-- 3:00: **Toronto Symphony Orchestra.** See March 1. George Weston Recital Hall, 5040 Yonge St. 416-593-4828. \$25 to \$60.
-- 4:00: **Toronto Classical Singers.** Gounod: St. Cecilia's Mass; Fauré: Requiem. Léna Auclair, soprano; Lenard Whiting, tenor; Bruce Kelly, baritone; Talisker Players; Jurgen Petrenko, conductor. Christ Church Deer Park, 1570 Yonge St. 416-443-1490. \$20, \$15.
-- 4:30: **St. Anne's Church.** *Great Music at St. Anne's: Choral Evensong.* Plainsong; music by Raminsh. 270 Gladstone Ave. 416-536-3160.
-- 7:30: **Christ Church Deer Park.** *Organ Recital & Compline.* Stephanie Martin, organ. 1570 Yonge St. 416-920-5211. Free.

-- 7:30: **Trinity Chamber Ensemble.** Works by Hovhannes, Handel, Vivaldi, Persichetti, Penderecki, Bridge & Bloch. Sam Cancellara, trumpet; John Trembath & Charita Holod, cellos. Church of the Transfiguration, 111 Manor Rd. East. 416-229-0946. \$12, \$8.
-- 8:00: **Artword Theatre.** *Eugene's Sunday Series.* Improvisational performance of new music, new media & collaborations. Eugene Martynec, host. 75 Portland. 416-408-2783. \$8.
-- 8:00: **Flying Cloud Folk Club.** *Rick Fielding, Grit Laskin & Paul Mills.* TRANZAC, 292 Brunswick. 416-410-3655.
-- 8:00: **Meadowvale Theatre.** *Lorne Elliott - The Collected Mistakes II.* Contemporary satire, music, storytelling, performance art. 6315 Montevideo Rd., Mississauga. 905-821-0090. \$25, \$23.
-- 8:00: **New Music Concerts.** *Charles Wuorinen: A Portrait.* Wuorinen: Lepton; Trombone Trio; The River of Light; Wolpe: Piece in Two Parts; Lieberman: Free and Easy Wanderer. New Music Concerts Ensemble; Robert Aitken, flute; James Avery, piano; Jerry Johnson, trombone; Charles Wuorinen, conductor. 7:15: Illuminating Introduction with Charles Wuorinen. Glenn Gould Studio, 250 Front St. W. 416-205-5555. \$20, \$10.
-- 8:00: **Victoria Scholars.** *Of Pipes and Men.* Durufle: Messe Cum Jubilo; choral & organ music by Pärt, Bach, Bruckner, Cabena, Fauré & Mulet. Jerzy Cichocki, director. Our Lady of Sorrows Church, 3055 Bloor St. West. 416-761-7776. \$22, \$17.

Monday March 05

-- 2:00: **Royal Conservatory of Music.** *Jordan Kirkness, double bass in Recital.* Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 ext.321. Free.

Mark O'Connor "...a riveting virtuoso"



RICHMOND HILL - March 5
TORONTO - March 6
See ad on page 3

-- 8:00: **Innerness.** *Mark O'Connor, violin in Recital.* Waldorf Forum, 9100 Bathurst St. 905-881-6137 ext.737. \$40.
-- 8:00: **Toronto Theatre Organ Society/ Kiwanis Club of Casa Loma.** *Wurlitzer Pops! at Casa Loma.* William O'Meara accompanies the classic film *The Mark of Zora*. 1 Austin Terrace. 416-870-8000. \$12.50.

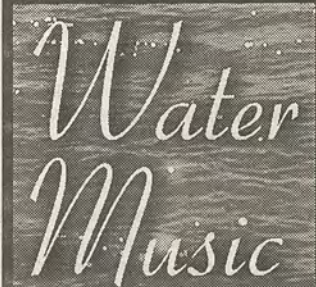
Tuesday March 06

-- 1:00: **St. James' Cathedral.** *Lunch Hours at St. James': Michael Bloss, organ.* 65 Church St. 416-364-7865. Free.
-- 8:00: **Fretwork Viol Consort.** *Forbidden Playthings.* Music by Byrd, Gibbons, Purcell, Bach, Mico & others. Richard Boothby, Wendy Gillespie, William Hunt, Susanna Pell, viols; & Ellen Hargis, soprano. Sanctuary, Bloor Street United Church, 300 Bloor St. West. 416-978-6031. \$10.
-- 8:00: **Innerness.** *Mark O'Connor, violin in Recital.* Trinity-St. Paul's Church, 427 Bloor St. West. 416-872-4255. \$20-\$40; 416-921-4377. \$40-\$50 (premium).
-- 8:00: **OnStage at Glenn Gould Studio.** *Louis Lortie, piano & Friends.* Schumann: Spanisches Liederspiel Op.74; Spanisches Liebes-Lieder Op.138; Brahms: Liebeslieder Walzer Op.52. Hélène Mercier, piano; Edith Wiens, soprano; Catherine Robbin, mezzo; Mark DuBois, tenor; Mark Pedrotti, baritone; Eric Friesen, host. 250 Front St. West. 416-205-5555. \$30. *SOLD OUT*

Wednesday March 07

-- 12:30: **York University Dept. of Music.** *Mark Eisenman Trio.* Mark Eisenman, piano; Steve Wallace, bass; John Sumner, drums. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.
-- 12:30: **Yorkminster Park Church.** *Noonday Recital: Marty Smyth, organ.* 1585 Yonge St. 416-922-1167. Free.
-- 7:00: **Kiwanis Music Festival of Greater Toronto.** *Showcase of Stars.* Festival winners with presentation of awards. George Weston Recital Hall, 5040 Yonge St. 416-872-2222. \$20.

Tafelmusik



Mar. 7-11
Special Family Matinee
March 10 at 2 pm
Call now for tickets
416-964-6337

-- 7:00: **Tafelmusik Baroque Orchestra.** *Handel's "Water Music".* Music of Handel and Rameau. Jeanne Lamon, music director. Trinity-St. Paul's Church, 427 Bloor St. W. 416-964-6337. \$26-\$50, \$20-\$45 (st/sr).
-- 8:00: **Toronto Symphony Orchestra.** Barber: Essay #2; Ravel: Tzigane; Saint-Saëns: Havanaise; Tchaikovsky: Symphony #4. Nadja Salerno-Sonnenberg, violin; Marin Alsop, conductor. Roy Thomson Hall, 60

Simcoe. 416-593-4828. \$25 to \$85.
 -- 8:00: **University of Toronto at Scarborough. Brecht/Weill: Three Penny Opera.** Directed by Paula Sperdakos. Leigha Lee Browne Theatre, 1265 Military Trail. 416-287-7007. For complete run see Music Theatre listings.
 -- 8:30: **University of Toronto Faculty of Music. Small Jazz Ensembles.** Walter Hall, 80 Queen's Park. 416-978-3744. Free.

Thursday March 08

-- 12:00 noon: **Music Around Us. Jane Archibald, soprano.** Schubert: Shepherd on the Rock; romantic French and German songs. Max Christie, clarinet; John Hess, piano. Glenn Gould Studio, 250 Front St. West. 416-205-5555. Free.
 -- 12:10: **St. Paul's Bloor Street. Noon Hour Recital: Brad Ratzlaff, organ.** 227 Bloor St. East. 416-961-8116. Free.

Women's Musical Club of Toronto AFTERNOON CONCERT



March 8, 2001, 1:30 pm
 Walter Hall, 80 Queen's Park
Jeremy Findlay
 Cello
 416-923-7052 www.wmct.on.ca

-- 1:30: **Women's Musical Club of Toronto. Jeremy Findlay, cello; Elena Braslavsky, piano.** Music by Brahms, Kuzmenko, Janacek & Poulenc. 12:15: preconcert lecture, Rm. 330. Walter Hall, 80 Queen's Park. 416-923-7052. \$22.

Music TORONTO presents



Thursday, Mar. 8
DUO TURGEON
 the best of
 2 pianos 4 hands

-- 8:00: **Music Toronto. Duo Turgeon, duo pianists.** Clementi: Sonata for two pianos in B flat Op. 12; Louie: Afterimages; Milhaud: Scaramouche; Schubert: Fantasy in f, D.940; Brahms: Symphony in e Op.98 arr. for 2 pianos by Brahms. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$12,\$5(st).
 -- 8:00: **Tafelmusik Baroque Orchestra. Handel's "Water Music".** Trinity-St. Paul's Church. See Mar. 7.
 -- 8:00: **Toronto Symphony Orchestra.** Roy Thomson Hall. See March 7.
 -- 8:00: **University of Toronto Faculty of Music. U of T Chamber Orchestra.** Brahms: Serenade #2; Mozart: Violin Concerto #4 in D; Mendelssohn: Symphony #4 Italian. Walter Hall, 80 Queen's Park. 416-978-3744. \$12,\$6.

Friday March 09

-- 12:00 noon: **Roy Thomson Hall Volunteers. Bring Your Own Lunch Concert: Sushashini Arulanandam, violin.** 60 Simcoe. 416-593-4822 ext.363. Free.
 -- 8:00: **Fog and Gas Productions. Peter Karrie - Phantom Unmasked.** Music from Chess, Evita, Phantom of the Opera, Les Miserables, Jesus Christ Superstar & more. Glenn Gould Studio, 250 Front St. West. 416-205-5555. \$45,\$30.
 -- 8:00: **Orpheus Choir of Toronto.** Stanford: Requiem. Jennie Such, soprano; Vicki St. Pierre, mezzo; Darryl Edwards, tenor; Marc Boucher, baritone; Christopher Dawes, organ; Brainerd Blyden-Taylor, conductor. St. James' Cathedral, 65 Church St. 416-530-4428. \$20,\$10.
 -- 8:00: **Sine Nomine Ensemble for Medieval Music. Lamentations.** Accompanied solo songs, plainchant and polyphony in a programme for the Lenten season. Saint Thomas's Church, 383 Huron St. 416-638-9445. \$12,\$8.

sine nomine

Ensemble for Medieval Music
Lamentations



Friday, March 9, 8 p.m.
 Saint Thomas's Church
 383 Huron Street
 Tickets \$12 / \$8
 Telephone 416-638-9445

-- 8:00: **Tafelmusik Baroque Orchestra. Handel's "Water Music".** Trinity-St. Paul's Church. See Mar. 7.
 -- 8:00: **University of Toronto Opera Division. Rameau: Prologue to Castor et Pollux; Ravel: L'Enfant et les sortilèges.** Stephen Ralls, conductor. MacMillan Theatre, 80 Queen's Park. 416-978-3744. \$25,\$15. For complete run see Music Theatre listings.

Saturday March 10

-- 2:00 & 8:00: **Tafelmusik Baroque Orchestra. Handel's "Water Music".** Trinity-St. Paul's Church. See Mar. 7. \$26-\$50, \$20-\$45(st/sr), \$15(special youth price for matinee).
 -- 2:00: **Victoria-Royce Church. Lace Curtains.** Clela Errington performs selections from her debut CD. Special guests. 190 Medland St. 416-769-6176. Freewill offering.
 -- 7:30: **Opera Encore. Celebrating the Life, Times and Music of John McCormack, Irish Tenor.** Richard Valdez, tenor; Craig Winters, piano. Armour Heights Church, 105 Wilson Ave. 416-784-0799. \$15.
 -- 7:30: **Toronto Symphony Orchestra.**

Ravel: *Tzigane*; Saint-Saëns: *Havanaise*; Tchaikovsky: *Symphony #4*. Nadja Salerno-Sonnenberg, violin; Marin Alsop, conductor. Roy Thomson Hall, 60 Simcoe. 416-593-4828. \$25 to \$50.
 -- 8:00: **Academy Concert Series. A Celebration of the Flute.** Music for flute & other instruments; demonstration of antique flutes. Helen R. Valenza, flute & other performers. Eastminster United Church, 310 Danforth Ave. 416-889-5414. \$15,\$10.
 -- 8:00: **Echo Women's Choir. Make Merry in March.** Songs, serenades & sweets. Andrew Ager, Alan Gasser, Becca Whitla & Sue Crowe Connolly, performers; guests: SongCycles. Holy Trinity Church, 10 Trinity Square. 416-537-2526. \$12. 10th Anniversary Fundraiser.
 -- 8:00: **OnStage at Glenn Gould Studio.** Don Thompson, piano & vibes; Phil Dwyer, saxophone & piano; Doug Riley, conductor. Jazz ensemble & string orchestra. 250 Front St. West. 416-205-5555. \$30.

Sunday March 11

-- 1:00: **Harbourfront Centre/Jeunesses Musicales of Ontario. Cushion Concert:**

Charles Villiers Stanford Requiem

Come hear this 19th Century Choral masterpiece
 March 9, 2001, 8pm. at St James' Cathedral

Featuring

Jennie Such - Soprano, Vicki St Pierre - Mezzo-Soprano
 Darryl Edwards - Tenor, Marc Boucher - Baritone

Brainerd Blyden-Taylor - Artistic director, Christopher Dawes - Organ

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 310 Danforth**

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**Saturday
 March 10th,
 2001 at 8p.m.**

Toronto Percussion Ensemble - Rhythm & Poetry. Barbara Budd, host. du Maurier Theatre Centre, 231 Queens Quay West. 416-973-4000. \$8.

-- 2:00: **Canadian Opera Company.** Mussorgsky: Songs and Dances of Death; Milhaud: La création du monde Op.81; Berlioz: Les nuits d'été; Mahler: Adagietto from Symphony #5; Britten: Sinfonia da Requiem Op.20. Robert Pomakov, bass; singers of the COC Ensemble Studio. Toronto Centre for the Performing Arts, 5040 Yonge St. 416-870-8000. \$32.75 to \$52.75.
-- 2:00: **Toronto Latvian Concert**

Association. Inga Kalna, soprano. Diana Ketler, piano. Glenn Gould Studio, 250 Front St. West. 416-205-5555. \$27.

-- 3:00: **Hannaford Street Silver Band.** *Shakespeare In Brass.* Jenkins: Coriolanus Overture; Walton: Suite from Henry V; Heath: Shakespearean Rhapsody; Wilby: Unholy Sonnets for Tenor Voice & Band (Canadian premiere); Bernstein: Symphonic Dances from West Side Story & other music. Michael Reason, guest conductor. 2:15: Pre-Concert Chat with Michael Reason. Jane Mallett Theatre, 27 Front Street East. 416-366-7723. \$25-\$22.

-- 3:00: **Mooredeale Concerts.** Yegor Dyachkov, cello in *Recital.* Sonatas by Brahms and Shostakovich. Jean Saulnier, piano. Walter Hall, 80 Queen's Park. 416-922-3714. \$15, \$10.

-- 3:30: **Tafelmusik Baroque Orchestra.** Handel's "Water Music". Trinity-St. Paul's Church. See Mar. 7.

-- 7:30: **Christ Church Deer Park.** *Organ Recital & Compline.* Bruce Kirkpatrick Hill, organ. 1570 Yonge St. 416-920-5211. Free.
-- 8:00: **Flying Cloud Folk Club.** James Keelaghan, singer/songwriter. TRANZAC, 292 Brunswick. 416-410-3655.

Chaconne in d. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$43, \$39, \$5(st).

www.MooredealeConcerts.com



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)

Mooredeale 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

Monday March 12

-- 8:00: **CJRT FM.** *Sound of Toronto Jazz.* David Braid Trio. Ontario Science Centre, 770 Don Mills Road. 416-595-0404. \$10.

Tuesday March 13

-- 1:00: **St. James' Cathedral.** *Lunch Hours at St. James': Edward Moroney, organ.* 65 Church St. 416-364-7865. Free.

-- 8:00: **Hart House Music Committee.** *Christine Choi, violin in Recital.* The Music Room, 7 Hart House Circle. 416-978-5362. Free.

-- 8:00: **Music Toronto.** *Angela Cheng, piano.* Haydn: Sonata in C L.60; Ravel: Gaspard de la Nuit; Chopin: Polonaise-Fantaisie in A flat, Op. 61; Bach-Busoni:

Music TORONTO presents



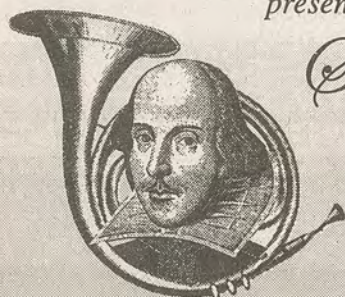
**Tuesday Mar. 13
ANGELA CHENG
one of Canada's
finest pianists**

-- 8:00: **OnStage at Glenn Gould Studio.** *André Laplante, piano in Recital.* Eric Friesen, host. 250 Front St. W. 416-205-5555. \$30.

Wednesday March 14

-- 12:30: **York University Dept. of Music.** *Music at Midday: York Wind Symphony.* William Thomas, director. McLaughlin

The Hannaford Street Silver Band *presents*



Shakespeare in Brass

*Bard meets brass in an
afternoon of music
inspired by his words.*

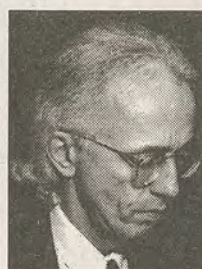
Michael Reason, Guest Conductor
Eric Shaw, Tenor Colin Fox, Narrator

Cyril Jenkins *Coriolanus Overture*
William Walton *Suite from Henry V*
Canadian Premiere of Philip Wilby's
Unholy Sonnets for tenor voice and brass band

Sunday, March 11, 2001 at 3:00 pm
Jane Mallett Theatre
Box Office: 416-366-7723



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 Fantasia

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.

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Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.

-- 12:30: Yorkminster Park Church.

Noonday Recital: Janet MacFarlane Peaker, organ. 1585 Yonge St. 416-922-1167. Free.

-- 2:00: Voices of Showtime. Moments to Remember. Musical revue of the top hits of the 40s & 50s. Markham Theatre, 171 Town Centre Blvd. 905-305-7469. \$23, \$18, group rates.

-- 8:00: Mooredale Concerts. A Song of Lilith. Music, Larysa Kuzmenko; narrative, Joy Kogawa; Lilian Broca, art; Erika Raum, violin; Barbara Gordon, actor; other performers. Church of the Holy Trinity, 10 Trinity Square. 416-922-3714. \$20, \$15.

-- 8:00: University of Toronto Faculty of Music. Contemporary Music Ensemble. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

Thursday March 15

-- 12:00 noon: Music Around Us. Joseph Salvalaggio, oboe. Works by Bach, Mozetich, Bozza, Finzi and Donizetti. Peter Longworth, piano. Glenn Gould Studio, 250 Front St. West. 416-205-5555. Free.

-- 12:10: St. Paul's Bloor Street. Noon Hour Recital: John Jull, organ. 227 Bloor St. East. 416-961-8116. Free.

-- 12:10: University of Toronto Faculty of Music. Thursday Noon Series. Viola ensembles. Scott St. John, Steven Dann, Katharine Rapoport & students. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

-- 8:30: 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. Eryn Dace Trudell, dancer/choreographer; Boo Watson, singer/songwriter & piano. 75 Portland St. 416-588-2213. \$15, \$12. For complete run see Music Theatre listings.

Friday March 16

-- 12:00 noon: Roy Thomson Hall

Volunteers. Bring Your Own Lunch Concert: Akemi Mercer, violin. 60 Simcoe. 416-593-4822 ext.363. Free.

-- 2:00: Voices of Showtime. Moments to Remember. Markham Theatre. See March 14.

-- 8:00: Oakville Centre for the Performing Arts. Natalie MacMaster. Cape Breton fiddling. 130 Navy St., Oakville. 905-815-2021. \$54.99.

-- 8:00: Performing Arts York Region.

Naida Cole, piano in Recital. Thornhill Presbyterian Church, 271 Centre St., Thornhill. 905-889-4359. \$18, \$15.

-- 8:00: Royal Conservatory of Music. Royal Conservatory Orchestra: Before the Curtain Rises. J. Strauss: Die Fledermaus overture; R. Strauss: Suite from Der Rosenkavalier; Weber: 3 Overtures: Turandot, Abu Hassan & Peter Schmoll; Hindemith: Symphonic Metamorphosis on Themes by Weber. Franz-Paul Decker, conductor. Glenn Gould Studio, 250 Front St. West. 416-205-5555. \$15, \$12.

Saturday March 17

-- 7:00: Royal Conservatory of Music.

Monster Piano Concert. Music by Albeniz, Chopin, Schubert, Messaien, Bizet-Horowitz, Ravel & others. Li Wang, David Jalbert, Greg Millar, Adolfo Vidal, Tamas Erdi & other performers. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 ex.321. \$5, \$3.

-- 8:00: Hummingbird Centre for the Performing Arts. Barrage: A Violin Sings - A Fiddle Dances. Jazz, swing, Celtic roots, rock, Klezmer, country, calypso & other styles. 7 violinists, 2 percussionists, guitar & bass; Dean Marshall, musical director. 1 Front St. East. 416-872-2262. \$59.50, \$49.50, \$25(sr/st).

-- 8:00: Opera Mississauga. Bizet: Carmen. Dwight Bennett, general & artistic director. Hammerson Hall, Living Arts Centre, 4141 Living Arts Drive, Mississauga. 905-306-6000. \$26-\$94, \$18-\$85 (sr/st). For complete run see Music Theatre listings.

-- 8:00: Riverdale Ensemble. Taylor: Irish Suite for violin & piano; Clarke: Prelude,

Allegro and Pastorale for viola & clarinet; Castelnuovo-Tedesco: Sonata for clarinet & piano; Bruch: Trio for viola, clarinet & piano. Ellen Meyer, piano; Daniel Kushner, violin & viola; Stephen Fox, clarinet. The Chapel, Victoria University, 91 Charles St. West. 416-465-7443. \$15, \$10.

-- 8:30: Flying Cloud Folk Club. St.

Patrick's Day with Owen McBride.

TRANZAC, 292 Brunswick. 416-410-3655.

-- 8:30: Star-Scape Singers. Rachmaninoff:

Vespers. Dr. Kenneth G. Mills, conductor.

Jane Mallett Theatre, 27 Front St. E. 416-366-7723. *POSTPONED*

Sunday March 18

-- 2:00: University of Toronto Faculty of Music. Electroacoustic Ensemble. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

-- 2:00: Voices of Showtime. Moments to Remember. Markham Theatre. See March 14.

-- 2:30: Off Centre Music Salon. Come to the Cabaret. Music by Weill; Russian

romances from Moscow & St. Petersburg; French chansons. Isabel Bayrakdarian, soprano; Inna Perkis & Boris Zarankin, piano/artistic directors; host: Rick Phillips. Glenn Gould Studio, 250 Front St. W. 416-205-5555. \$38, \$22(st/sr). *SOLD OUT*

-- 3:00: York University Dept. of Music. Gamelan York. Javanese music on traditional instruments. Andrew Timar, director.

McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.

-- 4:30: St. Anne's Church. Great Music at St. Anne's: Abendmusik. Stars of Tomorrow: talented music students from across Metro in recital. 270 Gladstone Ave. 416-536-3160. Donation (minimum \$5 or non-perishable food for the food bank).

-- 7:00: Living Arts Centre Mississauga. Natalie MacMaster. Cape Breton fiddler, songwriter and singer. Hammerson Hall, 4141 Living Arts Drive. 905-306-6000. \$40, \$30.

-- 7:30: Christ Church Deer Park. Organ Recital & Compline. Elizabeth Anderson, organ. 1570 Yonge St. 416-920-5211. Free.

-- 8:00: Flying Cloud Folk Club/Mariposa. Tamarack. TRANZAC, 292 Brunswick. 416-410-3655.

-- 8:00: Toronto Cantata Chorus. Glory and Praise. Rutter: Magnificat; Buhr: Ritchot Mass; An-Lun Huang: Hallelujah. Kathryn Rowan, soprano; Tak-Ng Lai, conductor. George Weston Recital Hall, 5040 Yonge St. 416-870-8000. \$20.

Monday March 19

No listings

Tuesday March 20

-- 12:00 noon: Rachel Persaud, soprano & Peter Treen, piano in Recital. Works by Handel, Mozart & Ravel. All-Saints Kingsway Church, 2850 Bloor St. West. 416-233-1125. Free.

-- 1:00: St. James' Cathedral. Lunch Hours at St. James': Tannis Sprott, soprano; Clare Scholtz, oboe; Michael Bloss, organ. Bach in modo cantabile. 65 Church St. 416-364-7865. Free.

-- 7:30: Toronto Heliconian Club. Eaton Auditorium Reprise. Performances of music previously performed at Eaton Auditorium; illustrated presentation. Heliconian musicians; Eleanor Koldofsky, speaker. Heliconian Hall, 35 Hazelton Ave. 416-922-3618. \$25 (advance reservation required). In support of the preservation of 35 Hazelton

www.MooredaleConcerts.com

A Song of Lilith

Joy Kogawa, narrative

Lilian Broca, art

Larysa Kuzmenko, music

Erika Raum, violin

Barbara Gordon, actor and others



Wed. March 14 at 8 pm - Church of the Holy Trinity (Eaton Centre)

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Toronto Cantata Chorus

Tak-Ng Lai, director

"Glory and Praise"

with: Kathryn Rowan, soprano
Canadian Sinfonietta

featuring: Glenn Buhr Ritchot Mass
An-Lun Huang Hallelujah
John Rutter Magnificat

Sunday 18 March 2001 8:00 pm

George Weston Recital Hall
Toronto Centre for the Arts 5040 Yonge Street

All tickets \$20.00 available through
Ticketmaster 416-870-8000 or the Box Office

Ave. and of the concept of restoring the Eaton Auditorium.

-- 8:00: **Hart House Music Committee.** *Amber Bishop, soprano in Recital.* The Music Room, 7 Hart House Circle. 416-978-5362. Free.

-- 8:00: **Markham Theatre.** *Natalie MacMaster, fiddler in Concert.* 171 Town Centre Blvd. 905-305-7469. \$34.50.

-- 8:00: **SFX Theatrical Group.** *Annie.* Pantages Theatre, 244 Victoria St. 416-870-8000. \$21 to \$71. For complete run see Music Theatre listings.

-- 8:00: **Theatre Passe Muraille/Crow's Theatre.** *Time After Time: The Chet Baker Project.* Performers include Phillipa Domville, Martin Julien, Danny Depoe, & John Alcorn. Story & music of jazz trumpeter Chet Baker. Mainstage, 16 Ryerson Ave. 416-504-7529. \$19, \$14.25 (preview). For complete run see Music Theatre listings.

-- 8:00: **Toronto Symphony Orchestra.** Mozart: Piano Concerto; Lui Wen Jen: Great Wall Concerto. George Gao, erhu; Boris Brott, conductor. George Weston Recital Hall, 5040 Yonge St. 416-593-4828. \$20 to \$40.

Wednesday March 21

-- 12:30: **York University Dept. of Music.** *World Music Ensembles.* Musical traditions of many global cultures, ranging from Chinese orchestra & west African drums to Cuban, Klezmer & Afro-American music. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.

-- 12:30: **Yorkminster Park Church.** *Noonday Recital: Angus Sinclair, organ.* 1585 Yonge St. 416-922-1167. Free.

-- 7:15: **Don Mills Organ Society.** *Joe Carlo, Lowrey organ.* Taylor Place, 1 Overland Dr. 416-447-1137. \$7.

-- 8:00: **Humber Jazz Series.** *Latin Jazz Night.* Hilario Duran; Rick Lazar's Latin Jazz Ensembles; Mary Lou Creechan, host. Humber College Auditorium, 3199 Lakeshore Blvd. West. 416-675-6622 ext.3427. \$8, \$5.

-- 8:00: **Markham Theatre.** *Natalie MacMaster, fiddler in Concert.* See March 20.

-- 8:00: **Toronto Opera Repertoire.** *Opera Excerpts.* Scenes from Tosca, La Forza del Destino, Così fan tutte, La Bohème, L'Elisir d'Amore, Le Nozze di Figaro & other operas. Giuseppe Macina, artistic director. Bickford Centre Theatre, 777 Bloor St. West. 416-698-9572. Free (donations welcome). For complete run see Music Theatre listings.

-- 8:00: **Toronto Symphony Orchestra.** Shchedrin: Solemn Overture; Tchaikovsky: Piano Concerto #1 in b flat; Mussorgsky: Pictures at an Exhibition. Alexander Tselyakov, piano; Boris Brott, conductor. George Weston Recital Hall, 5040 Yonge St. 416-870-8000. \$20 to \$40.

-- 8:30: **University of Toronto Faculty of Music.** *Vocal Jazz Ensemble.* Walter Hall, 80 Queen's Park. 416-978-3744. \$12, \$6.

Thursday March 22

-- 12:00 noon: **Music Around Us.** *Li Wang, piano.* Works by Mozart, Chopin, Ravel & Liszt. Glenn Gould Studio, 250 Front St. West. 416-205-5555. Free.

-- 12:10: **St. Paul's Bloor Street.** *Noon Hour Recital: George Schner, organ.* 227 Bloor St. East. 416-961-8116. Free.

-- 12:10: **University of Toronto Faculty of Music.** *Thursday Noon Series.* Student brass ensembles. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

Music TORONTO presents



Thursday Mar. 22 KELLER QUARTET superb Hungarian quartet

-- 8:00: **Music Toronto.** *Keller Quartet.* Kurtag: Microludes, Officium breve; Bell: Arche II; Bartok: Quartet #3; Ligeti: Quartet #2. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$43, \$39, \$5 (st).

-- 8:00: **Toronto Philharmonia.** *String Serenade.* Mozart: Eine Kleine Nachtmusik; Britten: Simple Symphony Op.4; Grieg: Elegiac Melodies Op.34; Lucas: Concerto for Piano & String Orchestra (premiere); Wren:

Serenade for Strings; Mahler: Adagietto from 5th Symphony; Debussy: Dance Sacrée et Profane. Jacqueline Goring, harp; Kathryn Lucas, piano; Kerry Stratton, conductor. George Weston Recital Hall, 5040 Yonge St. 416-870-8000. \$37, \$32; \$32, \$26 (sr/st).

Friday March 23

-- 12:00 noon: **Roy Thomson Hall Volunteers.** *Bring Your Own Lunch Concert: Angela Park, piano.* 60 Simcoe. 416-593-4822 ext.363. Free.

-- 7:00: **Merriam Music Concert Series.** *Warren Nicholson, guitar in Recital.* Music by Albeniz, Bach & Barrios. Recital Hall, 2359 Bristol Circle, Oakville. 905-829-2020. \$10.

-- 7:30: **Random Acts of Music Ensemble!** *Strings Across the Sky.* Haydn: String Quartet; Rossini: Duo; Vivaldi: Concerto Grosso; Flute Concerto // *Gardellino*; Mozart: Flute Quartet in D. Susan Hoepfner, flute; Kent Teeple, viola; Cynthia Woods, double bass; Wren Canzoneri & Amy Canzoneri, violins; Paul Widner, cello. Eastminster United Church, 310 Danforth Ave. 416-260-9302. \$20, \$10, family rate.

-- 7:30: **York University Dept. of Music.** *Philharmonia de Caelo Tactus.* Traditional & original compositions for electronic orchestra. Ray Williams, director. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.

-- 8:00: **Etobicoke Community Concert Band.** *Radio Days.* Tribute to the top tunes of the times. Etobicoke Swing Orchestra; John Liddle, music director; Jim Paulsen, host; Terry Dale, guest singer. Etobicoke Collegiate Auditorium, 86 Montgomery Road. 416-410-1570. \$12, \$10, children 12 & under free.

-- 8:00: **Music Theatre Mississauga.** *Oklahoma!* Rodgers and Hammerstein. Meadowdale Theatre, 6315 Montevideo Rd., Mississauga. 905-821-0090. \$18.50, \$16.50. For complete run see Music Theatre listings.

-- 8:00: **University of Toronto Faculty of Music.** *Faculty Artist Series: Music of Christos Hatzis.* Two instrumental

UNIVERSITY OF TORONTO Faculty of Music presents



The Music of Christos Hatzis

Excerpts from "Constantinople"
Concerto for Flute and Chamber Orchestra
Patrick Gallois, soloist
Three Songs on Poems by Sappho
Lorna MacDonald, soprano

Friday, March 23
Walter Hall, 8 pm
\$20/10 • 416-978-3744

movements from *Constantinople*; Three Songs on Poems by Sappho; Concerto for Flute & Chamber Orchestra (North American Premiere). Patrick Gallois, flute; Lorna MacDonald, voice; Peter Stoll, clarinet; Scott St. John, viola; Shauna Rolston, cello & other performers. Walter Hall, 80 Queen's Park. 416-978-3744. \$20, \$10.

Saturday March 24

-- 1:30 & 3:30: **Toronto Symphony Orchestra.** *Jack and the Beanstalk.* Fucik: Entrance of the Gladiators; Pelecis: Jack and the Beanstalk. Doug McKeag, Onalea Gilbertson, Dave Clark & Len Harvey, actors; Susan Haig, conductor. Roy Thomson Hall, 60 Simcoe. 416-593-4828. \$17.

-- 7:30: **Polish Canadian Society of Music.** *Bloor Street United Church, 300 Bloor St. West.* 416-232-1459. \$25, \$20, \$15.

-- 7:30: **University of Toronto.** *Shostakovich 2001 at U of T: Shostakovich and His Poets.* Shostakovich song settings of Pushkin, Krylov, Tsvetaeva, Blok, Dolmatovsky & Burns. Sterling Beckwith, bass; Valerie Sirén, soprano; Vilma Vitols,

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THE BEST OF "BIG BAND"
AND A DOSE OF
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WARREN NICHOLSON guitar

Albeniz, Bach, Barrios

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Tickets \$10 905-829-2020



mezzo; Cecilia Ignatieff, piano; Aisslinn Nosky, violin; Carina Reeves, cello. Seeley Hall, Trinity College, 6 Hoskin Ave. 416-946-8994. \$15, \$10.

-- 8:00: **Acoustic Harvest Folk Club.** *Nancy White, singer/songwriter.* Birch Cliff United Church, 33 East Road, 416-264-2235. \$12, sliding scale available.

-- 8:00: **All The King's Voices.** *Calypto Cabaret.* Members of the Melotones Steel Band; David J. King, conductor. Willowdale United Church, 349 Kenneth Ave. 416-225-2255. \$25, \$20.

-- 8:00: **Etobicoke Community Concert Band.** *Radio Days.* Etobicoke Collegiate Auditorium. See March 23.

-- 8:00: **Jubilate Singers.** *Chant and Beyond.* Duruflé: Quatre Motets sur thèmes gregoriens; other works based on gregorian chant by Victoria, Bruckner, Halley & Wedd. Guest: John Tuttle, organ; Brad Ratzlaff, conductor. Trinity-St. Paul's Church, 427 Bloor St. West. 416-297-8818. \$15, \$12, children 12 & under \$10.

-- 8:00: **Royal Conservatory of Music.** *Mozart: Così fan Tutte.* Brahm Goldhamer &

Roxolana Roslak, artistic directors. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 ext.321. \$10, \$5. For complete run see Music Theatre listings.

-- 8:00: **Royal York Road United Church.** *A Tribute to Louis Armstrong.* Paul Grosney, trumpet; Hart Wheeler, saxophone; Norm Amadio, piano; Jerry Fuller, drums; Neil Swainson, bass. 851 Royal York Rd. 416-231-1207. \$16, \$12. Charitable fundraising concert.

-- 8:00: **University of Toronto Faculty of Music.** *World Music Ensembles.* Afro-Cuban, Japanese & African music. MacMillan Theatre, 80 Queen's Park. 416-978-3744. Free.

-- 8:15: **Te Deum Orchestra & Singers.** *A Bouquet of Chorale Preludes.* Chorale preludes & chorale partitas by Buxtehude, Brahms, Bach & others. Richard Birney-Smith, organ. 8:00: Chat from the Stage. Christ Church Deer Park, 1570 Yonge St. 1-800-263-0320. \$20, \$15, \$6(child).
-- 8:30: **Star-Scape Singers.** Jane Mallett Theatre. See March 17. *POSTPONED*

Participation play with singing & dancing based on stories by Robert Munsch. 130 Navy St., Oakville. 905-815-2021. \$14.99.

-- 2:00: **Royal Conservatory of Music.** *Sunday Serenades.* Works by Handel, Roussel, Lasala & Behrens. Elisabeth Pomès, soprano; Jack Behrens, piano; Fiona Wilkinson, flute. 850 Enola Ave., Mississauga. 905-891-7944. \$10, \$5.

-- 2:30: **Royal Conservatory of Music.** *From Russia With Love.* Stravinsky: L'Histoire du Soldat; Rachmaninov: Sonata for cello & piano in g Op.19; Prokofiev: Overture on Hebrew Themes in c Op.34 for clarinet, string quartet & piano. Dianne Werner, piano; Bryan Epperson, cello; Marie Bérard, violin; Joel Quarrington, double bass; Andrew McCandless, cornet; other performers; Lister Sinclair, narrator. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 ex.321. \$15, \$12.
-- 3:00: **Music at Rosedale.** *From Gabrieli to Debussy.* Works by Scarlatti, Barber, Ewazen & others. Colchester Brass Quintet. 129 Mt. Pleasant Rd. 416-921-1931. Free (donations welcome).

-- 4:00: **Concerts at St. George's.** *Music for an Afternoon.* Chamber Ensembles from the Glenn Gould Professional School. St. George's on the Hill Church, 4600 Dundas St. West. 416-461-9906. \$12, \$10.
-- 7:00: **Music at St. Clement's.** Music by Palestrina, Stanford, Biehl & Poulenc; readings on "The Blessed Virgin Mary". St. Clement's Choir; Tom Fitches, director of music. St. Clement's Church, 59 Briarhill

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Monika Kolada,
Vladimir Radian

Artistic Director: Monika Kolada

WITH THE PARTICIPATION OF:



MARGARET MAYE, KINGA MITROWSKA, DENISE WILLIAMS, JOSÉ HERNÁNDEZ, MAREK KONARKOWSKI, VLADIMIR RADIAN

ACCORDION: *Natale Giangioppo*

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

300 Bloor Street West
(1 block east of Spadina, at Huron), Toronto
Tickets: \$25, \$20 (members of PCSM), \$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

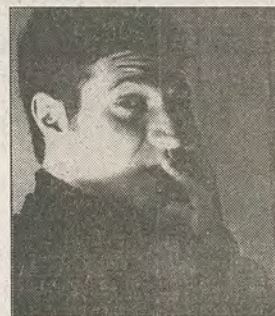
Special Guest: John Tuttle, Organ

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

Composer

Antonio Casciano



Rhapsody for Violincello & Piano
World Premiere performance

Carina Reeves, violincello
Alida Girardi, piano

Sunday, March 25, 2001 8 pm
Church of the Holy Trinity
10 Trinity Sq. (by the Eatons Centre)

"...an outstanding Canadian composer..."

Presented by Salon des Refusés

TICKETS AVAILABLE AT THE DOOR

Ave. 416-483-6664.

-- 7:30: **Amadeus & Amati Ensembles.** Works by Schubert, Brahms and Mozart. Glenn Gould Studio, 250 Front St. West. 416-205-5555. \$25, \$20.

-- 7:30: **Christ Church Deer Park.** *Organ Recital & Compline.* Paul Jenkins, organ. 1570 Yonge St. 416-920-5211. Free.

-- 8:00: **Flying Cloud Folk Club.** *Jim Payne!* *Fergus O'Byrne.* Maritime music. TRANZAC, 292 Brunswick. 416-410-3655.

-- 8:00: **Salon des Refusés.** Works by Ager, Casciano, Eatock, Greenberg & Minthorn. Church of the Holy Trinity, 10 Trinity Square. 416-598-4521. \$12, \$6.

Monday March 26

-- 8:00: **Toronto Organ Club.** *Members Night.* Public invited. Christ Church, 329 Royal York Road. 905-824-4667. \$8.

Tuesday March 27

-- 12:00 noon: **Peter Treen,** *organ in Recital.* Works by Bach, Brahms & Barber. All Saints Kingsway Church; 2850 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; Jerzy 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. 416-364-7865. Free.

-- 7:30: **Roberta Laking, soprano & Elisa Mangina, piano & organ, in Recital.** Fleming;

The Confession Stone (Songs of Mary); organ works by Bach; songs by Barber & Holst. Victoria-Royce Church, 190 Medland Ave. 416-769-6176. Free will offering. Donations to Romero House.

-- 7:30: **York University Dept. of Music.** *Jazz Bash!* York University Jazz Choir; York University Jazz Orchestra; Bob Hamper & Al Henderson, directors. Junior Common Room, 014 McLaughlin College, 4700 Keele St. 416-736-5186. Free.

-- 8:00: **Beth Tikvah Social Action Committee.** *Third Annual Gala Concert of Passover Music: Music by Srul Irving Glick.* Glick: Sonata for Flute and Piano; Come Live With Me for Soprano and Harp (premiere); Psalm Elegy, In Memory of Elmer Iseler; Cantata, Music for Passover for Mixed Choir and String Quartet. Susan Hoepfner, flute; Lori Gemmell, harp; Cecilia Ignatieff, piano; Beth Tikvah Choir; Members of Lachan & other performers; Srul Irving Glick, conductor. Beth Tikvah Synagogue, 3080 Bayview Ave. 416-221-3433 ext.358. \$20(door), \$15(advance), \$10(sr/st).

Proceeds to benefit H.A.A.D.D. & Reena.

-- 8:00: **Hart House Music Committee.** *Leah Eddy, flute in Recital.* The Music Room, 7 Hart House Circle. 416-978-5362. Free.

-- 8:00: **OnStage at Glenn Gould Studio.** *Les Violons du Roy.* Works by Marcello, Geminiani, Handel and others. Stuart Laughton, piccolo trumpet; Diane Lacelle, oboe; Bernard Labadie, conductor. 250 Front St. West. 416-205-5555. \$30.

-- 8:00: **Roy Thomson Hall.** *Royal Concertgebouw Orchestra.* Mahler: Symphony #10; Rückert-Lieder. Matthias Goerne, baritone; Riccardo Chailly, conductor. 60 Simcoe St. 416-872-4255.

\$50-\$110.

-- 8:00: **SFX Theatrical Group.** *Fame: The Musical.* Pantages Theatre, 244 Victoria St. 416-870-8000. \$39.50 to \$79.50. For complete run see Music Theatre listings.

Wednesday March 28

-- 12:10: **Critical Mass.** Victoria: Missa gaudeamus. Yorkminster Park Church, 1585 Yonge St. 416-778-4923. Freewill offering (suggested donation \$10).

-- 12:30: **York University Dept. of Music.** *Music at Midday: South Indian classical music.* Lalgudi G.J.R. Krishnan, violin; Trichy Sankaran, mrdangam; Suba Sankaran, tala &

tamboura. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.

-- 7:30: **York University Dept. of Music.** *Jazz Faculty Concert.* Barry Elmes, drums; Lorne Lofsky, guitar; Mike Murley, saxophone; Mike Malone, trumpet; Al Henderson, bass; Mark Eisenman, piano. Junior Common Room, 014 McLaughlin College, 4700 Keele St. 416-736-5186. Free.

-- 8:30: **University of Toronto Faculty of Music.** *Jazz Orchestras.* Walter Hall, 80 Queen's Park. 416-978-3744. \$12, \$6.

Thursday March 29

-- 12:00 noon: **Music Around Us.** *Just*

OnStage
at  **Glenn Gould Studio**

CHAMBER SERIES





Tuesday,
March 27/2001
8 p.m.

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

Carlo Farina: Capriccio stravagante
Handel: Suite in D for trumpet and strings
Handel: Concerto Grosso in A major, Op. 6, No 11
Guiseppe Torelli: Trumpet Concerto
Alessandro Marcello: Concerto for oboe in D minor
Francesco Geminiani: Concerto Grosso in D minor
"La Follia"

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.
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Music for an afternoon



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Come listen to and support rising young musicians from The Glenn Gould Professional School of Music. This afternoon's performance will offer an outstanding program of chamber masterworks. Hear tomorrow's stars today.

Sunday March 25th, 2001
4:00 pm

4600 Dundas Street West-St. George's on-the-Hill
(Islington & Dundas)

Tickets: \$12 Adult/\$10 Student & Seniors

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NOON-HOUR CONCERTS AT ROY THOMSON HALL

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

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

FOR MORE INFO: (416) 872-4255
www.roythomson.com

These free concerts featuring Roy Thomson Hall's Gabriel Kney pipe organ are made possible by the generous support of The Edwards Charitable Foundation.

Pipes. Music by Sammartini, Handel, Vivaldi, Telemann and others. Matthew Jones, recorder; Jan Overduin, organ. Glenn Gould Studio, 250 Front St. West. 416-205-5555. Free.

-- 12:10: **St. Paul's Bloor Street.** *Noon Hour Recital:* Douglas Schalin, organ. 227 Bloor St. East. 416-961-8116. Free.

-- 12:10: **University of Toronto Faculty of Music.** *Thursday Noon Series.* String student chamber ensembles. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

-- 5:00: **York University Dept. of Music.** *Student Jazz Combos.* Barry Elmes, Lorne Lofsky, Frank Falco, Bobby Fenton, Al Henderson, Mark Eisenman & other directors. Junior Common Room, 014 McLaughlin College, 4700 Keele St. 416-736-5186. Free.

-- 6:45: **Toronto Symphony Orchestra.** *Evening Overtures chamber music.* Tower: *Petroushkates.* Nora Shulman, flute; Raymond Luedeke, clarinet; Amalia Joanou-Canzonieri, violin; David Hetherington, cello; Patricia Krueger, piano; Gary Kulesha, host/conductor. Roy Thomson Hall, 60 Simcoe. 416-593-4828. \$5 or free with ticket to 8:00 performance.

-- 8:00: **Royal Conservatory of Music.** *John Perry, piano in Recital.* Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 ex.321. \$15, \$12.



Mozart's Exultate!

March 29–April 1

Karina Gauvin, soprano

Call now for tickets 416-964-6337

-- 8:00: **Tafelmusik Baroque Orchestra.**

Exultate! Mozart: *Exultate Jubilate*; Haydn: Cello Concerto in D. Karina Gauvin, soprano; Christina Mahler, cello. Jeanne Lamon, music director. Trinity-St. Paul's Church, 427 Bloor St. W. 416-964-6337. \$26-\$50, \$20-\$45 (st/sr).

-- 8:00: **Toronto Symphony Orchestra.**

Tower: Concerto for Violin; Beethoven: Symphony #9 Choral. Jacques Israelievitch, violin; Christine Brewer, soprano; Marcia Swanston, mezzo soprano; Gordon Gietz, tenor; Richard Zeller, baritone; Toronto Mendelssohn Choir; Gunther Herbig, conductor. Roy Thomson Hall, 60 Simcoe. 416-593-4828. \$25 to \$85.

-- 8:00: **University of Toronto at Scarborough.** *Year End Music Finale.* Concert Choir, Jazz Ensemble, Repertoire Choirs. Lenard Whiting, director. The Meeting Place, 1265 Military Trail. 416-287-7076. Free.

Friday March 30

-- 12:00 noon: **Roy Thomson Hall Volunteers.** *Bring Your Own Lunch Concert: Canadian Music Competition Winners.* 60 Simcoe. 416-593-4822 ext.363. Free.

-- 6:45: **Toronto Symphony Orchestra.** *Evening Overtures chamber music.* Roy Thomson Hall. See March 29.

-- 8:00: **Baroque Music Beside the Grange.** *Concert Sur l'herbe.* Works by Couperin, De LaVigne, Corrette, Hotteterre and others. Donna Greenberg, baroque dancer; Catherine Keenan, hurdy-gurdy; Marie-France Richard, oboe; Colin Savage, recorder & chalumeau; Alison Melville, recorder & flute; Michael Jarvis, harpsichord; Mary-Katherine Finch, cello. St. George the Martyr Church, 197 John St. 416-588-4301. \$18, \$14.

-- 8:00: **Living Arts Centre Mississauga.** *Michael Burgess.* Vocal artist. Hammerson Hall, 4141 Living Arts Drive. 905-306-6000. \$40, \$30.

-- 8:00: **Massey Hall.** *Paco de Lucia.* Flamenco music and dance. 15 Shuter St. 416-872-4255. \$32.50-\$49.50.

-- 8:00: **St. Anne's Church.** *Great Music at St. Anne's: Huron Brass Quintet.* 270 Gladstone Ave. 416-922-4415. \$12, \$10.

-- 8:00: **Tafelmusik Baroque Orchestra.**

Exultate! Trinity-St. Paul's Church. See Mar. 29.

-- 8:00: **Toronto Symphony Orchestra.** Roy Thomson Hall. See March 29.

-- 8:00: **University of Toronto Faculty of Music.** *Choral Music on Campus: Grand and Glorious Choruses.* Music by Handel & Honegger. U of T Choirs; Doreen Rao, conductor. MacMillan Theatre, 80 Queen's Park. 416-978-3744. \$12, \$6.

Saturday March 31

-- 7:15: **Toronto Welsh Male Voice Choir/ Canadian Celtic Choir of London.** *Celtic Celebration.* Welsh folk songs, hymns, opera arias, Broadway show tunes, Irish, Scottish & Canadian Maritime folk songs. David Low & Dan Surman, conductors. St. George's United Church, 35 Lytton Blvd. 416-410-

2254. \$15, \$12.

-- 7:30: **Cantabile Chorale of York Region.** *Sing With One Voice!* Guests: One Voice of Uxbridge; Robert Richardson, conductor. Thornhill United Church, Elgin Street, Thornhill. 905-731-8318. \$15, \$10 (sr, children over 8).

-- 7:30: **Mississauga Children's Choir.** *A Cultural Tapestry.* First United Church, 151 Lakeshore West. 905-624-9704. *CANCELLED*

-- 7:30: **Toronto Symphony Orchestra.** Roy Thomson Hall. See March 29. \$25 to \$50.

-- 8:00: **Etobicoke Centennial Choir.** *Requiem.* Fauré: *Requiem*; Duruflé: *Requiem*. Douglas Tranquada, soloist; Jan Overduin, organ; Harris J. Loewen, conductor. Islington United Church, 25 Burnhamthorpe Rd. 416-239-1131 ext.49. \$14, \$10

-- 8:00: **Mississauga Guitar Society.**

SPAENAU
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Saturday, March 31, 2001

Ancient & Modern Renaissance Singers Music of the 2nd Millennium

The John Laing Singers of Hamilton join The Renaissance Singers to perform some of the greatest choral music of the second millennium. Come and hear Thomas Tallis's 40 part motet *Spem In Alium*.

Tickets are available from Twelfth Night Music Stores in Waterloo and Guelph or at the door or call (519) 745-0675.

St. Andrew's Presbyterian Church, 54 Queen St. Kitchener at 8:00 p.m.

Voices presents... Music for Meditation & Reflection

Saturday,
March 31, 2001
8:00 p.m.

Pre-concert talk: 7:30 p.m.

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

Tickets \$15, \$10

Available at the door.

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*G.P. de Palestrina

*Eleanor Daley

*Leevi Madetoja

*Henry Purcell

*Antonio Lotti

*Charles Villiers
Stanford

*Michael Tippett

Sine Nomine

Music for a Medieval Lent

March 31, 2001 8:00 pm

St. George's Anglican Church

Tickets \$15 & \$12

5350 Yonge St., North York 416-225-1922

two traffic lights south of Finch

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

-- 8:00: **Mississauga Symphony Orchestra.** *Pop! go the Generals.* Music of Gilbert & Sullivan. Mark DuBois, tenor; John Barnum, conductor. Hammerson Hall, 4141 Living Arts Drive, Mississauga. 905-306-6000. \$35, \$45.

Opera in Concert presents Handel's **ARIODANTE**

"Baroque opera at it's most exhilarating"



Kimberly Barber (above), Barbara Hannigan, Allyson McHardy, Jackalyn 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



Michael Injae Kim
PIANIST

Bach, Beethoven,
Gershwin, Mussorgsky

Sunday, April 1 at 2:00 pm

Newmarket Theatre
505 Pickering Crescent

TICKETS: \$20 & \$15 (seniors/students)
905-953-5122

-- 8:00: **Opera in Concert. Handel:**

Ariodante. Kimberly Barber, Jackalyn Short, Barbara Hannigan, Daniel Licht, Allyson McHardy, performers; Gary Thor Wedow, conductor. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. \$42, \$32. For complete run see Music Theatre listings.

-- 8:00: **Tafelmusik Baroque Orchestra.** *Exultate!* Trinity-St. Paul's Church. See Mar. 29.

-- 8:00: **Tallis Choir.** *Music for Bloody Mary.* Tallis: Gaude gloriosa; Sheppard: Gaude, gaude, gaude; Taverner: Missa Corona Spinea. Peter Walker, director. St. Martin-in-the-Fields, 151 Glenlake Ave. 416-691-8621. \$18, \$14.

-- 8:00: **University of Toronto Faculty of Music.** *Wind Symphony & Concert Band: A Chenette Celebration.* Music by Court, Hawkins, Respighi, Holst, Grainger, Polgar & others. Stephen Chenette, conductor; Peter Stoll, clarinet; U of T alumni. MacMillan Theatre, 80 Queen's Park. 416-978-3744. \$12, \$6.

-- 8:00: **Voices.** *Music for Meditation and Reflection.* Palestrina: Stabat Mater; Daley: Requiem; Madetoja: De Profundis; music by Purcell, Lotti, Stanford & Tippett. Ron Cheung, artistic director. 7:30: Pre-concert talk. Saint Thomas' Church, 383 Huron St. 416-429-7740. 15, \$10.

-- 8:00: **York Symphony Orchestra.** *Viennese Classics.* Beethoven: Egmont Overture; Symphony #8; Mozart: Requiem. U of T Scarborough Concert Choir; Redeemer College Alumni Choir; Roberto De Clara, conductor. Marylake Shrine, 13760 Keele St. at 15th Side Road, King Township. 416-410-0860. \$20, \$15, \$5 (under 12).

-- 8:00: **St. George's Anglican Church.** *Sine Nomine Ensemble for Medieval Music.* Lamentations; works by Abélard & others. 5350 Yonge St. 416-225-1922. \$15, \$12.

Sunday April 01

-- 10:25am: **Fairlawn Heights United Church.** Daley: Requiem. Fairlawn Heights senior choir. 28 Fairlawn Ave. 416-481-6848. Free.

-- 10:30am: **Music at Rosedale.** Daley: Requiem. Soloists & choir of Rosedale Presbyterian Church; Mary Legge, director of music. 129 Mt. Pleasant Rd. 416-921-1931.

Free (donations welcome).

-- 1:00: **Harbourfront Centre/Jeunesses Musicales of Ontario.** *Cushion Concert: The Daughter of the Regiment.* Atelier lyrique de L'Opéra de Montréal. Barbara Budd, host. Brigantine Room, York Quay Centre, 235 Queens Quay West. 416-973-4000. \$8.

-- 2:00: **Living Arts Centre Mississauga.** *Beethoven Lives Upstairs.* 4141 Living Arts Drive. 905-306-6000. \$16.50.

-- 2:00: **Visual and Performing Arts Newmarket.** *Michael Injae Kim, piano in Recital.* Music by Bach, Beethoven, Gershwin & Mussorgsky. Newmarket Theatre, 505 Pickering Cres. 905-953-5122. \$20, \$15.

-- 2:30 & 7:30: **Scarborough Bel Canto Choir.** *Down Memory Lane.* Selection of old favourites; Last Night At The Proms; other music. John Watkins, conductor. St. Dunstan of Canterbury Church, 56 Lawson Rd., West Hill. 416-284-1509. \$12, \$10. Proceeds to The Kids Help Phone.

-- 2:30: **Royal Conservatory of Music.** *Prokofiev: Peter and the Wolf.* A Canadian retelling of the classic children's story. Royal Conservatory Orchestra; Bob Rae, narrator; Rennie Regehr, conductor. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 ex.321. \$10, \$5.

Sunday, April 1, 3pm Toronto Heliconian Club presents



Ilona Damasiute-Beres, piano

-- 3:00: **Heliconian Club.** *Ilona Damasiute-Beres, piano in Recital.* Music of Beethoven, Chopin, Debussy & Liszt. 35 Hazelton Ave. 416-766-9959.

-- 3:00: **Mooredale Junior & Youth**

Orchestras. Kristine Bogyo & Clare Carberry, conductors. Rosedale Heights School, 711 Bloor St. East. 416-922-3714. \$15, \$10.

-- 3:00: **University of Toronto at Scarborough.** *UTSC Concert Band.* Larry Shields, director. The Meeting Place, 1265 Military Trail. 416-287-7076. Free.

-- 3:30: **Tafelmusik Baroque Orchestra.** *Exultate!* Trinity-St. Paul's Church. See Mar. 29.

-- 4:30: **St. Anne's Church.** *Great Music at St. Anne's: Choral Evensong.* Music by Darke & Duruflé. 270 Gladstone Ave. 416-536-3160.

-- 5:00: **Golomb Concert Management.** *Alexander Tselyakov, piano in Concert.* Chopin: Piano Concerto #2; Rachmaninoff: Piano Concerto #2. Alexander Katz, second piano. St. George the Martyr Church, 197 John Street. 905-770-5258. \$20, \$12.

-- 7:30: **Christ Church Deer Park.** *Organ Recital & Compline.* Michael Jarvis, organ. 1570 Yonge St. 416-920-5211. Free.

-- 7:30: **York Symphony Orchestra.** *Viennese Classics.* See March 31. Markham Theatre for Performing Arts, 171 Town Centre Blvd. 905-305-7469.

-- 8:00: **Flying Cloud Folk Club.** *Popcorn Behaviour.* TRANZAC, 292 Brunswick. 416-410-3655.

-- 8:00: **Rosedale Concert Series.** *Haydn: The Seven Last Words of Christ.* Soloists, choir & orchestra; Wayne Strongman, director. Rosedale United Church, 159 Roxborough Dr. 416-924-0725 ext.36.

Monday April 02

-- 7:30: **Associates of the Toronto Symphony Orchestra.** *From Russia With Love.* Prokofiev: String Quartet #2 in F Op.90; Schnittke: Canon in Memory of Stravinsky for string quartet; Borodin: String Quartet #2 in D. Sergei Nikonov, Oksana Dmitrik, violins; Ladislau Darida, viola; Roberta Janzen, cello. Trinity-St. Paul's Church, 427 Bloor St. West. 416-323-0862. \$15, \$12.

-- 8:00: **Art of Time Ensemble.** *Music of Erwin Schulhoff.* Susan Hoepfner, flute; Mark Fewer, viola; Eugene Osadoky, cello; Andrew Burashko, piano; Joel Quarrington, double bass; Phil Dwyer, saxophone & other performers. Glenn Gould Studio, 250 Front St. West. 416-205-5555. \$25, \$18.

-- 8:00: **Toronto Theatre Organ Society/Kiwanis Club of Casa Loma.** *Wurlitzer*

Pergolesi's **Stabat Mater**

Sunday April 1, 4 pm



The Parkdale Hunt
Alexa Wing, soprano
Nina Scott-Stoddart, mezzo
Peter Bishop, harsichord
and strings

Holy Family Catholic Church • 1372 King Street West
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The Associates of the
Toronto Symphony Orchestra present
the third of FIVE SMALL CONCERTS

From Russia With Love

Prokofiev: String Quartet #2 in F, Op. 90
Schnittke: Canon in Memory of Stravinsky
for string quartet
Borodin: String Quartet #2 in D

Monday, April 2, 2001 7:30 p.m.

Trinity St. Paul's Centre, 427 Bloor St. W.

See WholeNote listings for details.

TICKETS

Single Concert \$15
Seniors/Students \$12
Full Series \$50/\$42

ANNUAL MEMBERSHIP
\$80 INCLUDES

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

(416) 323-0862

Pops! at Casa Loma. David Peckham, organ.
1 Austin Terrace. 416-870-8000. \$12.50.

3618. \$12.

Tuesday April 03

-- 1:00: **St. James' Cathedral.** *Lunch Hours at St. James'; Daniel Rubinoff, saxophone; Christopher Dawes, organ.* 65 Church St. 416-364-7865. Free.

-- 8:00: **Hart House Music Committee.** *Eve Eracleous & Ryan Baker, trumpets in Recital.* The Music Room, 7 Hart House Circle. 416-978-5362. Free.

Wednesday April 04

-- 12:30: **York University Dept. of Music.** *York University Concert Choir.* Bach: Cantata *Brech dem Hungrigen dein Brot.* Albert Greer, director. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.

Thursday April 05

-- 12:10: **St. Paul's Bloor Street.** *Noon Hour Recital: Tom Fitches, organ.* 227 Bloor St. East. 416-961-8116. Free.

-- 12:10: **University of Toronto Faculty of Music.** *Thursday Noon Series.* Woodwind student chamber ensembles. Walter Hall, 80 Queen's Park. 416-978-3744. Free.

-- 7:30: **Royal Conservatory of Music.** Chamber Music Concert. Young artists from the Glenn Gould Professional School. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 ex.321. \$5,\$3.

-- 8:00: **Heliconian Hall.** *The Master and the Essenes.* Sacred drama with music for the Easter season. Mark Finnan, actor; Geza Farkas, flute. 35 Hazelton Ave. 416-922-

Friday April 06

-- 8:00: **Canadian Opera Company.** *Britten: Billy Budd.* Russell Braun, Nigel Robson, Jeffrey Wells and other performers; Richard Bradshaw, conductor. 7:15: Pre-performance Opera Chat. Hummingbird Centre for the Performing Arts, 1 Front St. East. 416-872-2262. \$38-\$135, \$15-\$40(young person). For complete run see Music Theatre listings.

-- 8:00: **Joanne Smale Productions.** *Andrea Bocelli, tenor in Concert.* Russian Symphony Orchestra; Marcello Rota, conductor. Air Canada Centre, 40 Bay St. 416-870-8000. \$85 to \$550.

-- 8:00: **Living Arts Centre Mississauga.** *Showboat.* Book & lyrics by Oscar Hammerstein II; music by Jerome Kern. Hammerson Hall, 4141 Living Arts Drive. 905-306-6000. \$55-\$79. For complete run see Music Theatre listings.

-- 8:00: **The New Guitar.** Works by Sullivan, Hetu, Vivier, Quinlan & others. Vincea McClelland & Ted Quinlan, guitars; Kieran Overs, double bass. Heliconian Hall, 35 Hazelton Ave. 416-252-4792. \$20,\$15.

-- 8:00: **Toronto Consort/La Nef.** *In Search of the Black Madonna.* Cantigas and dances of medieval Spain. Trinity-St. Paul's Church, 427 Bloor St. West. 416-964-6337. \$18-\$32, \$14-\$25 (sr/st).

-- 8:00: **Orchestra Toronto.** Friedman: Romance for Strings #2; Grieg: Peer Gynt Suite #1 Op.46; Dvorak: Concerto for Cello in b. Karen Henderson, cello; Douglas Sanford, conductor. Leah Posluns Theatre, 4588 Bathurst St. 416-467-7142. \$20,\$18.

-- 8:00: **University of Toronto Faculty of Music.** *Faculty Artist Series: Circa 1600.* Vocal solos, trio sonatas & chamber works from the turn of the 17th century. Early

music faculty members. Walter Hall, 80 Queen's Park. 416-978-3744. \$20,\$10.

Saturday April 07

-- 7:30: **Royal Conservatory of Music.** Chamber Music Concert. Young Artists Performance Academy. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 ex.321. \$5,\$3.

-- 7:30: **Toronto Sinfonietta.** Mozart: Requiem KV 626. Oakham House Choir; Matthew Jaskiewicz, conductor. Bloor St. United Church, 300 Bloor St. West. 416-410-4379. \$27,\$18 (child 12 & under free).

-- 7:30: **Weston Silver Band.** *Classics in Brass.* Annual spring concert. Soloists; Ron Clayson, conductor. Central United Church, Weston Rd. at King St. 416-292-4646. \$10,\$8.

-- 8:00: **Academy Concert Series.** *Forever Romantic.* Chamber music favourites from 19th century composers on historical instruments. Trio Con Brio: Nicolai Tarasov, clarinet; Christina Mahler, cello; Glenn Hodgins, piano. Eastminster United Church, 310 Danforth Ave. 416-889-5414. \$15,\$10.

-- 8:00: **Annex Singers.** *Springtime in Vienna.* Mozart: Missa Brevis in B flat K.275; Bruckner: Pange Lingua; songs by Schubert, Strauss & Schumann; sing-along. Nina Scott-Stoddart & Yan-Chuen Lee, performers; Lawrence Goudge, director. Saint Thomas' Church, 383 Huron St. 416-761-9665. \$12,\$8.

-- 8:00: **Canadian Opera Company.** *Mozart: Idomeneo.* Michael Schade, Emma Selway, Elzbieta Smytka, Isabelle Vernet, Michael Colvin, performers; Nicolae Moldoveanu, conductor. 7:15: Pre-performance Opera Chat. Hummingbird Centre for the Performing Arts, 1 Front St. East. 416-872-2262. \$38-\$135, \$15-\$40(young person). For complete run see Music Theatre listings.

-- 8:00: **I Furioli Baroque Ensemble.** *Les Précieux.* An evening of dramatic works by French masters. Special guest: Bernard Gordillo, harpsichord. Knox College Chapel, 59 St. George St. 416-252-8740. \$15,\$10.

-- 8:00: **Music at St. John's.** *Michael James Baker, composer and musician: A Tribute Concert.* Music for dance in concert. St. John's Church, 288 Humber Ave. 416-763-2393. \$20,\$15, \$5(child).

-- 8:00: **Oakville Symphony Orchestra.** *Great Romantics.* Verdi: Overture to Luisa.

"Forever Romantic"



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Music by
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Mendels-
sohn and
Glinka*

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Eastminster United Church
310 Danforth
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at 8 p.m.

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2000-2001 Season

Concert II April 6, 2001

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New Music by:

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Featuring:

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New Music by:

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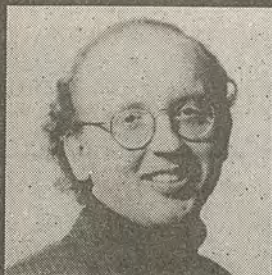
\$20 Adults \$15 Students and Seniors

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Miller; Chopin: Piano Concerto #1; Mendelssohn: Symphony #5. Alexander Tselyakov, piano; Roberto De Clara, conductor. Oakville Centre for the Performing Arts, Oakville. 905-815-2021. \$23, \$18.50.

SINFONIA TORONTO

Nurhan Arman, Conductor



RICHARD RAYMOND
Pianist, with
James Gardner, trumpeter
SHOSTAKOVICH
PIANO CONCERTO NO. 1
Sat., April 7, 8 pm
Glenn Gould Studio

-- 8:00: Sinfonia Toronto. *Betrayal and Dehial*. Shostakovich: Chamber Symphony Op.110a; Piano Concerto No. 1; Symphony for Strings Op.118. Richard Raymond, piano; Nurhan Arman, conductor. Glenn Gould

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-- 8:00: **The New Guitar**. Solo and chamber music by Armanini, Brown, Crumb, Nett, Takemitsu and Westfall. Michael Strutt, guitar & friends. Heliconian Hall, 35 Hazelton Ave. 416-252-4792. \$20, \$15.

-- 8:00: University of Toronto Faculty of

Music. *U of T Symphony Orchestra*.

Bruckner: Symphony #4; Ibert: Concerto for Flute; Cantaloube: Chants d'Auvergne. Sara Hahn, flute; Michèle Bogdanowicz, mezzo; Agnes Grossmann, guest conductor. MacMillan Theatre, 80 Queen's Park. 416-978-3744. \$12, \$6.

FURTHER AFIELD

but within easy travelling distance of the GTA

Thursday March 01

Saturday March 03

-- 7:00: **Whitby Sunrise Rotary Club. Irish Rovers & John McDermott**. Oshawa Civic Auditorium, 99 Thornton Rd. South, Oshawa. 416-870-8000. \$45, \$35. 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. 905-874-2800. \$39.95.

-- 7:30: **Oshawa-Durham Symphony Orchestra. The Eternal Lovers**. Liszt: Fantasy on Hungarian Folk Melodies; Mozart: Concerto for Two Pianos; Prokofiev: ballet music from Romeo and Juliet. Aleksandar Serdar & Sun-Young Lee, pianos; Marco Parisotto, conductor. Salvation Army Temple, 570 Thornton Rd. North, Oshawa. 905-579-6711. \$22, \$18(sr), \$12(st), \$5(child under 13), family rates.

-- 8:00: **Millpond Centre. Dinah Christie**. Jazz vocals. 106 Victoria St. West, Alliston. 705-435-3092. \$13.

Friday March 02

Thursday March 08

-- 8:00: **Hamilton Philharmonic Orchestra. Celtic Passions**. An evening of celtic music from Danny Boy to Riverdance. J.P. Cormier, multi-instrumentalist/singer; Schiehallion Dancers; Michael Reason, conductor. Hamilton Place, 1 Summers Lane. 905-526-6556. \$22-\$42, \$20-\$38(sr/st).

-- 8:00: **Heritage Theatre Brampton. J.P. Cormier & Gordie Sampson in Concert**. 86 Main Street North, Brampton. 905-874-2800. \$28.82, \$26.68.

BAROQUE ENSEMBLE



i Fartosi

Les Précieux

SATURDAY, APRIL 7TH, 2001 - 8.00 PM
KNOX COLLEGE CHAPEL - SEE LISTING

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St. John's 00/01

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1949-2000

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CLASSICAL 96.3

FAMOUS PLAYERS

Saturday March 10

-- 8:00: **Guelph Spring Festival.** *Yegor Dyachkov, cello & Jean Saulnier, piano in Recital.* Music by Stravinsky, Prokofiev, Hétu & Brahms. Co-operators Hall, River Run Centre, 35 Woolwich St., Guelph. 519-763-3000. \$18.

-- 8:00: **MusicMakers.** *Songs My Mother Taught Me.* Melodies from the past 100 years including folk songs & drawing room ballads. Guests: Ann & Ken Clarke. Concert Hall at Victoria Hall, 55 King St. West, Cobourg. 905-372-2210. \$10,\$8.

Sunday March 11

-- 7:30: **Fog and Gas Productions.** *Peter Karrie - Phantom Unmasked.* Music from Chess, Evita, Phantom of the Opera, Les Misérables, Jesus Christ Superstar & more. Theatre Aquarius, 190 King William St., Hamilton. 905-522-7529. \$25 to \$40.

Saturday March 17

-- 8:00: **Grand River Chorus of Brantford.** *Fauré: Requiem; works by Widor, Ravel, Durufle & Fauré.* Renée Ellis, soprano; Andrew Schmitt, baritone; Peter Nikiforuk, organ; Kostour String Quartet. Hope Christian Reform Church, 17 Patterson St., Brantford. 519-758-8090 or 1-800-265-0710. \$20,\$15.

Sunday March 18

-- 7:30: **Fog and Gas Productions.** *Peter Karrie - Phantom Unmasked.* Theatre Aquarius. See March 11.

-- 7:30: **Guelph Concert Band.** *Rhapsody in Blues.* Gershwin: Rhapsody in Blue; jazz concert rhapsody from baroque to blues. Ernesto Cervini, piano; Trevor Dick, electric violin. River Run Centre, 35 Woolwich St., Guelph. 519-763-3000. \$15,\$12,\$5(children).

Friday March 23

-- 8:00: **Brad Halls - Words and Music.** *The Songs of Jule Styne.* Dan Kapp & Andrea DeBoer, vocals. Concert Hall at Victoria Hall, 55 King St. West, Cobourg. 905-372-2210.

-- 8:00: **Hamilton Theatre Inc.** *Pippin - A Musical Comedy.* Studio Theatre, 140 MacNab St. North, Hamilton. 905-522-3032. \$18. For complete run see Music Theatre listings.

-- 8:00: **Milton Concert Presentations.** *String Serenade.* Soloist: Jacqueline Goring, harp. Southside Community Church, Derry Road, Milton. 905-878-2432. \$25,\$20.

-- 8:15: **Te Deum Orchestra & Singers.** *A Bouquet of Chorale Preludes.* Chorale preludes & chorale partitas by Buxtehude, Brahms, Bach & others. Richard Birney-Smith, organ. 8:00: Chat from the Stage. Christ's Church Cathedral, 252 James St. North, Hamilton. 1-800-263-0320. \$20,\$15, \$6(child).

Saturday March 24

-- 8:00: **Brad Halls - Words and Music.** *The Songs of Jule Styne.* Concert Hall at Victoria Hall. See March 23.

Sunday March 25

-- 2:00: **Lindsay Concert Foundation.** Stars of Tomorrow. String chamber music; virtuoso instrumental solos. Young Artists Performance Academy, Royal Conservatory of Music. Frost Theatre, Sir Sandford Fleming College, Lindsay. 705-328-0587. \$20,\$10.

Saturday March 31

-- 2:00 & 8:00: **Sanderson Centre.** *H.M.S. Pinafore.* Gilbert & Sullivan Society, Waterloo Regional Branch; Alex Mustakas, director. 88 Dalhousie St. Brantford. 1-800-265-0710. \$25,\$23, \$22(st/sr).

-- 8:00: **Hamilton Philharmonic Orchestra.** *Viva Espana.* Granados: 3 Spanish Dances; Louie: Songs of Paradise; Turina: Rhapsodia Sinfonica; de Falla: Nights in the Gardens of Spain; The Three Corners Hat (excerpts). Angela Cheng, piano; Jacques Lacombe, conductor. Hamilton Place, 1 Summers Lane.

905-526-6556. \$22-\$42, \$20-\$38(sr/st).
-- 8:00: **Renaissance Singers.** *Ancient and Modern, Music of the Second Millennium.* Tallis: Spem in Alium; plainsong, Perotin, Parry, Pärt. John Laing Singers. St. Andrew's Presbyterian Church, 54 Queen St. North, Kitchener. 519-745-0675.
-- 8:00: **Symphony Hamilton.** *Celebrating The Americas.* Gershwin: Rhapsody in Blue; Hanson: Symphony #2; McDonald: Psalms for Baritone & Orchestra (world premiere); songs of Cole Porter. Reid Spencer, baritone; Susan Blyth-Schofield: mezzo soprano; Boyd McDonald, piano; James R. McKay, music director/conductor. Tivoli Theatre, 108 James St. North, Hamilton. 905-526-6690. \$15, \$12(sr/st), \$5(under 12).

Saturday April 07

-- 3:00: **Oshawa-Durham Symphony Orchestra.** *ODSO Pops Blowout!* Jessica Tong, violin; Tragana Krstic, soprano; ODSO Brass Quintet. Salvation Army Temple, 570 Thornton Rd. North, Oshawa. 905-579-6711. \$22, \$18(sr), \$12(st), \$5(child under 13), \$55(family rate).
-- 8:00: **Millpond Centre.** *Scott Woods, fiddler in Concert.* 106 Victoria St. West, Alliston. 705-435-3092. \$13.

HONOURABLE MENTION, MARCH 2001

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

*March 23 9:30: **Hampton Avenue.** Jazz a cappella choir. Debbie Fleming, director. Clinton's, 693 Bloor W. 416-535-9541. \$8.

Café at the Centre, Cabbagetown Community Arts Centre, 454 Parliament St. 416-925-7222.

Lesley Young hosts *Open Stage* every Sunday, 8:00 to 11:00pm (all performers/audience welcome).

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Steven Horst,
with Orchestra.

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Sunday, April 29, 2001, 3:00 pm

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HONOURABLE MENTION

CONTINUED

- *March 11: Debra Alexander & Kristy McGraw
- *March 18: Raymond St. Germaine
- *March 25: Lianna

Mezzetta Restaurant Café, 681 St. Clair Ave. West. 416-658-5687. Cover \$6.
Wednesday Concerts in a Café: Sets at 9:15 & 10:30pm (reservations recommended for 1st set):

- *March 7: Brian Katz' Jazz duo *New Jazz*
- *March 21: Don Ross, guitar/vocals

- *Missionfest 2001. *Musicfest*. Gospel music extravaganza. Metro Toronto Convention Centre, south building, 222 Bremner Blvd. 416-407-3378. Free.
- *March 2 7:00: *Selections*; 8:15: *Capstone*
- *March 3 10:30am: *Hiram Joseph*; 7:00: *Linda Larmond*; 8:15: *Kelita*
- *March 4 2:00: *Sharon Riley and Faith Chorale*; 4:00: *Toronto Mass Choir*

TOO LATE TO LIST

- *March 2 8:00: Arkell Schoolhouse. Elizabeth Dolin, cello & Brigitte Poulin, piano. 843 Watson

- Rd. South Arkell. 519-763-7528. \$20.
- *March 3 8:00: Art Music Chamber Ensemble. Two Suites by John Coltrane. Thornborough 1200, Engineering Building at University of Guelph. <cmrie@uoguelph.ca> \$5.
- *March 10 8:00: Arkell Schoolhouse. Penderecki String Quartet. Church of Our Lady, Guelph. 519-763-7528. \$20.
- *March 17 8:00: Arkell Schoolhouse. Kai Gleusten, violin. 843 Watson Rd. South Arkell. 519-763-7528. \$20.
- *March 23 8:00: Friends of Music. Les Violons du Roy. Port Hope United Church. 1-800-484-5092.
- *March 24 7:30: Northumberland Orchestra Society. Northumberland Millennium Fanfare.

- St. Mary's Secondary School, Cobourg. 905-342-3743.
- *March 24 8:00: Arkell Schoolhouse. Moshe Hammer, violin with string sextet. 843 Watson Rd. South Arkell. 519-763-7528. \$25.
- *March 24 8:00: Capitol Theatre. Barachois. 14 Queen St. Port Hope. 1-800-484-5092.
- *March 31 7:30: Durham Philharmonic Choir. Mostly Mozart. St. George's Church, Oshawa. 905-509-8855.
- *April 1 2:00: Royal Ontario Museum. From Genesis to Gershwin. 100 Queen's Park. 416-586-5797. \$12, \$10.
- *April 1 4:00: Parkdale Hunt. Holy Family Church, 1372 King St. West. 416-538-8250. Suggested donation \$5-\$10.

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ANNOUNCEMENTS

***March 10 8:00: ARRAYMUSIC. CD Launch Party: 25 Miniatures.** Showcasing short compositions written in honour of the 20th & 25th anniversary seasons. ARRAYMUSIC Studio, 60 Atlantic Ave. Suite 218. 416-532-3019. \$5,\$15(includes CD).

***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. 416-444-5858 ext.344. \$150 for applications received by March 1.

***March 17 7:00am: Christ Church Deer Park. Hymn-a-Thon.** 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 Chorale. A Victorian Spring Tea Party.** Features tea, sherry & other delectable light refreshments; charity auction; musical entertainment by Pax Christi Chorale & conductor Stephanie Martin. Christ Church Deer Park, 1570 Yonge St. 416-494-7889. Admission by donation (suggested minimum \$20, advance reservation required).

***March 24 8:00: Calypso Cabaret.** Fundraising evening of singing & dancing to the tropical beat with The Meltones Steel Band & merengue dance instruction by Steve Nelson. Willowdale United Church, 349 Kenneth Ave. 416-225-2255. \$25,\$20.

***March 25 2:00: Royal Ontario Museum. Musical Pawns.** Stories of Jewish composer David Nowakowsky and Russian Orthodox Christian composer Mykolos Leontovich, including video presentation of a reconstruction of the 1908 inaugural concert of the Jewish Music Society of St. Petersburg. 100 Queen's Park. 416-586-5797. \$12(general), \$10(members/sr/st).

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

***March 31: Brampton Symphony Orchestra. Annual Gala Viennese Ball.** Leander Mendoza, tenor; Janez Govednik, conductor. Lionhead Golf & Country Club, 8525 Mississauga Rd., Brampton. 905-454-8504. \$125.

***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 Carson share their memories of him. 416-362-1422. \$75. Proceeds to benefit the IRC's *Careers in Focus* program.

LECTURES

***March 2 10:00am: Royal Conservatory of Music Glenn Gould Professional School/New Music Concerts. Composer Forum - The Music and Ideas of Charles Wuorinen.** Lecture/demonstration by the renowned American composer. 273 Bloor St. West, Room M308. 416-408-2824. Free.

***March 2 7:30: Toronto Gilbert & Sullivan Society.** Talk on *Topsy-Turvy*; reminiscences of two D'Oyly Carte principals. Cody Hall, St. Paul's Bloor Street, 227 Bloor St. East. 416-221-4864.

***March 13 9:30am: Royal Conservatory of Music. Music and Communications: The Art of Glenn Gould.** Lecture by John Roberts. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824. Free.

***March 14 9:30am: Royal Conservatory of Music. What has Glenn Gould left us?** Some perspectives on his ideas & his place in the history of music performance. Lecture by John Roberts. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824. Free.

***March 15 9:30am: Royal Conservatory of Music. Glenn Gould as Educator.** Lecture by John Roberts. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824. Free.

***March 23 6:30: Toronto Reference Library.** Lecture by jazz critic Mark Miller. 789 Yonge St. 416-393-7131. Free.

***March 24 1:00: University of Toronto Faculty of Music. Shostakovich 2001 at U of T Public Forum: Hearing His True Voice?** Illustrated lectures & Experts' Round Table. Laurel Fay, musicologist & biographer; Leonid Maximenkov, Stalin era historian; panel of Russianists, musicians & critics. Old Vic Building, Victoria University, 91 Charles St. West. Reservations: 416-946-8994. Free.

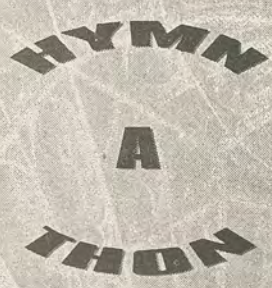
***March 26 8:00: Toronto Wagner Society. Wagner and the Bel Canto Tradition.** Lecture by Mary Ann Smart. Arts & Letters Club, 14 Elm St. 416-966-5289. Members free; non-members by donation (\$5-\$10 suggested).

***April 1 1:00: Canadian Opera Company. Face to Face Lecture: Britten's Billy Budd.** Stephen Ralls, 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 11:00am:** Nadja Salerno-Sonnenberg, violin
***Mar 9 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

continues



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- *Mar 23 10:00am: William Komaiko, jazz improvisation
- *Mar 23 5:00: William Vandersloot, violin
- *Mar 23 5:00am: Marietta Orlov, 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 Baxtresser, flute
- *Apr 6 10:00am: Evelyn Lear, voice
- *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 & university students interested in improving their knowledge of the wind band literature & their skills as effective musical leaders. Featured clinicians: Craig Kirchhoff & Bud Beyer. Unionville High School, 201 Town Centre Blvd., Unionville. 905-479-2787 ext.549. \$65(teacher), \$45(student).

*March 4 1:30: Toronto Early Music Players' Organization. Workshop with Bertha Madott, recorder. Lansing United Church, 49 Bogert Ave. 416-480-0225. \$20.

*March 18 1:30: CAMMAC. Rehearsal for March 25 reading of Bach's *Mass in b* with conductor Ivars Taurins. 1:30-3:15: singers;

3:45-5:30: instrumentalists. Please bring music stand. Church of the Messiah, 240 Avenue Rd. 416-924-1938. Free.

*March 25 2:00: CAMMAC. Reading of Bach's *Mass in b* with conductor Ivars Taurins, for singers & orchestra. Instrumentalists, please bring music stand. Christ Church Deer Park, 1570 Yonge St. 416-924-1938. \$5(non-members), \$3(members).

*March 28 7:30: Toronto Early Music Centre. *Vocal Circle*. Recreational reading of early choral music. Ability to read music desirable but not essential. 166 Crescent Rd. 416-920-5025. \$5(non-members).

*March 29 8:00: Toronto Folk Singers' Club. Informal meeting with the purpose of exchanging songs, traditional or contemporary. Tiki Room, TRANZAC Club, 292 Brunswick Ave. 416-532-0900. Free.

ARRAYMUSIC. *Music Improvisation Workshop*. Four 3-hour sessions, running each Sunday in March from 1:00 to 4:00. Participation is open to musicians at all levels. Victor Bateman, workshop leader. Suite 218, 60 Atlantic Ave. 416-654-0590. \$80.

*March 4: *Sound*

*March 11: *Rhythmic and Harmonic Proportion*

*March 18: *Pattern and Texture*

*March 25: *Interaction within an Ensemble*

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UNCLASSIFIEDS CONTINUE

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 sombre 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 rerun 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 this 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 new 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 contrary 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 granddaddy of modern economics, Adam Smith. So I'm actually an old fogey rather than a trendy type!

Phil Ehrensaft

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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 or 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 fitted 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 many million\$ 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 Bunting 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 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



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and without soloist.

Chris is working from a small sheaf of paper. The cover sheet reads "TSO Week #19, Jacques Israelievitch 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 requirements (says "harpsichord"), a space for the program, with times, and critical points - 12:00pm move-in, 2:30pm 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 "Down-stage warm white wash for actors, Stravinsky only". Stapled to this are three plan views, one for each of the pieces 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 crews 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. In a 2,800 seat hall, 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 *pauken* in German and they'd come across the glockenspiel and they'd say, "Ja, glockenspiel!" and we'd say "Yeah, glockenspiel!" We took our Scheidemeyer celeste with us, and that was a good thing. When we were in Dresden, where the Scheidemeyer 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 I prepare the carnet, that's the document that lists everything that 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 plunks 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. ■

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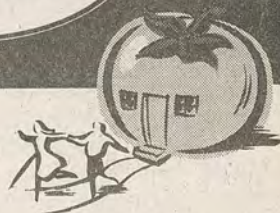
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Cover Story

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 extraordinary - 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 2001/2002 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 8PM, 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 & 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 Valarie Weeks) with guests David Fallis, Tenor and David Klausner, reader.

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" proclaims the BMBG brochure.

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 it's 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, who 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 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

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Quartets

THURSDAYS

Oct. 4	St. Lawrence Quartet
Nov. 1	Petersen Quartet with guest artist Beverley Johnston, percussionist
Nov. 22	Kodaly Quartet
Dec. 20	Tokyo Quartet
Feb. 7	Avalon Quartet
Feb. 28	Emerson Quartet
Mar. 21	Arditti Quartet
Apr. 11	Penderecki Quartet

George Weston Discovery THURSDAYS

Jan. 31	Robert Pomakov, bass
Feb. 21	Catherine Manoukian, violinist
Mar. 14	Quatuor Molinari

Ensembles-in-Residence

TUESDAYS

Oct. 23	Gryphon Trio with guest artist Scott St. John, violist
Nov. 27	Toronto String Quartet
Jan. 15	Toronto String Quartet with guest artists Sadao Harada, cellist and Yizhak Schotten, violist
Feb. 12	Gryphon Trio
May 7	Gryphon Trio with narrator Colin Fox. A co-production with SOUNDSTREAMS CANADA

Piano

TUESDAYS

Oct. 9	Marc-André Hamelin
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Dec. 4	Anagnoson & Kinton
Jan. 22	Naida Cole
Mar. 5	Stephen Hough

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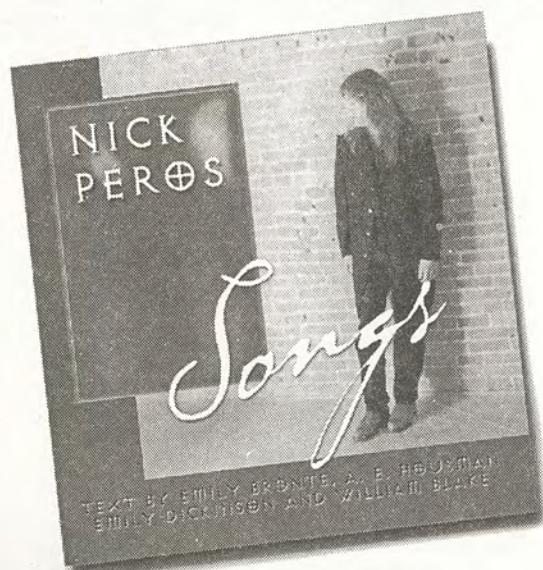
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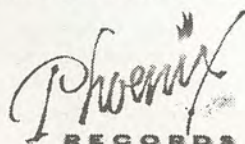
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Although "WholeNote" does not usually come my way I picked up the February edition at the St. Lawrence Centre. Merlin Williams' **BandStand** column was most interesting. I am in complete agreement in regards to the grievous lack of proper instrumentation 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? 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.

OUR READERS WRITE

A stand on bands

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

NO TIME FOR STUDIES

Re: *Making sense of the musical economy: Taking Care of Business* (vol 6 #6, 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 miasma.

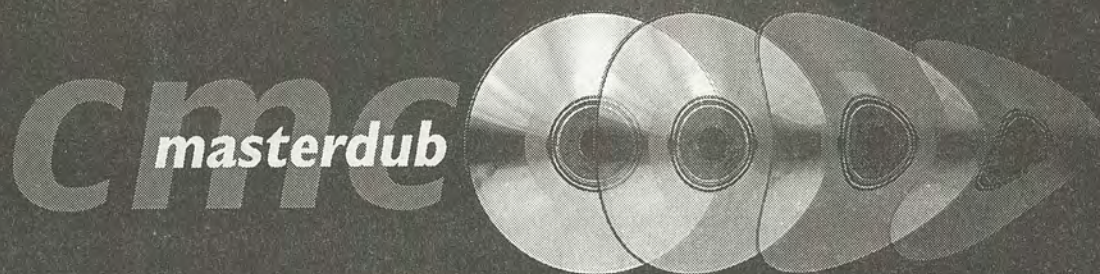
Claudia M. Krawchuk

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