A rising star...this is a real talent.

Maureen Forrester

In Recital

Canadian soprano Patricia Sonego, who made her operatic debut in New York City in Jack Beeson's "Sorry, Wrong Number," brings her beautiful voice to Oakville for an afternoon of delightful songs by Mozart, Bellini, Debussy and Fauré.

The Oakville Centre for the Performing Arts

130 Navy Street, Oakville, Ontario

Tickets: $25 adults, $15 seniors & students. Available at the box office. 905-815-2021
The University of Toronto Faculty of Music proudly presents

The 1st Annual

FELIX GALIMIR

Chamber Music Award

Gala Concert

Showcasing the first recipients of the annual chamber music award in memory of the late violinist Felix Galimir, one of the most revered and influential chamber musicians and teachers whose legacy has blessed the world with several generations of world-class chamber musicians.

Sunday, April 29, 8 pm

Walter Hall

2001 Award Recipients

Lynn Kuo, violin
Rafael Hoeckman, cello
Greg Williams, clarinet
Rachelle Risling, piano

Messiaen *Quartet for the End of Time*
Mascall *Illumination*

Akemi Mercer, violin
Aidan Pendleton, violin
Caitlin Boyle, viola
Ari Barnes, cello

Beethoven *String Quartet Op. 131*

Featuring A Pre-concert Performance at 7:30 pm by
The Gryphon Trio and Scott St. John, viola

Tickets available at the door • Suggested admission: $10
Additional donation welcomed

Proceeds from this concert will be used to endow the Faculty’s *Ensemble-in-Residence* programme.

Walter Hall, Edward Johnson Building, 80 Queen’s Park Crescent
Box office: 416-978-3744
An Unforgettable Collaboration

Richard Margison and friends combine forces to benefit two outstanding endeavours.

CANADIAN CHILDREN’S OPERA CHORUS
Ann Cooper Gay, Artistic Director

CANADIAN CHILDREN’S OPERA CHORUS
Ann Cooper Gay, Artistic Director

&

COLLABORATIONS:
A Chamber Arts Experience
Valerie Kuinka, Artistic Director

The Snow Queen

Superstar Canadian tenor

RICHARD MARGISON
in a benefit concert
in support of the Canadian Children’s Opera Chorus’ May 2001 European tour
and COLLABORATIONS: A Chamber Arts Experience.

Music by John Greer
Libretto by Jeremy James Taylor
Conductor: Ann Cooper Gay
Piano: Bruce Ubukata
Director: Mark Wilson
Original Production Conceived & Directed by Tom Diamond
Featuring the Gemini String Quartet

Saturday, May 12th
at 2pm & 7:30pm,
and Sunday, May 13th
at 2pm
at Maurier Theatre Centre, Harbourfront

Adults: $20 / $25
Students/Seniors: $15

To order tickets, call the du Maurier Theatre Centre Box Office between 1:00pm and 8:30pm
(416) 973-4000

see the website: www.tocentre.com
or visit the box office in person.

Photograph of Richard Margison by Tim Matheson
(El Toro, Vancouver Opera, 1997.)
Songs, from composer Nick Peros, is a collection of 31 brand new works for solo voice & piano. Performed by soprano Heidi Klann, with accompaniment by Alayne Hall, Songs features Peros' setting of the poetry of William Blake, Emily Bronte, Emily Dickinson, William Wordsworth, James Joyce and others, set to music which is beautiful, passionate and evocative. In addition to covering a great emotional and artistic range, Songs, in many cases, features the first time that Bronte's poems have been set to music. Nick Peros—Songs, on Phoenix Records, is an exciting new release from an original and innovative Canadian composer.
CONTENTS

VOLUME 6 #7 • APRIL 1 TO MAY 7, 2001

Special Focus
On Musical Instruments
by David Perlman 7

CONCERT NOTES
Overview by Allan Pullker
Early Music by Frank Nakashima 10
Choral Scene by Larry Beckwith 12
Hear & Now by Paul Steenhuisen 13
Jazz Notes by Jim Galloway 14
Band Stand by Merlin Williams 18
Spotlight on Music Theatre
by Sarah B. Hood 22

LISTINGS
Music Theatre 23
Quick Picks 24
Concert Listings
A. GTA 25-40
B. Further Afield 40-41
C. Too Late to List 41

Index of Presenters and Venues 42
Et cetera File: 42
(No)Classified advertising 43

FEATURES
Cover Story:
Tapestry presents
Chan Ka Nin's Iron Road
by David Perlman 44

From bottom left clockwise: Director Tom Diamond; Choreographer Xing Bang Fu; Composer Chan Ka Nin; Set and Costume Designer Dany Lyne; Music Director Wayne Strongman; Stuart Howe (James Nichol); Zha Ge; Zeng (Lai Gwan); Courtney Chow (Young Lai Gwan). Company Photo: Den Ciui; Poster Art: Christina Van

Musicians in Our Midst:
Ron Collier by Merlin Williams 17

Instrument Care by Gary Armstrong 19

Buying: Clarinets by Alan Rossi 20

Readers write 47

INDEX OF ADVERTISERS, APRIL 2001

Acrobat Music 10
Alden House Connection 33, 38
Alexander Singers & Players 23
All the King's Voices 38
Amadeus Choir 27
Audio Group 11
Bell'Arte Singers 30
Bloor St./Trinity St. Paul's United Church 28
Calvin Presbyterian Church 28
Cairly Concerts 27
Canadian Children's Opera Chorus 4
Canadian Music Centre 15
Carlson-Wagonlit Travel 11
Cathedral Bluffs Symphony 34
CBC On Stage 27, 30
Choral Store 13
Chris Reibling Real Estate 8
Christ Church Deer Park 30
Classical 96 FM 5
Claves Baroque 21
Columbus Centre 22
Commercial, Ltd. 11
Concerts at St. George's 32
David Tamblyn 29
Deer Park Concerts 34
Elmer Isler Singers 32
Faculty of Music - U of T 3, 17
Gary Armstrong Woodwinds 7
George Heid 21
Heliconian Club 34
Humber Music 26
Hummingbird Centre 33
I Furioso Baroque Ensemble 26
I Virtuosi de Toronto 40
Jazz FM 91 19
John Newton 20
King Street Artists Management 9
Kingsway Baptist Church 28
Leaside Concert Series 27
Leina Auelair 13
Linda Maguire 12
Linda Shimans (New Music Gallery) 31
Long & McQuade 18
Markham Concert Band 39
Midsummer Music by the Lake 16
Mikrokosmos 8
Millennium Youth Orchestra 38
Mississauga Children's Choir 13
Montgomery Sound 12
Music at Metropolitan 29, 38
Music at St. John's 26
Music Chamber 13
Music Toronto 31, 32, 45
New Guitar 26
New Music Concerts 35
New Opera & Concert Centre 22, 23
North Toronto Institute of Music 43
Northside Concert Band 26
Off Centre Music Salon 39
Onyx House 36
Patricia Songaye 2
Paul Hodge Audio 10
Pax Christi Chorale 35
Peter Chandler 21
Phil L. Davis Luther 20
Phoenix Records 5
Precision Music Products Ltd. 18
Quintet Playlists 21
Record Center 19
Remenyi House of Music 45
Royal Conservatory of Music 36
Scarbrough & S Society 23
School of Philosophy 47
Shah Music 19
Sine Nomina 34
Sinfonia Toronto 9, 26
Song Circle 37
Sound Port 21
Soundstreams Canada 29
St. James' Cathedral 25
St. Michael's Choir School 30
Stephen Fox 20
Tatsumizu 31, 40
tenART Ensemble 39
Toronto Children's Chorus 13, 35
Toronto Mendelssohn Choir 51
Toronto Opera Theatre 49
Toronto Philharmonia 57
Toronto Senior Strings 30
Toronto Singinette 38
Tryptych 23
Vocal Art Forum 41
Voice & Piano Lessons 13
Wendy Maxwell & Friends 37
Women's Musical Club of Toronto 41
Yamaha Canada 19

DEADLINES
Next issue is Volume 6 #8, May 2001
(covers events May 1 to June 7)
Publication: Friday April 27
Free listings: 6pm Sunday April 15
Advertising reservations:
Colour: 6pm Monday April 16
BW: 6pm Thursday April 19
Printing by New Concept
Circulation: 25,000

The WholeNote is a kmD RMS Publication.
CANADIAN PUBLICATIONS MAIL PRODUCT
SALES AGREEMENT 1263846
ISSN 1488-8777 WHOLENOTE (PRINT)
ISSN 1488-8785 WHOLENOTE

www.thewholenote.com
Swamped with a million details, head spinning, despairing over ever beginning to do justice to the impossibly large task we bit off for this month’s special focus, I picked up the phone and called veteran independent violin maker Quentin Playfair—one of the dozen or so instrument makers, mendors or vendors who unhesitatingly threw their support our way when we indicated we wanted to explore the world of musical instruments in relation to our main focus—concert coverage.

As so often happens here at WholeNote, our grandiose topic was considerably more than we could chew. So I was calling Quentin in a last desperate attempt to find a focus for this all. Result: things got worse before getting better, as we ranged over the dozens of topics that WholeNote should, might, could be covering here—wood and materials; the “big shop” vs the independent; the decline of Canadian manufacture in some areas; the emergence of Canadian craft in others; what to consider when you buy an instrument; new vs old; cooperation and competition among makers; what makes Toronto a good place to be doing this kind of work.

“Problem is,” I said “how do we do justice to all these people and all these stories, without ‘playing favourites’”.

He laughed. “As Mary McGeer says” he said “a rising tide floats all boats.”

And that’s when it hit me we’d be doing no-one a favour by trying to touch on everything. Rather, we should give a couple of people the opportunity to say something interesting about the thing they know. And we should indicate to all concerned our willingness to stay with the subject over time.

So we’re doing that. What you’ll find inside are just two articles: Instrument Care (1); and Buying (1) – both very specific; both written by people “in the know”. Based largely on your response (readers and prospective contributors alike) we’ll commit to opening up a permanent niche, in the magazine and on our website, for this topic. In this case, enthusiasm is the “rising tide.”

Ebb and flow

“Fifty nine in 59” was the phrase Michael Remenyi used when we spoke about a month ago, to describe the circumstances under which which House of Remenyi arrived in Toronto from Budapest. It was 1959 and his father was 59 years old. As for many immigrants, generations steeped in a craft in “the old country” meant little in Toronto then, and the first Remenyi “House” of music was a half store on Queen Street West “opposite the Down­town Rug Co, west of Spadina” selling mostly accordians and guitars and the like to immigrant families not comfortable with fancier stores.

“Steve’s was our big competitor in those days. But for what they do, Queen Street became the right place to be.”

For Remenyi Queen Street became a liability, and it was only with their bold move to their present location on Bloor Street that House of Remenyi in its present incarnation was able to flower.

Now the House is on the move again – turning the end of their long relationship with the Royal Conservatory Bookstore into the impetus for a major consolidation and expansion of their Bloor West Store.

Remenyi has seen the industry from all sides; Queen Street margin, Bloor Street top of the heap, and now, with the advent of mega-players in music as elsewhere, somewhere in between. Growth and re-organization, at a time when some are doom-and-glooming about the death of classical music and the economy, is a hopeful sign.

If Quentin Playfair is right, a rising tide for Remenyi will also float a lot of other boats.

INSTRUMENT FOCUS continues on page 19
1. OVER VIEW
by Allan Pulker

Noon-hour concerts
Besides the regular noon-hour organ recitals at the three big downtown churches - Yorkminster Park, St. Paul’s and St. James' - Christ Church Deer Park has a series of short concerts on Thursdays at 12.30 beginning on April 19. In April there will be an abundance of fascinating noon-hour concerts at York University - "a little out of the way, a lot out of the ordinary," to quote the carpet dealer’s slogan!

Music Gallery
"It's just like old times: CCMC (the Music Gallery’s resident improvisational ensemble) playing Tuesday at their temporary digs, St. George-the-Martyr Church," is how the Music Gallery's press release introduced the announcement of CCMC’s concert on April 17. Do I hear a little nostalgia there for "the good old days" at Richmond Street West, Queen Street West and maybe even St. Patrick Street, if anyone can remember that far back? As the months go by I keep hoping for an announcement from the Music Gallery that it has found a new space. Meanwhile, down on Portland Street, between King and Wellington, Artword Theatre is doing much the same sort of thing the Music Gallery does, even presenting some of the same performers, like clarinetist Rhonda Rindone, who is at Artword on April 1 and at the Music Gallery on April 2 and 20.

Getting back to "the good old days" some of you may remember the "Bohemian Embassy," whose actual date of closing has been obscured by the mists of time, at least in my memory. Well, Don Cullen, the Embassy’s founder, is still alive and well and living in Toronto, at least for one night, April 18, when he will encease Bohemian Embassy Nite, a blast from the past at Artword Theatre.

Orchestras
There’s lots of news on the orchestral front this month. On April 4 Rhombus Media will present the North American premiere screening of Ravel’s Brain, a benefit for the Esprit Orchestra. The film, directed by Larry Weinstein, features an original score by Alex Pauk and Alexina Louie, and "portrays the inner being of a great artist (Maurice Ravel) who [for the last five years of his life] was rendered incapable of communicating with the outside world" by his affliction with aphasia and apraxia. It will be shown on "Bravo" television on May 5.

On May 5 and 6 the Toronto Symphony will hold its National Piano Competition at Walter Hall. What a great place to hear some excellent piano playing and support the next generation of Canadian pianists. Tickets are free and can be reserved at 416-593-7769 ext. 358.

This year is the thirtieth anniversary of the Toronto Philharmonia. John McDermott, "Canada’s favourite lyric tenor," will perform with the orchestra on May 4 in a special benefit concert to celebrate the occasion. Another guest artist with the Philharmonia will be Robert Silverman, who, as regular readers may remember, completed a series of recitals of Beethoven’s complete Piano Sonatas a couple of years ago at the Glenn Gould Studio, and has also recorded them. His night with the orchestra is April 26, when he will perform Tchaikovsky’s Piano Concerto No.1 in B flat minor, op. 23. Silverman will also be giving a solo recital at the beautiful Arkell Schoolhouse on April 21.

The Vienna Mozart Orchestra will take its audience at the Hummingbird Centre on April 25 when it will perform a program in period costume “in keeping with the concert-hall tradition of 18th century Vienna ... of single movements from symphonies or concertos, alternating them with arias and duets from Mozart’s beloved operas.” Soloists with the orchestra will be coloratura soprano Claudia Emilia Canie, baritone Sebastian Holecek and violinist Ezster Haffner.

Two other orchestral performances of note are the premiere performance of the new Millennium Youth Orchestra at the City Playhouse in Vaughan on May 5 and the Toronto Symphony Youth Orchestra on April 29 at the George Weston Recital Hall.

Worlds of Music
In WholeNote you can find music from traditions other than just the Western classical tradition: Orkestra Keyif, a Middle Eastern and Balkan music ensemble will bring us the sounds of Istanbul’s eclectic musical heritage on April 6. On April 7 Raag-Mala Music Society will present star-player Ustad Shujaat Khan and tabla-player Shri Vijay Ghate. On April 11 York University will present a noon-hour concert by mrdangam virtuoso Trichy Sankaran, with his students and his daughter, singer Suba Sankaran; and on April 12 Worlds of Music Toronto will bring us “two explosive rhythmic traditions,” the Afro-Cuban, represented by Iré Omo and the Indian, represented by Tala Vadya, which combines the North Indian tabla, the South Indian mrdangam and the tavil, an Indian folk drum.

Holy Week and Good Friday
The week between Palm Sunday and Easter, called “Holy Week” (this year from April 8 to 14) is the time of the most solemn observance in the Christian tradition, and has given rise to some of the most serious music, mostly choral, of that tradition. Many choirs will bring us some of the wonderful music composed for this time. Some will perform major works, like the Choirs of Bloor Street and Trinity-St. Paul’s United Churches (J.S. Bach’s St. John Passion), Calvin Presbyterian Church (Heinrich

Chris Reibling, B.A. M.A., Ph.D.
Sales Representative
HomeLife Cholkan Realty Corp.

Avoid Discord!
Tune in to the market with an agent who really knows the score. Buy or sell. Free Market Analysis. Call Today!

Bus: 416-236-7711 (24 hr. pager) E-mail: 16127@ican.net
www.realtor.com/toronto/chrisreibling

We buy your classical LP collection
(like Beethoven, Mozart, Stockhausen)
we travel anywhere for good collection

314 CHURCHILL AVE.
NORTH YORK, ONTARIO
M 2 R 1 E 7 C A N A D A
Fax No: (1) 416-224-2964
Phone No: (1) 416-224-1956
www.interlog.com/~mikro
Schütz’ St. Matthew Passion), and Kingsway Baptist Church (Heinrich Schütz’ Seven Words of Christ on the Cross). Others, like Yorkminster Park Baptist Church and St. Olave’s Church, will bring us a variety of smaller works. St. Michael’s Choir School will observe the occasion with the service Of Tenebrae, readings, prayers, candles: and sacred song that tells the Good Friday/Easter story.

Brass and Wood
Toronto has a new brass choir, the Toronto Symphonic Brass, which will perform “a concert of great brass music, old and new” on April 6. Toronto Symphony trumpet player James Gardiner, will perform as a soloist twice in April, first with Sinfonia Toronto on April 7 in an all Shostakovich program and on April 29 with the Northdale Concert Band. Slide Rule Trombone Ensemble will join the Humbercrest United Church Choir for two performances of selections from Mozart’s Requiem, April 11 at Trinity College Chapel, U of T. and April 13 at Humbercrest. On April 23 the Niagara Brass Ensemble will perform at the Knox College Chapel, also at U. of T. Music Umbrella’s final concert of the season will be music performed on wooden instruments (well, almost - Carol Ann Savage will play a silver flute with a wooden head joint). The program will include a trio for flute, harp and viola by Canadian composer Heather Schmidt, commissioned by Music Umbrella three years ago.

Spring Festivals
What an appealing prospect – a short trip out of town to Georgetown or Niagara-on-the-Lake to experience spring in a less urban setting and to hear some music. The “Sounds of Spring Festival” in Georgetown is a five-concert series from April 8 to April 28, with everything from jazz to lieder to orchestral music. “Music-on-the-Lake” is a series of three concerts on May 4, 5 and 6 in Niagara-on-the-Lake, in the School of Philosophy’s Music Room, overlooking the school’s beautiful property.

RICHARD RAYMOND Pianist

Two First Prize Winners!
8 pm, Sat, May 5
Program: Boccherini, Haydn and Mozart
Nikki Chooi, violinist, Kelowna, BC, age 12
Soohyun Nam, cellist, Toronto, ON, age 17
First prize winners of the Sinfonia Toronto National Concerto Competition
Sponsored by Canada Council for the Arts

2001-2002 season
October 27
Mostly Mozart - André Laplante, pianist
November 17
Baroque Hits - Etsuko Kimura, violinist
February 9
Transformed by Love - Sibelius, Grieg
March 2
All Haydn - Symphonies 44, 45 and 49
April 6
Magical Miniatures - Mozart, Bach, Schubert
May 4
Chopin Spring - Robert Silverman, pianist
Six superb Saturday evenings in Glenn Gould Studio
Adults $130, Seniors $108, Students $81
Subscriptions:
Sinfonia Toronto 416-499-0403
264 Bloor Street West, Toronto, M5S 3C5
Fax 416-499-0403 sinfoniatoronto@excite.com
torontocouncilartsls@toronto.ca

T SINFONIA TORONTO
NURHAN ARMAN Music Director and Conductor

Toronto’s premier chamber orchestra!

BETRAYAL AND DENIAL
8 pm, Sat, Apr 7
Intensity, passion and irony. Provocation, betrayal and denial.
The music of Shostakovich

Felix Galimir Chamber Music Award Gala Concert
The Felix Galimir Chamber Music Award was conceived and established this year by U. of T. Faculty of Music professors Lorand Fenyves and Scott St. John, to be awarded to the most

Scott St. John

ARTIST REPRESENTATION
GRANTWRITING
PROJECT COORDINATION
905.702.8089 telephone
905.702.9953 fax
47 King Street
Georgetown, Ontario
L7G 2G3
Canada
Laura Adlers
Director

King Street Artist Management
promising string or piano chamber music group(s) in the Faculty of Music’s chamber music program. The first award will be presented at a gala concert on April 29 and will feature performances by the recipients and their mentors. Proceeds from the concert will help to support the Faculty’s Ensemble-in-Residence.

The month begins with the last concert of Tafelmusik’s series of performances of Mozart’s Exsultate with soprano soloist Karina Gauvin, on April 1st. On April 6 celebrity Italian tenor Andrea Bocelli will make the rafters of the Air Canada Centre ring. Soprano Narelle Martinez will join Calyx ensemble, in a concert of lieder and chamber music by German composers on April 8. Canadian tenor Michael Schade, “acclaimed ... worldwide as one of the great Mozaritan tenors of his generation,” will sing the title role in the Canadian Opera Company’s production of the rarely performed Idomeneo, which runs from April 7 to 22. Schade will stay in Toronto a few more days to sing Schubert’s song cycle, Die Schone Mullerin, on April 26 – part of The Aldeburgh Connection. On April 29 The Aldeburgh Connection presents tenor Colin Ainsworth and baritone Robert Stuart, with the Elora Festival Singers. Another of our renowned Canadian tenors, Richard Margison, who has recently been made an Officer of the Order of Canada, will be the headline performer for “An Evening with Richard Margison and friends,” a fund-raising concert for both the Canadian Children’s Opera Chorus and Collaborations Concert Series. Margison’s friends, all luminaries in their own right, include mezzo-soprano Jean Stilwell, dancer Veronica Tennant, violinists Erica Raum and Mark Fewer, flutist, Susan Hoeppner, violist Valerie Kuinka, the Canadian Children’s Opera Chorus under their new conductor Anne Cooper Gay, and pianist Bruce Ubukata.

Bruce Ubukata will be performing the next evening as well, April 19, with the illustrious Canadian counter-tenor, Daniel Taylor. They will perform arias by Handel in the second half of the program. In the first half of the program Taylor will sing English lute songs and folk songs, accompanied by lutenist, Sylvain Bergeron. Bergeron will be in Toronto with his early music ensemble, La Nef, which joins the Toronto Consort on April 6 and 7 for their concert, In Search of the Black Madonna, Kados to the people at Music Toronto for combining such a remarkable group of musicians in one concert.

On April 27, the Canadian Opera Company is presenting a concert many of you will not want to miss. Soprano Isabel Bayrakdarian and baritone James Westman will be joined by the COC orchestra, conducted by Richard Bradshaw.

Looking ahead to May, soprano Wendy Maxwell will perform with friends at Runnymede United Church on May 5 and soprano Patricia Soneto will give a recital at the Oakville Centre for the Performing Arts on May 6.

2. EARLY MUSIC

by Frank Nakashima

One doesn’t often have the opportunity to hear an opera by Handel, even in a concert version! Early in the month, the Jane Mallett Theatre will be venue for Opera in Concert’s presentation of Handel’s Ariodante (April 1) – featuring some of the very finest of Canadian vocal talent - Kimberly Barber, Jackalyn Short, Barbara Hannigan, Daniel Lichti, and Allyson McHardy - conducted by Gary Thor Wedow.

And the same day Alexa Wing and Nina Scott-Stoddart will be singing Pergolesi’s Stabat Mater (April 1) – featuring some of the very finest of Canadian vocal talent - Kimberly Barber, Jackalyn Short, Barbara Hannigan, Daniel Lichti, and Allyson McHardy - conducted by Gary Thor Wedow.

On April 7 you can experience the elegance and grandeur of the French Baroque with the I Furiosi Baroque Ensemble, and special guest harpsichordist Bernard Gordini, when they present a program entitled “Les Precieux” at Knox College Chapel at the U of T.

In Search of the Black Madonna (April 6 & 7) uses words and music to explore the cult surrounding the mysterious and controversial Black Madonna (statues of the Virgin Mary, the most famous of which has resided for centuries in a medieval abbey in the town of Montserrat, Spain). The Toronto Consort and La Nef (from Montreal) join forces to present a program featuring Cantigas de Santa Maria (a 13th century illuminated collection of 400 songs in praise of the Virgin Mary) and other vocal and instrumental music from the 12th through 15th centuries.
recorded and distributed by The Dorian Group, Ltd. for their program of "Consorts of Two Parts for several friends" by Matthew Locke (1621/22-1677). For their concert on April 14, “Music from Saint Mark’s Square,” they perform music by Castello, Marini, Fontana and Vivaldi.

Among Canadian-born, Montreal-based singer Daniel Taylor’s most recent coups are performances at the Forbidden City Concert Hall in Beijing, and at New York’s Metropolitan Opera. His recent recording projects include the critically acclaimed Rinaldo for the Decca recording label (with Cecilia Bartoli), and Deutsche Gramophon’s series of Bach Cantatas conducted by John Eliot Gardiner. Mr. Taylor is simply one of the most sought-after countertenors in the world today.

The same date (and the following three) violinist Monica Huggett is both a guest soloist and director in her appearance with the Tafelmusik Baroque Orchestra (April 19, 20, 21, 22). On the program is Mendelssohn’s Octet for Strings and other works.

Taking a break from busking at St. Lawrence Market, performing at weddings, etc., Voyces Past (a group which focuses primarily on the secular and sacred music of European Renaissance composers) will present its first full-length concert (April 22), performing best known and loved madrigals, favourite sacred and secular songs, as well as music by contemporary Canadian composers such as R. Murray Schafer, Imant Raminsh, Nancy Telfer, and Keith Bissell. Members of this a cappella vocal quartet are Michele DeBoer, Karen Elkin, Suba Sankaran, and Penny Sparling.

Claudio Monteverdi (1567-1643) was perhaps the most influential composer of the early Baroque. Although he composed a considerable amount of music, he didn’t write many Masses. For a donation to the “Out of the Cold” program, you can hear his Missa a 6 voci da cappella (April 24).

There’s a lot of early music performance happening in Toronto, but not much is heard of the works from the 15th century court of the Dukes of Ferrara (Music at the Court of Ferrara - April 27). The medieval music ensemble, Sine Nomine, with guest sackbut player Cameron Walter, presents a program of this long-lost music.

Possessing one of the loveliest lyric voices in town,

Thinking of recording?

Uncover the possibilities at www.TheAudioGroup.ca

416-410-8248 1-888-410-8248

CLASSICAL MUSIC TOUR
EASTERN EUROPE

Discover the most romantic and historical cities in Eastern Europe with the opportunity to enjoy music and life in the most famous opera house in the world. You will be fully escorted by local guides in each city, with centrally located First Class Hotels with breakfast and dinner daily. You will be attending performances in Prague, Vienna and Budapest throughout the tour.

OCTOBER 2nd–13th, 2001 $3776 CAD
Includes Air (excludes departure tax)

Contact: Carlson Wagonlit / Travel Source
(416) 449-0931, 1-800-265-2817
101 Duncan Mill Rd., Suite 305
Don Mills, On M3B 1Z3
www.connectiongroupourtours.com

20% OFF on your first visit

GIVE PEAS A CHANCE!
Discover delicious Vegetarian Cuisine from the traditional to the exotic, all available at our hot, cold & dessert buffets.

Le Commensal Fine Vegetarian Cuisine
Open 7 days / wk
(416) 596-9364
655 Bay St., Toronto
(entrance on Elm)
2 hours FREE PARKING after 6pm
Weekends and Holidays FREE PARKING anytime.
Licensed for Wine and Beer.
soprano Janet Obermeyer will be singing solo cantatas in a program which includes music by Bach, Buxtehude, Campra, Telemann, Bruhns and Handel (April 28) with violinists Julie Baumgartel and Karol Gostynski, cellist Laura Jones, and harpsichordist William Wright.

Now this promises to be an uplifting and cheery program of music by Charpentier and Purcell! The Te Deum Orchestra & Singers under the direction of Richard Birney-Smith (April 27, 28) perform Charpentier’s Te Deum; Purcell’s Bell Anthem; and Charpentier’s Marche de Triomphe, Second Air de Trompette, and Te Deum in D.

And further afield (in Hamilton) but free, Adele Pierre (baroque violin) and Paul Grimwood (organ & harpsichord) enjoy playing the music of Bach just about as much as we enjoy listening to it (April 8). On the program is Bach’s Toccata, Adagio & Fugue for organ; Sonata in b for violin & harpsichord; Partita in d for solo violin.

Frank T. Nakashima (fronak@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 Toronto Early Music Centre is located at 427 Bloor Street West, Box 17, Toronto, Ontario MSS 1X7, tel: (416) 966-1409; e-mail: temc@interlog.com. Website: http://www.interlog.com/~temc

I continue to be awestruck by the volume of choral activity in Toronto, and April and May see all of our treasured choirs in action. Check the choral quick-picks on page 24 for a complete list of April concerts. A few that have caught my eye include the collaboration of Lydia Adams’ Amadeus Choir and the award-winning Vespers choir on April 8 for a concert of music by Tchaikovsky and Golonov. The centerpiece of the program is Rachmaninoff’s Vespers, to be sung in Russian.

Many veteran Toronto concertgoers will remember Melville Cook’s annual Good Friday performances at Metropolitan United Church from 1967-86. This tradition has been upheld by Cook’s successor, Patricia Phillips Wright and this year she leads a performance on April 13 of J.S. Bach’s Mass in B Minor. Get your tickets early; it’s always a near sell-out.

The Elmer Iseler Singers give a concert on April 22 entitled “Songs of Praise” with music by Derek Holman, Eleanor Daley, John Tavener and Bob Chillcott. Chillcott has been making Toronto his home-away-from-home, these days, returning often as a clinician and/or guest conductor. He’s back and will be sharing the podium with Lydia Adams for this performance.

The Toronto Children’s Chorus has been very busy this year - do these kids go to school on top of all this singing?? - and gives concerts on April 27 and 28 featuring music of the Medieval mystic nun Hildegard von Bingen and contemporary Canadian composers Jean Coulthard, Ruth Watson Henderson and Eleanor Daley.

About this time last year, in the wake of two high-profile cancellations of concerts by the Mississauga Choral Society and the Toronto Mendelssohn Choir, I lamented the seeming lack of interest among some choral fans and choirs to support the programing of challenging new repertoire for choir. I’m happy to see the repertoire in question is being performed this year. David Passmore’s On That Day: Visions of the Prophet Isaiah is being given its premiere by the Mississauga Choral Society on April 8 and the Toronto Mendelssohn Choir will premiere Glen Buhr’s Gloria in the fall to be given both in Toronto and Kitchener.

Coincidentally, both works will appear on a program with the same perennial ticket seller - Carl Orff’s Carmina Burana, which leads to my point. We all know to our cost that the marketing of concerts is important. Ever since the advent of general public concert-giving, it’s been necessary to put the right elements in place in order to sell tickets. For choirs in Toronto, those elements have tended to be entertaining and/or intriguing “themes,” a core group of composers, and a roster of “great” works and performers.

For example, here’s a season of “themes” which will probably sound familiar: a fall concert featuring a Requiem, a concert of Christmas crackers, a Valentine’s Day salute to love, a “spring thaw” featuring music about nature and a Gilbert & Sullivan celebration to round out the year. And here’s a selection of composers that seem to dominate the programs of Toronto choirs: Ralph Vaughan Williams, John Taverner, Carl Orff, John Stainer and Sergei Rachmaninoff.

These are all elements which seek to make choral concerts popular and we all want that. We want to see this thrilling art form continue to flourish. My point last year, however, was that we seem to be losing our collective nerve when it comes to approaching challenging, out-of-the-way “great” choral repertoire that seeks to be relevant and profoundly provocative, more than entertaining or fun. Now, I know that choral music-making is essentially an amateur art and that the majority of choirs in Toronto fall into the amateur category and exist because their members and their audiences are interested in having fun and being entertained and there’s nothing wrong with that. I do feel, however, that the professional choirs that perform in Toronto - and there are several - have a responsibility to broaden the choral horizons of the city and challenge our cultural community with substantial, lesser-known works. So here’s a short-list off the top of my head, of neglected works that I’d love to see programmed and would pay to come and hear: Arnold Schoenberg’s Friede auf Erden, Igor Stravinsky’s Mass, Ramona Luken’s Stabat Mater, Oskar Morawetz’s Crucifixion.

The point remains that we are lacking a level of choral music programming in Toronto that we desperately need. I’d like to issue the challenge to choir directors who are in the midst of programming for next year to devote a certain percentage of their repertoire to new and/or unusual

Hit the web.
Join the future with
Linda Maguire @
www.lindamaguire.com

Saturday morning
opera chats at 10am-11am.
Lessons, coachings, consultations
E-MAIL linda@lindamaguire.com
Also, don't miss...
music. And not in a token way, but in a way that will enrich the experience of the choir and the audience. Choral Scene will pass on new and unusual choral programming ideas in this column, so please contact me through WholeNote or by e-mail and we’ll start compiling ideas of music we want to hear!!

Larry Beckwith can be reached at duainbeckwith@sympatico.ca

4. HEAR & NOW

New Music
by Paul Steenhuisen

Spirit and reference
One of my former teachers, Louis Andriessen, often said, “All music is about other music.” Through influence, assimilation, quotation, even avoidance, composers orient themselves in relation to what precedes them and to other music that currently resonates in the air. This approach, along with varied examples of spiritualized music, directly informs much of the new music prominently heard in Toronto this month.

Those who attended the concert The Music of Christos Hatzis, March 23 at Walter Hall, likely have immediately recognized his relation to the New Age Paragon outlined in his writings (http://www.chass.utoronto.ca/~chazisis). With frequent and unorthodox juxtapositions of incompatible musics from different cultures and settings, Hatzis seeks a new audience for contemporary music, one uncluttered by the anachronistic shackles of Modernism. He refers to other music as an entry-point into his developing philosophies of the spiritual in music and the cultural change he envisions.

Hatzis’ work is a concerted effort toward the spiritual, linking him with New Age ideologues and musicians like John Tavener, Arvo Part, Gavin Bryars, Michael Nyman, Vangelis, etc.

Scottish composer James Macmillan, on the other hand, employs reference and quotation with a more conventional religious intent. On Tuesday, April 17, 8 pm, Soundstreams Canada and CBC Radio Two present another installment of the

Voice & Piano
Lessons
In your own home
given by
a qualified teacher

-Reasonable Rates
-R&B, POP, Classical
-Conservatory Grades
(416)767-8779

Toronto Children's Chorus
Jean Ashworth Bartle, C.M., O.Ont. Founder/Artistic Director

Auditions
now taking place for the Chorus
2001/2002 Season (September to June)
For more information, call (416) 932-8666 or visit us at torontochildrenchorus.com

Lena Auclair, M.Mus.
Lyric Soprano

A rich and warm voice combined with an impeccable presentation!

* Available for operas, oratorios, recitals, orchestral works, etc...
* Great packages for weddings, corporate events or any special occasion!
* RCM registered teacher (private lessons for all ages / levels)
* Also offering coaching in French diction

(416) 630-5786
luclair@hotmail.com
engaging “Encounters in New Music” series, pairing James Macmillan and Canadian composer James Rolfe (composer of the opera Beatrice Chancey) for an evening of new music at the Glenn Gould Studio.

Macmillan’s strongly-held religious beliefs are often the basis of his works, as is the case with Raising Sparks (1997), a song cycle on creation and redemption. Raising Sparks explores the concepts of Zimzum - the holding back of God’s power and light to make space for something other than Himself, and Shevira - the smashing of the clay vessels intended to capture the intense light of God’s creation. Also included are Macmillan’s A Cecilian Variation for J. K. (1991), based on the overture to Purcell’s 1683 St. Cecilia Ode “Welcome to all the pleasures”, and “Three Dawn Rituals” (1983), a 9-minute octet using Javanese modes. “Three Dawn Rituals” was influenced by the central portion of Kenneth Grahame’s book The Wind in the Willows, in which animals encounter the god Pan and pay homage to him.

Decidedly more secular in nature, the music of James Rolfe deals less with the surfaces of various musics than with their mechanics, maintaining abstraction within his organized, sometimes deconstructive approach to dealing with other Western classical and popular music. Rolfe’s work is less a bewildering potpourri of references than it is elegantly woven hints and whispers drawing the ear to processes beneath the surface of the music. “Squeeze,” for chamber ensemble, is march music, traversing the J. S. Bach chorale “Jesus meine zuversicht” - back and forth, in tight and furious formation. “Lilacs,” commissioned for solo piano by Eve Egoyan, is “a kind of Program Music from an unknown galaxy somewhere in the 19th century.” “6 Songs,” on poems by Walt Whitman, was specially commissioned by Soundstreams Canada for this concert, and will be performed by soprano Measha Brüggergosman under the direction of Gary Kulesha. Also performing on the 17th will be mezzo-soprano Anita Krause, pianists Eve Egoyan and Stephen Clarke.

The last spirit I mention this month is that of composer Michael J. Baker. It is almost impossible not to experience the essence of an artist through his or her creations - it bursts through in our work, alive in the air that moves the sound. I’m sure the audience and his friends will delight in this sensation during the tribute concert of his work for dance on April 7, at 8 pm, St. John’s Church, 288 Humberside Avenue.

DIVERSITY

In nature, we know that species diversity is correlated with the stability of an ecosystem (i.e., resilience and resistance), and with this in mind I’d like to point out a few other concerts of note. On April 18, the Toronto Symphony will premiere Jeff Ryan’s “Violet Crumble”, and on the 28th, New Music Concerts presents another portrait concert at the CBC’s Glenn Gould Studio, this time of composer Isabelle Panneton. The concert takes place at 8 pm, and the composer will be present for an illuminating introduction at 7:15.

BIOMUSIC

In Kitchener, what may be the most diverse new music festival in the country will be taking place May 2-6. Under Artistic Director Peter Hatch, Open Ears (http://www.kwsymphony.on.ca/ openears) has quietly emerged as an energetic and adventurous collection of concerts and disparate new music events, this year being no exception. Those who make the short jaunt to Kitchener will hear music installation pieces, outdoor concerts, performances from the U of G Ensemble, NUMUS, turntablist Martin Téraut and percussionist Michel F. Côté, and pieces by composers José Evangelista, Martin Gottfried, Chris Norman, Peter Hatch, Heather Schmidt (premiere), R. Murray Schafer, Harry Freedman (World Premiere), Steve Reich, John Rea, Micheline Coulombe St-Marcoux, Paul Steenhuisen, Claude Vivier, and Juliet Palmer (world premiere dance/multimedia work with choreographer Bill James).

Electroacousticians Barry Truax, Hildegard Westerkamp, Peter Manning, Damian Keller, Hans Peter Stubbe, and Darren Copeland will transport you to Copenhagen, India, Stockholm, and elsewhere as they perform their octaphonic works in the City Hall Rotunda, and special guest Henry Kaiser will perform with Michael Snow, John Oswald and Paul Dutton, in “Late Night on the Edge” concerts at the Registry Theatre, 122 Frederick St., in a less formal setting, as will live electronics performers Peter Hanan and Henry Kucharzyk, accordionist Douglas Schmidt and live electronics performer/mixmaster Giorgio Magnanensi. Open Ears is a must for both experts and those interested in hearing engaging new music.

When April Shows Come Your Way

Spring is sprung, the grass is riz, I wonder where the boidies is. The boidies is upon the wing. But that’s absoid! I always thought the wing was on the boid!

Well, Spring has indeed sprung. Young men’s fancies turn to where young ladies’ fancies have been all the time. When birds do sing, hey ding a ding, ding and drummers go ring a ding ding. Well, let’s beat the drum for some of the musical treats coming your way this April.

WILL THE BIG BANDS EVER COME BACK DEPARTMENT

One of the highlights this month is the appearance at the Top O’ The Senator of the Rob McConnell Tentet and around this we have an interesting scenario. Think of a big band, as good as anything you can find in the business. Years of energy and hard work go into making this creation a finely tuned, sleek Rolls Royce of the music business, lauded by fans and critics. It and its leader win awards - Grammies and Junos galore. Result? There are not enough engagements around to make it feasible to keep the band together. Sure, it can make occasional appearances at special events and festivals, but there is simply no way of keeping the...
Canadian Music Centre Digital Audio & Duplication Service

Preserve your cassette, reel to reel or DAT tapes by converting them to CD.
Duplicate low to medium quantities of your CDs.

Call now 961-6601, ext. 106
www.musiccentre.ca

The Canadian Music Centre

Over 500 CDs of music by Canadian composers,
recorded by Canada's foremost recording artists.

CD Boutique

jazz  opera
art song  choral music
solo instrumental  chamber music
electroacoustic music  orchestral works

9 am - 5 pm Monday to Friday  (416) 961-6601  ds@musiccentre.ca  20 St. Joseph St. (one block n. of Wellesley, between Yonge & Bay)
Hear the colour of jazz

band working on a regular basis. So, what to do? Accept the fact that although you have one of the best big bands in the world, there is no place for that sort of excellence in today's world of twisted values - and you scale down. Benny Goodman had to do it in the aftermath of the big band era. Count Basie had to do it; Artie Shaw had to do it. And Rob McConnell did it. That is why there is now the Rob McConnell Tentet. The Boss Brass became too much work for too little return. The big bands won't totally disappear, but neither are they coming back. So do yourself a favour and get out to hear Rob's Tentet at the Top O'The Senator this month. It's a great band, as if you would expect anything else from Rob.

Meanwhile, things aren't exactly quiet over at the Montreal Bistro this month. There may be no such thing as perfection, but the closest thing to it will grace the Bistro bandstand this month when Dick Hyman will play one night of solo piano. It is followed the next evening by a duet performance with Peter Appleyard, and on the third night they will be joined by Dave Young and Barry Elmes. Peter rounds out the week with his quartet which features John Sherwood on piano. Other highlights at the Bistro in the month include the appearance of the Sonny Greenwich Quartet and also the Gene DiNovi and Dave Young Duo.

You may have noticed that we are talking about performances in clubs, rather than concert halls. But we are talking about artists of a calibre that, if they were "classical" musicians, would appear only in concert halls. Perhaps in future I ought to refer to these venues as small concert halls with a liquor licence and ambient noise!

And let us not overlook that other hub of jazz in town, the Rex. If you want to make sure of a lucky Friday the 13th, check out Archie Alleyne's "Koilage." They also have an interesting piano extravaganza on the 21st and 22nd, when they will squeeze two grand pianos onto the stage and feature an array of top-notch keyboard conquistadors.

The 50 Plus Lifestyle & Travel Show offers an evening on the 27th that will be just the thing for fans of traditional jazz. Jeff Healey leaves his blues band at home and gets together at the Metro Toronto Convention Centre with New York trumpeter Dick Sudhalter, a couple of imports from England in the shape of John R.T. Davies on alto sax and trombonist Jim Shepherd, as well as two of his Toronto buddies, Reide Kaiser, piano and Colin Bray on string bass. Opening the evening will be that enthusiastic group of young hopefuls, the Toronto All-Star Big Band, under the direction of Zygmunt Jedrzejek.

DON'T TAKE THE "A" TRAIN if you are thinking of attending the Duke Ellington Society's April 28th Salute to the Duke's 102nd Birthday, with the Ron Collier Big Band and singer Hazel Walker. If you don't have a ticket yet, I'm afraid you are out of luck. The concert has been sold out for weeks!

I was totally underwhelmed by the response to my Cab Calloway "hep" definitions spot last month, but I shall give the answers anyway, if only to keep things tidy.
1. An Alligator was slang for a jitterbug.
2. A Barbecue was a girlfriend.
3. A Canary was a female singer.

Undaunted, here are some more! Again the question is - do you know the meaning of the following according to the Cab Calloway dictionary?
1. Gabriels
2. Skinn-beaters
3. Armstongs

Answers can be e-mailed to jimgalloway@the wholenote.com or faxed to me at 416.603.3787.

Phil Dwyer
Jazz saxophonist and pianist Phil Dwyer is the 2001 winner of the K.M. Hunter Artist Award for music. Since his arrival in Toronto in 1987, Dwyer has distinguished himself as a performer, recording artist, composer and teacher. He has been nominated five times for Juno Awards, winning twice in 1989 and 1993, both times for "Best Jazz Album." You can hear Phil Dwyer in Toronto at the Senator from May 15 to 19.
MUSCIANS IN OUR MIDST:
Ron Collier

by Merlin Williams

Composer/arranger Ron Collier has written for almost every combination of instruments imaginable: solo flute with piano, strings, woodwind groups, brass groups, full orchestra, concert band, big band, studio orchestras — the list goes on. Many other writers have worked with similar groups, but few have had the opportunity to write for Duke Ellington and His Famous Orchestra.

Ron Collier got his start as a trombone player with the famous Kitsilano Boys Band under the direction of Arthur Delamont. He later studied writing with Arthur’s son, Gordon Delamont. He toured Canada with Matt Kenney and His Western Gentlemen, and also played with the National Ballet. Ron’s jazz group was featured at Expo ’67. Ron was the first musician in the jazz field in Canada to get a Canada Council grant, which he used to further his studies with composer and theoretician George Russell, and orchestrator Hall Overton.

When the Stratford Festival started producing a summer jazz concert series in the ’50s, one of the featured Canadian groups was Collier’s. Unfortunately, Ron notes, the jazz concerts in the summer at Stratford are no more.

Even though Collier had seen Ellington’s orchestra in concert in Vancouver in the late ’40s, and worked at the Stratford Festival in the ’50s when Duke was giving concerts there, the two didn’t actually meet until 1967. Louis Applebaum put together a project to feature the work of three Canadian composers: Norm Symonds, Gordon Delamont, and Ron Collier. Applebaum approached Duke Ellington asking if Duke would be willing to be exploited on behalf of the Canadian writers. Duke agreed, and the recording came about. The album, which is still available on Attic Records (ACDM 1425) contains two of Collier’s compositions: Aurora Borealis, and Silent Night, Lonely Night.

A year later, Collier conducted an orchestra with Ellington as guest soloist in Detroit in a performance of Aurora Borealis. Sometimes after that, Duke called Ron to see if he’d be available to write the arrangements for an album he was doing with his own band. Ron did two charts for the record, and recalls that trombonist Lawrence Brown, one of his inspirations on that instrument, looked at the part and announced, “I’m not gonna play that! I don’t have the chops!” The solo got reassigned to altoist Johnny Hodges, and the record got made.

Ellington again called on Collier when he was putting together a concert at a Benedictine monastery in Oregon. Ron arranged the music, and conducted the orchestra himself. Later, Collier did the orchestrations for Ellington’s ballet suite The River. Ron recalls his occasional frustration with Duke’s working methods. Ellington would give him single melody lines with chords — Ron would ask what he wanted. Duke would reply, “You know what to do! Listen to the recording by the Detroit Symphony of River Suite on Chandos CD 9154.” —Duke was right!

In 1972, Ron became the composer in residence at Humber College in Toronto. He later became the arranging teacher, and led many award winning ensembles. Collier’s connections with Duke led to Ellington’s visit to the college in 1973. Quite an auspicious first guest for the music program! After Ellington’s death in ’74, the college named the scholarship award for “Best Arranger” in Duke’s honour.

Collier wrote prolifically for big band while at Humber. Part of this was necessity — material had to be written to fit the smaller ensembles at the beginning of the program. He also wrote as a creative outlet, and produced such works as The Humber Suite, Four Kisses, Gentleman Harry (a tribute to baritone saxist Harry Carney, of the Ellington band), and Mr. C.M. (in honour of Charles Mingus) to name but a few.

One of his most stunning arrangements from this period, Scrapple From The Apple, was recorded by Rob McConnell and the Boss Brass, on the CD Brassy & Sassy (Concord CCD-4508).

Ron’s students from Humber College include many of the busiest and most creative musicians on the jazz and commercial music scene in Canada today.

Since retiring from Humber College, Ron has kept busy with writing projects. In 1997 he completed an enormous undertaking: a version of Oscar Peterson’s Canadiana Suite for jazz orchestra. The eight movement work, an hour long, is breathtaking. It was premiered in Vancouver in ’97, and performed again at the Toronto and Ottawa jazz festivals in ’98. Sadly, it has not been recorded.

Continued page 18
6. BAND STAND
by Merlin Williams

Possibly the only feeling worse than having to take your car into the mechanic and trying to explain what is wrong with it is taking your cherished instrument in for repairs. This must be true, because I see so many band musicians with instruments that are in poor repair. It’s impossible to give an artistic performance when your horn is in poor shape, but there’s no shortage of people trying. Compared to a car, a musical instrument is relatively cheap to fix, and will easily give you more enjoyment. So why wait? Go see your technician, and get that tired clarinet revitalized for the spring concert season. Talk to your repair person - see what they recommend (and if you can’t talk to the person who works on your instrument, find another shop!)

Ron Collier, continued from page 17

Ron Collier’s Jazz Orchestra was featured in an Ellington Centennial concert in 1999 with the Nathaniel Dett Chorale. The two groups performed music from Duke’s Sacred Concerts. In 2000, Ron’s band opened the DuMaurier Downtown Jazz Festival in Toronto to a standing room only crowd.

It was only natural then, that the Toronto Duke Ellington Society would present Collier’s big band in their annual Duke Ellington birthday concert at Walter Hall this year. Their choice of Ron has already won a ringing endorsement. At time of writing (mid March) the April 28 concert is sold out.

Merlin Williams is Wholenote’s Bandstand columnist, and baritone saxist in Ron Collier’s Jazz Orchestra.

While we’re on the subject of instruments, you may want to revisit the “Musicians In Our Midst” column from the March 2000 issue of Wholenote. It’s a profile of clarinet maker Stephen Fox. Steve now has a website with more detailed information about the clarinets he builds: http://www.sfoxclarinets.com/

The CNE Festival of Bands is back after an absence of several years. The Canadian National Exhibition and the Canadian Band Association of Ontario are sponsoring the event, which will feature community bands from across the province. The CNE Bandshell is the venue for the Aug. 19th festival. Further information can be obtained from Bob Kinnear at (905) 843-3866.

The Toronto Wind Orchestra is wrapping up its 2000/2001 concert series at Church of the Redeemer on Saturday, Apr. 28. The season closer features the TWO under Music Director Tony Gomes. The program includes John Adams’ “Short Ride in a Fast Machine” and Ingolf Dahl’s “Sinfonietta.” The concert starts at 8 p.m.; tickets are $12/$8.

If you’re looking for an inexpensive afternoon’s entertainment, The University of Toronto at Scarborough Concert Band is performing a free concert at The Meeting Place on Apr. 1 at 3 p.m., under the baton of Larry Shields. The York University Wind Symphony delivers another free program on Apr. 22 at McLaughlin Performance Hall, York U. Downbeat is also 3 p.m.; the director is William Thomas.

On April 29, you’ve got a choice between two great bands. At 3 p.m. in the west end, we have Denny Ringer and the Mississauga Pops Concert Band playing classical selections from all eras at the Meadowvale Theatre. At the same time, in the centre of the city, the Northdale Concert Band, conducted by Stephen Chenette, and trumpet soloist James Gardiner present “An Afternoon at the Met” at Metropolitan United Church.

As I write this month’s column, it seems almost certain that CUPE 4400, the union representing education workers in the Toronto District School Board will be on strike as of Mar. 26. As well as support staff, this union represents the Itinerant Music Instructors - the band and string teachers who work in the junior and middle grades. If you happen to see us on the line, keep in mind that a quick peep of the horn can help keep our spirits up. And watch for the return of the famous CUPE picket band...some of the best musicians you’ll ever hear for free.

Merlin Williams is a woodwind performer, arranger, teacher and music copyist based in Toronto. You would probably like an upcoming band event to be featured in the Bandstand column, feel free to contact him at (416) 499-0275; by e-mail, merlinw@attcanada.ca; or on the web, http://members .attcanada.ca/~merlinw/.

MEMBERS WRITE
APRIL 2001:

I FURIOUS is pleased to announce the return of Johanne Couture (Montreal) on harpsichord for their next programme Les Précieux.

ST. MICHAEL’S CHOIR SCHOOL will be departing for a 16 day concert tour of England and Ireland in April. They will take with them a specially commissioned piece by Thomas Dusatko, dedicated to the memory of John Arab, a leading Canadian tenor and faculty member of SMCS.

The TORONTO SYMPHONY ORCHESTRA has an Eastern Ontario Tour April 23 to 27, with performances, educational workshops and masterclasses in Port Hope, Kingston, Cornwall and Ottawa. Works by Prokofiev, Ryan, Stravinsky and Mozart will be performed, with soloists Scott St. John, Nora Shulman and Judy Loman, conducted by Jukka-Pekka Saraste.

Precision Music Products Ltd.

Custom-built tools and equipment for musicians
Blank-making tools for all single reeds
Gouger and profiler sharpening
Reed knife re-grinding

SERVING CUSTOMERS SINCE 1984
60 Livingstone Ave. Toronto, ON M6E 2L8
416-789-9281

Long & McQuade
MUSICAL INSTRUMENTS
www.long-mcquade.com

SALES - RENTALS - REPAIRS - IN STORE FINANCING - TRADES - USED INSTRUMENTS BOUGHT & SOLD

Where the Music Begins.
Instrument care (1): Woodwinds

by Gary Armstrong

A brand new wood clarinet arriving in my shop in the winter is losing moisture faster than a middle aged man after a couple of brews at Pauper’s Pub. As the wood dries out, it shrinks – and draws the posts that support the key work towards each other. This causes the keys to bind; they feel stiff and do not operate freely. And the springs that keep the keys open or closed have been set heavier than is necessary – to compensate for this stiffness. Additionally a dull cutter has damaged one tone hole at the factory.

These are all problems that the competent music store will address before selling an instrument. But the owner of a new wood instrument should expect some continued shrinkage. Reaching for the key oil will not help! A qualified repairperson must remove binding keys and lightly file the ends. Joint rings protect the wood from cracking at the thin tenons; they must not be allowed to loosen. The repairperson must use a special ring-shrinking tool to resize the rings, or a paper strip may be wrapped over the tenon and the offending ring tapped into place.

There is quite a bit of controversy surrounding oiling of the wood. Some instruments crack and some do not. Traditionally, bore oil is seen to protect against cracking. More than one woodwind manufacturer today does not recommend oiling the bore. The wood that is used for most clarinets is African Blackwood or “Grenadilla”. It is an extremely dense, non-floating wood with a high content of naturally occurring oil. That’s what makes it ideal for this use: it machines beautifully and has great resistance to moisture and cracking.

But it is unknown how much applied oil is actually absorbed or how evenly it is absorbed. Stories abound of people who have religiously oiled their instruments, only to have them crack anyway, and conversely of the person who has ignored any such regimen, and who has all the same not suffered any cracking. As well, oil can occasionally raise the grain of the bore and thereby possibly alter the tonal characteristics of some notes.

I think it is more important to observe a strict “break-in” period: play not more than 15 to 20 minutes in the morning and the same in the evening each day for the first two weeks of ownership, increasing that to ½ hour for the next two weeks, cleaning or “swabbing” the instrument frequently during this time. The idea is to slowly raise the moisture content of the clarinet.

Another caution: do not play a cold clarinet. Breathing warm, moist air down the centre of a cold, dry clarinet is asking for trouble. Try to get the instrument to room temperature before blowing into it. In the future, if your instrument sits for a month...
or more without being played, it should be “broken-in” again. I see many older clarinets that have cracked, and usually they have not been played for some time. Cracking is not a reason for despair. Most cracks are quite minor and can be invisibly repaired without any effect to the clarinet. Small brass pins are threaded through small holes drilled across the crack; the pin ends are ground off, and the holes filled with epoxy or cyanoacrylate (crazy-glue) mixed with grenadilla powder. This work is done free at my shop as part of the first year’s warranty against cracking.

A professional clarinetist or a university student in a music performance program, playing several hours per day, can expect to need a few pads changed after the first year; the action will have loosened up and some of the little cork bumpers that cushion the keys will have worn down. As well, fresh grease and oil should be applied to assure silent and smooth key action. Dust on the body of the instrument and accumulated dirt in the tone holes can be removed at this time. Commonly called “clean, oil, and adjust,” this job takes about two hours and costs about $120 at my shop.

It’s usually in the third or fourth year of heavy use that all the pads need changing. Costing about $450 for labour and about $50 for the pads, this “overhaul” job restores the instrument to original specifications.

A note about plastic clarinets. As my colleague Alan Rossi observes in the next article, the many amazing plastic materials available today offer a terrific option for pre-teens, young teenagers, and beginning amateurs. The main advantage being that they cannot crack, you can play them under any conditions without fear. They cost much less, and require no break-in period. No, they do not have the warm tone quality of a wood instrument, but the beginner will not usually appreciate the tonal differences.

Well, I have run out of space. There are lots of other maintenance questions that plague woodwind players (clarinet, flute, oboe, sax, bassoon) that could be addressed in a future column in this space. If you have any desire to see such a column, bug the Wholenote Editors!

---

**Buying (1): Clarinets**

*by Alan Rossi*

Every day someone calls and tells me that they are interested in buying, renting or repairing a clarinet as their son or daughter has expressed interest or is studying it at school. Many adults are either rekindling past glory or have finally reached that point on their forty-one year old to-do list!

Whatever the situation, the musical instrument world may seem daunting but take heart. It’s really very simple! Musical instruments are relatively affordable and they are not going to become obsolete by the time you get them home and unwrapped. If you make a well-informed decision you will protect yourself from financial risk. Here are a few guidelines.

If you have an instrument already and wonder if it should just be repaired, bring it to a reputable repair centre and ask for a free estimate. If you are looking at an instrument at a pawnshop or as a private sale, take it on approval and do the same thing. Major repairs to student, intermediate and professional quality clarinets can range between $200.00 and $600.00 (and up).

A good deal can go bad very quickly if you don’t take this into account. So let’s say you want to buy a clarinet for yourself or for your son or daughter. First of all, are they taking private lessons or in school as part of a band?
question? How old are they, how big are they, how interested are they? If you think (one never knows) that they have a strong commitment, you are always better off buying. If finances are a concern, consider a used instrument. We recommend plastic instruments at this level for a number of reasons. They are cheap, lightweight, very durable and don’t depreciate too much. New instruments, fully serviced or set-up would be in the $500.00 range. Used plastic clarinets, once again in perfect playing condition should be in the $300.00 range. Bear in mind the repair costs mentioned above in this equation.

If you’re not sure about the level of commitment, you may wish to take out commitment insurance in the form of a rental or a rent-to-own program. This will invariably cost more but depending on the program, you choose, you could end up with the use of a new or nearly new instrument for a very reasonable rate.

For the more committed student there is a range of intermediate instruments. Invariably made of wood, they have a better sound and feel. There is some variation from one piece of wood to the next so this is where personal choice, often coupled with a teacher’s guidance, comes into play. Used instruments range from $500.00 to $800.00 depending on make, age and condition. New instruments are probably going to start over $1000.00 and can go up over the $1500.00 range. We prefer to sell used professional clarinets at the $1500.00 range so we don’t bother with high-end intermediate models at this time.

Upgrading from plastic to wood is an exciting time for young players. They are distinguishing themselves from the less committed and are ready to take on the responsibilities, pointed out by Gary in the previous article, inherent in the ownership of a fine instrument.

Bear in mind that the damage to the instrument is insignificant compared to the emotional trauma caused to the owner! Common sense guidelines for new owners help a lot, but in the end, however, it comes down to the characteristics of each stick of wood. Some are simply more prone to cracking than others. Something to remember...cracked and properly repaired clarinets are as good as new and the resale value is not affected.

Professional quality instruments ($2500 to over $5000) are the most fun to sell to first-time buyers. This is big league stuff. Everyone can get involved. Instruments are tried in large numbers, taken home and to lessons for trial, agonized over, loved, hated, played for friends, strangers, family pets and the mail carrier.

This is truly the stuff of which dreams are made!

(M5K 3H6)

416-466-1389
Email: qpsd@idirect.com

 Builders of historical keyboard instruments

Harpsichords
Clavichords
FortePianos
Sales & Rentals
Services & Tuning

We are Agents for

The Paris Workshop
Instruments for builders

(416) 538-3062 (416) 538-3376 FAX
Email: mail@claviersbaroques.com
http://www.claviersbaroques.com/

Specializing in custom reproductions
of classic double bass Amati, Busan.

Peter CHANDLER
Luther; maker of fine double bass, cello, viola and violin.
16118 Ivan Dr., R.R. 1, Ilderton, ON.
N9M 2A0. On Hwy. 22, 25 Kilometres
N.W. of London

the sound post
Canada’s String Shop
violins, violas, cellos & bows
expert repairs & rehairs
strings & accessories at guaranteed lowest prices
Canada’s largest stock of string music
fast mail order service
all prices in CDN $ - Not a US $ price in the store!
93 Grenville St., Toronto M5S 1B4
tel (416) 971-6990 fax (416) 597-9923
April showers
Music Theatre

By Sarah B. Hood

Last month I hinted at the wealth of music theatre that was heading our way for April. Now the floodgates are fully open and we’re being showered with openings, many of them notable Canadian projects. An invitation to ask the question How do Canadian operas ever get to the stage in the first place? To judge by this month’s calendar, there are as many ways as there are composers.

WAYNE STRONGMAN IS ONE PERSON WHO DOESN'T SIT AROUND waiting for new operas to fall from the sky. Since 1977 he has been working through his company, Tapestry, to seek out and nurture new Canadian music theatre works.

It was Tapestry that commissioned and developed the charmingly enigmatic puzzle-piece called Nigredo Hotel a few years back. Terence Shaw, Artistic Director and Producer, has had the opportunity of working with his company, Tapestry, to seek out and nurture new Canadian music theatre works.

Iron Road runs, including one in New York. Tapestry also commissioned Elsewhereless by Rodney Sharman and Atom Egoyan.

Now the company is premiering the long-awaited new opera Iron Road, a bilingual (English and Cantonese) tale of a young woman, Lai Gwan, who disguises herself as a boy to search for her lost father in the terrible period of the making of the Canadian railroad system, constructed largely through the labour of Chinese workers.

Iron Road’s Juno-winning composer Chan Ka Nin met librettist Mark Brownell through one of Tapestry’s Composer-Librettist Laboratories in 1995; these week-long programs are designed to break the barrier of solitude. Composers and writers meet, and sometimes form enduring creative partnerships. Without this kind of artistic midwifery, few Canadian operas would ever see the light of day.

Iron Road runs from April 20 to 28 at the Elgin Theatre, and Charles Cameron, saw over 1,700 performances in Canada and the U.S. between 1889 and 1925. When a flood destroyed the barns, costumes and orchestral parts, Leo retired for many years. Now, through the auspices of Toronto Operaett Theatre, he’s making a comeback both in Toronto and in Kingston. In this case, the score was painstakingly “re-imagined” by composer John Gowan, who disguised himself as a boy to search for her lost father in the terrible period of the making of the Canadian railroad system, constructed largely through the labour of Chinese workers.

LEO, THE ROYAL CADET HAD QUITE ANOTHER KIND OF BIRTH. A light-hearted operetta about a young woman, Lai Gwan, who disguises herself as a boy to search for her lost father in the terrible period of the making of the Canadian railroad system, constructed largely through the labour of Chinese workers.

Iron Road runs from April 20 to 28 at the Elgin Theatre. During the performance, the audience will be introduced to the characters before the show begins.

By Sarah B. Hood

The Columbus Centre Presents
Spring Opera Workshop

May 22 to June 8, 2001

Faculty
Adolfo De Santos
Goffredo Ricci
Sabatino Vacca
Grant Wenaus

Guest Lecturer
Prof. James Craig

Master Classes
Ermanno Mauro

Auditions by appointment
call: 1-905-476-9994
for more information

The First In A Series Of
Musical Encounters

Milla Filatova, Artistic Director and Producer
Terence Shaw baritone, Michael Sawarna tenor
Charlene Donovan mezzo-soprano
Milla Filatova piano

Vocal music by Schumann, Williams, Donizetti, Rossini, Bizet and other composers!

Wednesday, April 18, 2001 at 7:30 pm
The Stone Church, 45 Davenport Rd. (E. of Bay)

TICKETS: $20/$15 Students & Seniors at the door
To reserve, call 416-604-1557

continued on page 44
Music Theatre Listings


--Canadian Opera Company, Britten: Billy Budd. Russell Braun, Nigel Robson, Jeffrey Walls and other performers; Richard Bradshaw, conductor. Pre-performance Opera Chat, 45 minutes prior to each performance. April 6, 11, 14, 18: 8:00; April 17: 7:00; April 8: 2:00. Hummingbird Centre for the Performing Arts, 1 Front St. East. 416-872-2262, 416-387-3343, 416-387-3344 (young person).

--Canadian Opera Company, Mozart: Idomeneo. Michael Schade, Emma Selvey, Etheltra Simyka, Isabelle Vernet, Michael Covin, performers; Nicolae Moldoveanu, conductor. April 7, 12, 16, 20: 8:00; April 10: 7:00; April 22: 2:00. Pre-performance Opera Chat, 45 minutes prior to each performance. Hummingbird Centre for the Performing Arts, 1 Front St. East. 416-872-2262, 416-387-3343, 416-387-3344 (young person).

--CBC Radio One 99.1 FM. Rundown at the Guild: Celebrating the high school musical, Westminster Collegiate performing arts students; All The King's Voices; Bill Richardson, host. April 1: 2:00. Glenn Gould Studio, 260 Front St. West, 205-5555. $12, $10.


--Hamiton Theatre Inc. Pippin: A Musical Comedy. April 5, 6 & 7: 8:00; April 1: 2:00. Studio Theatre, 140 Macdonald St. North, Hamilton. 605-522-3332. $18.

--Living Arts Centre Mississauga. Beethoven Lives Upstairs. April 1: 2:00. 4141 Living Arts Dr. 905-306-8000. $16.50.

--Living Arts Centre Mississauga. Showdown: Book & lyrics by Oscar Hammerstein II; music by Jerome Kern. April 6 & 7: 8:00. Hammerman Hall, 4141 Living Arts Dr. 905-306-8000. $55-$79.


--Opera Ontario. Lehár: The Merry Widow. Elsia Lappalainen, Theodore Baerg, Kurt Lehmann & other performers; Kitzenher-Waterloo Symphony. April 28, May 3 & 5: 8:00 at Hamilton Place, 1 Summers Lane. 905-526-6350. May 11: 6:00 at The Centre in the Square, Kitchener. 519-578-1570. $25 to $79.


**NEW OPERA & CONCERTS CENTRE**

**The LEAH POSLUSN THEATRE 4588 Bathurst Street**

**A dedication to the centennial of Giuseppe Verdi's death**

**Highlights from La Traviata and Rigoletto**

Milla Filatova, Artistic Director and Producer
In collaboration with Centuries Opera Association Chorus

Monday, April 30, 2001 at 7:30 pm
Wednesday, May 2, 2001 at 7:30 pm
The Stone Church, 45 Davenport Rd. (E. of Bay)

TICKETS: $20/$15 Students & Seniors at the door
To reserve, call 416-604-1557

**GILBERT & SULLIVAN'S THE GONDOLIERS**

at David and Mary Thomson Collegiate
240 Lawrence Ave. E, Scarborough

Fridays, April 20 & 27 at 8:00 pm
Saturdays, April 21 & 28 at 8:00 pm
Sundays, April 22 & 29 at 2:00 pm
Tickets: $15; Seniors/Students $10
905-839-3411
Group discounts are available
Presented by The Scarborough Gilbert & Sullivan Society
Music Theatre Listings, Continued

Peterson. April 18 to 28. 244 Victoria St. 416-870-8000. $30.50-690.50.

—Rick Imus. Jonah and the Big Fish Story. Musical by Rick Imus. Starring Gord Clark & Father Mark Curtis. April 7 6:00: Toronto Centre for the Arts. 5040 Yonge St. 416-870-9000. $11. April 28 7:30: Southside Community Church, 2850 Derry Road, Milton. 905-875-4601. 418.115; May 6 6:00: Victoria Hall Concert Hall, 55 King St. West, Cobourg. 905-372-2210. $18.14; group rates.


—SFX Theatrical Group. Fames: The Musical. Written by Jose Fernandez; Lars Golke, director/choreographer. To April 8. Pantages Theatre, 244 Victoria St. 416-870-8000. $36.50 to $69.


—Toronto Operaetta Theatre. Leo, The Royal Court. By Oscar Telemaque. Eric Shaw, Alexandra Leonof, Giselle Fredette, Bruce Kelly, performers: TOT Orchestra & Choral Ensemble; John Gruer, conductor. May 2,3,4,5; 6:00; May 6 2:00. Jane Mallett Theatre, 27 Front St. East. 416-380-7723. $30-45. University of Toronto Faculty of Music. April 7 8:00: U of Toronto Faculty of Music. April 7 8:00: Academy Concert Series.

Quick picks: choral, early, and new

New Music Quick picks

Early Music quick picks
April 01 2:30: Opera in Concert. April 01 3:30: Telforunski Baroque Ensemble. April 01 4:00: Paridale Hunt. April 06 6:30: Toronto Consort/La Nef. April 06 6:30: U of Toronto Faculty of Music. April 07 6:30: Academy Concert Series.

Music, Opera Senio, Operetta & musical theatre

Sunday April 01


- 11:00am: CBC Radio One 93.1 FM. Roundup at the Gould. Celebrating the high level of achievement. Wesley Collegiate performing arts students; All The King’s Voices; Bill Richardson, host. Glenn Gould Studio, 250 Front St. West. 416 938-5555. $12, $10.

- 11:00am: Living Arts Centre Mississauga. Beethoven Lives Upstairs. 411 Living Arts Drive. 905 990-3100. 9:15.

- 12:00noon: Royal Ontario Museum. From Gaetanos to Gershwin. Songs culled from the many lands in which Jews have dwelled. Ravi Granar & Aaron Benussian; cantors; Penny Blake, composer/songwriter. 100 Queen’s Park. 416 596-5797. $12, $10.


- 12:30pm: Scarborough West Choir. Down Memory Lane. Selections of old favourites; Last Night At The Proms; other music. John Watkins, conductor. St. Dunstan of Canterbury Church, 56 Lawren Rd., West Hill. 416 264-1593. $12, $10.


- 12:30pm: Royal Conservatory of Music. Prokofiev: Peter and the Wolf. A Canadian re-telling of the classic children’s story. Royal Conservatory Orchestra; Bob Rae, narrator; Rennie Segrey, conductor. Etienne Mazzoleni Concert Hall, 273 Bloor St. West. 416 408-2282 ex. 4120. 12, 14, 15.


- 12:30pm: Musical Event Central Concert: Singing Together. Armenian Choir of Toronto; Chinese Canadian Choir; Core San Marco; Les Voix du Coeur; Shavchacvna Choir. Leah Posluns Theatre, 4588 Bathurst. 416 825-8570. 15, 14.

- 1:00pm: Toronto Heliconian Club, Jana Damasate-Bay, piano in Recital. Music of Beethoven, Chopin, Debussy & Liszt. 35 Hazelton Ave. 416 765-0892. 12, $10.

- 1:00pm: University of Toronto at Scarborough. UTSC Concert Band. Larry Shields, director. The Meeting Place, 1255 Military Trail. 416 287-7076. Free.


- 2:00pm: Parkdale Hunt. Pergolesi: Stabat Mater, Alena Wing, soprano; Niki Scott-Soddart, mezzo; Peter Bishop, harpsichord; string orchestra. Holy Family Church, 1372 King St. West. 416 538-8250. Suggested donation $15.

- 2:30pm: St. Anne’s Church. Great Music at St. Anne’s: Choral Evensong. Music by Durufle, Stainer, Elgar.

- 3:00pm: Gocolomb Concert Management. Alexander Tsyiskyin, pianist. Chopin: Piano Concerto No. 2; Rachmaninoff: Piano Concerto No. 2; Alexander Katz, second piano. St. George’s Martyr Church, 197 John Street. 416 770-5258. $20, $15.

- 3:00pm: Mississauga Big Band Jazz Ensemble. Swing Concert & CD Release Party. Living Arts Centre, 414 Living Arts Drive. Mississauga, 905 316-8000. $15.


- 3:30pm: York Symphony Orchestra. Venetian Classics. Beethoven: Egmont Overture; Symphony No. 9; Mozart: Requiem. U of T Scarborough Concert Choir; Redeemer College Alumni Choir; Roberto De Clara, conductor, Markham Theatre for Performing Arts, 171 Town Centre Blvd. 905 305-7400. $20, $15, $12.


- 4:00pm: Rosedale Concert Series. Haydn: The Seven Last Words of Christ. Catholics, choir & orchestra; Wayne Strongman, director. Rosedale United Church, 158 Rosedale Blvd. 416 924-0725 ext. 36. $30, $25.

Monday April 02

- 7:30am: Associes of the Toronto Symphony Orchestra. From Russia With Love. Prokofiev: String Quartet No. 2 in F


- 8:00am: Heliconian Hall. The Master and the Essence. Sacred drama with music for the Easter season. Mark Finnan, actor. Gera Farkas, flute. 35 Hazelton Ave. 416 822-3618. 9, 12.

Friday April 06

- 7:30am: Centuries Opera, Dubois: The Seven Last Words of Christ. Shoshana Dalla, soprano; Michele Strano, tenor; Yuri Alechina, baritone; Centuries Opera Chorus; Adolfo De Santis, music director. Church of St. Nicholas of Bath, 1277 St. Clair Ave. West. 416 953-9538. Donations accepted. 10:00am: Canadian Opera Company. Britten: Billy Budd. Russell Braun, Nigel书记. and other performers; Richard Bradshaw, conductor. 715: Preperformance Opera Chat. Hummingbird Centre for the Performing Arts, 1 Front St. East, 416 872-2262. 138-1435, 915-94 (young person). For complete run see Music Theatre Listings.

- 6:00pm: Jamaal Smith Productions. Andrea Bocelli, tenor in Concert. Russian Symphony Orchestra; Marcelle Rota, conductor. Air Canada Centre, 40 Bay St. 416 870-8000. $155 to $550.

- 9:00pm: Living Arts Centre Mississauga. Showboat. Book & lyrics by Oscar Hammerstein II; music by Jerome Kern. Hammerson Hall, 1411 Living Arts Drive. 905 396-6000. 145-479. For complete run see Music Theatre Listings.


St. James’ Cathedral presents

LUNCH HOUR CONCERTS
Free half-hour concerts on Tuesdays at 1:00 pm

Apr. 3 Daniel Rabinoff, soprano & Christopher Dawes, organ. Somatas by Bédard

Apr. 10 Holy Week - no recital

Apr. 17 John Tuttle, organ. Works by Tournemire, Bobei & Dupré

Apr. 24 Karen Anne Schueler, organ, in works by Pachelbel, Bach, Cabena and Guillamat

May 1 Efissa Mangina, organ. Lübeck; Brahm, Franck

65 Church Street (at King) (416) 364-7865 Ext. 224

Readers please note: plans change, & we make mistakes! Please use the phone numbers provided to call ahead. For full music theatre listings, see pages 29-31. For “Too late to list” and “Further afield” see pages 40-41.
The New Guitar
2000-2001 Season

Concert II April 6, 2001
Featuring:
Ted Quinlan with Kieran Overs
John Gzowski with James Brown

New Music by:
Brown • Quinlan • Gzowski

Concert III April 7, 2001
Featuring:
William Beauvais and the Resonance Trio with special guest George Koller

New Music by:
Beauvais • Katz • Wingfield

Heliconian Hall, 35 Hazelton Avenue
$20 Adults $15 Students and Seniors
(416) 252-4792

Saturday April 07

- 1:30 Royal Conservatory of Music. RCM Guitar Ensemble. Ettore Mazzoleni
Concert Hall, 273 Bloor St. West, 416-408-2824 ex.321, $5, $4.50,
- 7:30: Royal Conservatory of Music. U of T cello ensemble, Claude Kenneson, Shauna Rakoton, William Ade & other performers; Walter Hall, 80 Queen’s Park, 416-978-3744, $20, $10.
- 8:00: Toronto Symphonic Brass. Honour, Reverence and Celebration. Works by Copland, Gabrieli & Strauss; premieres of 2 works by Canadian composers. Nicholas Francis, artistic director, Grace Church on-the-Hill, 300 Lonsdale Rd. 416-497-4617, $5.
- 8:00: University of Toronto Faculty of Music. Faculty Artist Series: An Evening of Chamber Music. U of T cello ensemble, Claude Kenneson, Shauna Rakoton, William Ade & other performers; Walter Hall, 80 Queen’s Park, 416-978-3744, $20, $10.

The SOCAN Foundation

Heliconian Hall, 35 Hazelton Avenue
$20 Adults $15 Students and Seniors
(416) 252-4792

Saturday, April 7th, 2001 - 8:00 PM
KNOX COLLEGE CHAPEL - SEE LISTING

Les Précieux
S A T U R D A Y, A P R I L 7 T H, 2001 - 8:00 PM
KNOX COLLEGE CHAPEL - SEE LISTING

A TRIBUTE to
Michael J Baker
Composer & musician
1949-2000

Saturday, April 7 at 8 pm
St. John’s Anglican Church, West Toronto
288 Humbertide Avenue • 2 step signs north of Bloor and 1 block west of High Park Ave. • Wheelchair accessible
Adult $20 • Senior/Student $15 • Child under 12 $5

PROCEEDS TO ARRAY MUSIC, PRINCESS MARGARET HOSPITAL & ST. JOHN’S

For more information or to reserve tickets call 416-763-2393
www.toronto.anglican.ca/parish/stjohns/concert.html
- 8:00: Toronto Consort/La Neuf. In Search of the Black Madonna. Trinity St. Paul’s Church. See April 6.
- 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; Michel Bogdanowicz, mezzo; Agnas Grossmann, guest conductor. MacMillian Theatre, 93 Queen’s Park. 416-978-3744. $12, $6.

Sunday April 08

- 2:00: Oakville Symphony Orchestra. Great Romantics. Oakville Centre for the Performing Arts. See April 7.
- 2:00: Royal Conservatory of Music. RCMS Faculty & Guests. Brahms: Trio for clarinet, cello & piano; Poulenc: Sonata for Clarinet & Piano; Debussy: Cello Sonata; Chopin: Scherzo #2. Susan Gagnon, cello; Karen Quinton, piano; Helen Russell, clarinet. Ettore Muzzeno Concert Hall, 273 Bloor St. West. 416-488-2324 or 321. 410. $5.
- 2:30: Calyx Concerts. Awakenings.
Tuesday April 10


- 8:00: OnStage at Glenn Gould Studio. Anton Kuerti, piano 7.36-5186. Free. 205-5555.

Wednesday April 11


- 8:00: Humber Jazz Series. Honouring 2824 ex.321. $5, $3.


Thursday April 12


Friday April 13


- 7:00: All Saints Kingsway Festival Choir. Mozart: Requiem. Soloists & orchestra. 2830 Bloor St. West. 416-767-2967. $10.


- 7:30: Music at Metropolitan. Bach: Mass in B minor. Lucy Carrick-Wedel, soprano; Teresa Sirek Nq, alto; Benjamin Stein, tenor; Michael Thomas, bass tenor; Metropolitan Festival Choir; orchestra; Patricia Wright, conductor. 66 Queen Street East. 416-363-0331. $20, $15.

The Chancel Choir of Kingsway Baptist Church presents The Seven Words of Christ on the Cross by Heinrich Schütz guest soloists David Pomercy, tenor (Christus) Dennis Gisebrecht, tenor (Evangelist)

Good Friday, April 13, 2001 at 10:30 am

Kingsway Baptist Church 41 Birchview Boulevard, Etobicoke

GOOD FRIDAY, APRIL 13 at 3 pm

Calvin Presbyterian Church Choir and soloists present: St. Matthew Passion by Heinrich Schütz Voluntary offering

Calvin Presbyterian Church
26 Delisle Avenue, Toronto
(One block NW of Yonge & St. Clair)
416-923-9030

J. S. BACH

ST. JOHN PASSION

The Choirs and Soloists of Bloor Street United Church and Trinity-St. Paul’s United Church

Martin Houtman, Evangelist

GOOD FRIDAY APRIL 13TH, 2:30 P.M.
TRINITY-ST. PAUL’S UNITED CHURCH
427 Bloor Street West
For Tickets Call 416-924-7439

28 WholeNote APRIL 1, 2001 - MAY 7, 2001
Music at Metropolitan

J.S. Bach’s
Mass in B Minor

Good Friday, April 13 at 7:30 pm
Metropolitan Festival Choir and orchestra
Patricia Wright, conductor
with soloists
Lucy Carrick-Wedel, Terese Sirek Ng, Benjamin Stein and Michael Thomas

Tickets: $20 (front of floor and front balcony)
$15 for all other seats
VISA accepted on phone orders: 416-363-0331

Metropolitan United Church
at the corner of Queen and Church Streets, Toronto
For information call 416-363-0331
Tuesday, April 18/2001, 8 p.m.
Rescheduled from March 13
André Laplante, piano

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

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

Tickets $30.
Glen 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.

ggstix@toronto.cbc.ca

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

Tickets $30.
Glen 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.

ggstix@toronto.cbc.ca
The Toronto Mendelssohn Choir & Guests

A Royal Tribute

Choral Tribute to the Queen’s 75th Birthday and the Queen Mother’s 101st Year

St. James’ Cathedral, 65 Church St.
Friday, April 20, 2001 • 8 pm
General Admission $20

FOR TICKETS CALL (416) 598-0422

April 1, 2001 - May 7, 2001 wholenote 31
Songs of Praise

Sunday, April 22, 2001
7:00 pm (Note time)
St. James Cathedral
King and Church Streets, Toronto

Lydia Adams
Conductor

Special Guests
Bob Chilcott, Conductor
Christopher Dawes, Organ

Repenertoire includes works by
John Taverner
Eleanor Daley
Derek Holman
Bob Chilcott

Revel in the splendid cathedral sounds with
Great Hymns, Anthems and Motets of the world.
Bring your voices and join us in song
for a unique evening of sacred music.

For information and tickets, call
416-217-0537
Adults $30; Students / Seniors $25
www.elmeriselersingers.com
& North American string band; Chinese orchestra; Cuban music ensemble; Anne Lederman, Kiri Merris & Michael Corenuzzi, directors; McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186. Free.
- 8:00: Vienna Mozart Orchestra. Music of Mozart performed by musicians in authentic period costumes and wigs. Claudia Erari Corne, coloratura soprano; Sebastian Holcak, baritone; Esther Haffner, violin; Manuel Herrando Silva, conductor. Hummingbird Centre for the Performing Arts, 1 Front St. East. 416-872-2262. $45-75. Group rates.

**Friday April 27**
- 12:00 noon: Roy Thomson Hall. Volunteers. Bring Your Own Lunch Concert: Students from the Royal Conservatory of Music/60 Simoncini, 583-4622 ext. 363. Free.
- 7:30: Royal Conservatory of Music. Young Artists Performance Academy: Gala evening. Et cetera Maczelki Concert Hall, 273 Bloor St. West. 416-408-2824 ext. 321. 45.90.
- 8:00: Canadian Opera Company. New Stars. Arias and duets by Mozart, Rossini and Handel. Isabel Bayrakdarian, soprano; James Westman, baritone; Richard Bradshaw, conductor. George Weston Recital Hall, 5040 Yonge St. 416-747-8000. $37.82; $32.26 (sr/st).

**Saturday Apr 28**
- 8:00: Aldeburgh Connection. Michael Schade, tenor & Stephen Rolls, piano. Hummingbird Centre and Attile Glatz Concert Productions Present

**Vienna Mozart Orchestra Wednesday, April 25, 8pm**
Join us on a journey back to the 18th century
“Delights with humour.” - Herald Tribune (Sarasota)

**CALL ticketmaster 416.872.2262**
Visit Hummingbird Centre Box Office, any Ticketmaster outlet or www.ticketmaster.ca
Groups of 15 or more call 416-393-7463 for discount information

Hummingbird Centre for the Performing Arts
1 Front Street East, Toronto, Ontario

**April 1, 2001 - May 7, 2001 wholenote 33**
sine nomine

Ensemble for Medieval Music

Music at the Court of Ferrara

Friday, April 27, 8 p.m.

Saint Thomas's Church
383 Huron Street
Tickets $12 / $8
Telephone 416-638-9445

CANTATAS and SONATAS

by

Dietrich Buxtehude, André Campra
J.S. Bach, G.F. Handel,
G.P Telemann and Nicolaus Bruhns

Admission: $20

Deer Park United Church, 129 St. Clair Avenue West
(parking behind Imperial Oil)

Saturday April 28

- 7:30: Gentlemen and Boys Choir, Church of St. Simon the Apostle. Music by Tallis, Byrd, Weelkes, Chilcott, Aston & Walton. John Tuttle, organ; Thomas Bell, music director. St. Simon's Church, 925 Bloor St. East. 416-923-8714. $20, $15.
- 8:00: Cathedral Bluffs Symphony Orchestra. Myths, Legends and Folk Tales. Manderlieb: Suites from Midsommar Night's Dream: Bruch: Kol Nidrei; Saint-Saëns: Organ Symphony; Cello Concerto. Daniel Domb, cello; David Murrell, organ; Robert Raines, conductor. Kew Beach United Church, 140 Wineva Ave. 416-979-5566. $15, $12, children under 12 free.
- 8:00: Community Folk Art Council of Toronto. Benefit Concert: Fiesta Filipino Dance Troupe; Liedhovia Polish Dance Company; Robco Folklorico Etnografico Portugal; The Heritage Singers (Jamaica); YSiw School of Ukrainian Dance. Ryerson Theatre, 43 Gerrard St, 416-388-8743. 12 FREE

CANTATAS and SONATAS

by

Dietrich Buxtehude, André Campra
J.S. Bach, G.F. Handel,
G.P Telemann and Nicolaus Bruhns

Admission: $20

Deer Park United Church, 129 St. Clair Avenue West
(parking behind Imperial Oil)

Saturday April 28

- 8:00: Cathedral Bluffs Symphony Orchestra. Myths, Legends and Folk Tales. featuring

DANIEL DOMB

performing

BRUCH - KOL NIDREI

SAINT-SAENS - CELLO CONCERTO

MENDELSSOHN - ORCHESTRAL SUITE from MIDSUMMER NIGHT'S DREAM

SAINT-SAENS - ORGAN SYMPHONY with

DAVID MURRELL

on the Casavant Pipe Organ

Saturday APRIL 28, 2001 at 8:00 pm
Kew Beach United Church
140 Wineva Avenue at Queen Street East

TICKETS: $15 / $12 Seniors/Students
CHILDREN UNDER 12 FREE

BOX OFFICE: 416-879-5566

34 wholeNote April 1, 2001 - May 7, 2001
- 8:00: Deer Park Concerts. Solo cantatas and sonatas by Bach, Buxtehude, Campra, Telemann, Bruhns & Handel. Janet Obermeyer, soprano; Julie Baumgartel & Karol Gostynski, violins; Laura Jones, cello; William Wright, harpsichord. 128 St. Clair Ave. West. 416-982-3381. $20.
- 8:00: Massey Hall. The Mystical Arts of Tibet - Sacred Music, Sacred Dance. The monks of Tibet's Drepung Loseling Monastery. 15 Shuter St. 416-872-4255. $20-$29.

Toronto Children's Chorus
Voices of Women
Saturday, April 28, 7:30
Toronto Centre for the Arts
Tickets: (416) 870-8000

A Little Birthday Tribute
Tuesday, May 15, 7:30
Metropolitan United Church
Tickets: (416) 932-8666

New Music Concerts/CBC Radio Two
Isabelle Panneton: A Portrait
Saturday, April 28, 2001 @ 8:00 pm
NMC Ensemble • Robert Aitken, conductor
Isabelle Panneton:
Travaux et jeux de gravité (1999)
Sur des décombres et floraisons nouvelles (1995)
Gilles Tremblay: Aubes (1990)

Saturday May 26, 2001 @ 8:00 pm
Robert Aitken, conductor • Eve Egoyan, piano
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 (1999)
*World premiere

New Music Concerts
Robert Aitken, artistic director
www.newmusicconcerts.com

our 30th anniversary season continues at Glenn Gould Studio
250 Front Street West, Toronto • Tickets $20/10 • Box office: 416-205-5555
In association with Two New Hours on CBC Radio Two
Co-presented by Two New Hours on CBC Radio Two

ISABELLE PANNETON
a portrait
Saturday April 28, 2001 @ 8:00 pm
NMC Ensemble • Robert Aitken, conductor

Saturday, April 28, 2001 @ 8:00 pm
Robert Aitken, conductor • Eve Egoyan, piano
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 (1999)
*World premiere

Composition Forums • The Glenn Gould Professional School
Room M308, Royal Conservatory of Music
273 Bloor Street West • free admission
Isabelle Panneton • Friday April 27 @ 10:00 am

Music Speaks with Robert Aitken • Gardiner Museum of Ceramic Art
111 Queen's Park, Toronto Free with Gallery admission ($10/6)
Call (416) 386-6800 for reservations (required)
Sunday April 29, 2001 @ 2:00 pm
ORION HOUSE CONCERTS

A LITTLE NIGHT MUSIC

Recitals by various artists and featuring flutist
Susan Kutetan

Saturday, April 28, 8 p.m.

THE STONE CHURCH
45 Davenport Road
416 410 1808 $20, $17

THE ROYAL CONSERVATORY

Leon Fleisher, conductor
Mathieu Gaudet, piano
Johannes Brahms Piano Concerto No. 2 in B♭ major
Claude Debussy Nocturnes
Maurice Ravel Daphnis and Chloé Suite No. 2

Saturday, April 21, 2001, 8:00 pm
Glenn Gould Studio
Canadian Broadcasting Centre – 250 Front Street West
Adults: $15 / Students and Seniors $12
For tickets: Call 416 205 5555

THE ACADEMY CHAMBER

Rennie Regehr, conductor
Isaac Seo, piano
Franz Liszt Piano Concerto No. 1 in E♭ major
Alberto Ginastera Varaciones Concertantes
Igor Stravinsky Firebird Suite

Saturday, April 28, 2001, 7:30 pm
Ettore Mazzoleni Concert Hall
The Royal Conservatory of Music – 273 Bloor Street West
Adults: $5 / Students and Seniors $3
For tickets: Call 416 408 2824 ext. 321

Northdale Concert Band
Stephen Chenette, Music Director
presents

An Afternoon at the Met
with trumpet virtuoso
James Gardiner
of the Toronto Symphony Orchestra

Sunday, April 29 at 2 pm
Metropolitan United Church
56 Queen St. East
Tickets: $10 adults
$7 students and seniors
(available at the door and from band members)

416-466-7409
Over and Gone. Works marking the transition from winter to spring.
Mississauga Children’s Choir; Amarilli Singers; Thomas Bell & Karen Rymal, directors. St. George’s on the Hill Church, 4800 Dundas St. W. 416-491-9050. $12-$10. See ad page 32.

- 7:00: Windsong. Music for winds & harp including works by Bach & Bartók; inspirational pieces. St. Michael and All Angels Church, 611 St. Clair Ave. West. 416-581-2461. $10. Fundraising event for the Outreach Program.

- 8:00: Flying Cloud Folk Club. Harvey Andrews. TRANZAC, 252 Brunswick. 416-410-3655.

- 8:00: Harbourfront Centre. Rick Lazar and Mantova Police in Concert. du Maurier Theatre Centre, 231 Queens Quay West. 416-373-4000. $15, $10.

- 8:00: Toronto Symphony Youth Orchestra. Mahler: Symphony #1. George Weston Recital Hall, 5640 Yonge St. 416-593-7768 ext.372. $20, $15.

Monday April 30


- 8:00: Toronto Symphony Orchestra. Bright Lights of Broadway. Music from Titanic, The Lion King, Miss Saigon, and others. Elizabeth DeFazio; soprano; Michael Burgess; tenor; Daniel Narducci; baritone; Mississauga Choral Society; Erich Kunzel, conductor. Roy Thomson Hall, 60 Simcoe. 416-593-4028. $49 to $77.

Tuesday May 1

- 1:00: St. James’ Cathedral. Lunch Hours at St. James’; Elena Magagna, organ. 65 Church St. 416-364-7866. Free.

- 8:00: Toronto Symphony Orchestra.

Wednesday May 2


- 2:00 & 8:00: Toronto Symphony Orchestra. Bright Lights of Broadway. Roy Thomson Hall. See April 30.


- 8:00: Newtonbrook Secondary School, Cabaret. Evening of singing & surprises. Performers from TDSB. 155 Hilda Ave. 416-780-1690. For complete run see Music Theatre listings.

- 8:00: Great Performers. Gala concert including ballads of works by Chopin, Szymanowski, Winiawski, Lehar, Moniuszko, Polak, Kalmann & Druce. Janusz Dziedzic, pianist; J. Wolny, baritone; K. Mitrowska, soprano; J. Bogajewicz, violin; M. Wolny, piano; Gizela Witzkowski, dancer. Toronto Centre for the Arts, 5040 Yonge St. 416-870-8000. $20-$30.

- 8:00: Stage Centre Productions. Camelot. Music by Frederick Loewe; book & lyrics by Alan Jay Lerner. Fairview Library Theatre, 35 Fairview Mall Dr. 416-295-5557. $25, $15 (Sat), $15 (Fri). For complete run see Music Theatre listings.

Thursday May 3


- 5:00: York University Dept. of Music. Student Jazz Combos. Directors include Mark Essaman, Barry Elmes. Frank Falco.

SONG CIRCLE presents

Victoria Taranova
dramatic coloratura
with
Brahm Goldhammer
in a concert of Russian songs

April 29, 2001 at 2 pm
Arts and Letters Club,
St. Georges Hall
14 Elm Street (north of Dundas
between Yonge and Bay Streets)

For tickets, phone 416-422-1489
Adults $20.00 / Students & Seniors $15.00


- 8:00: Great Performers. Gala concert including ballads of works by Chopin, Szymanowski, Winiawski, Lehar, Moniuszko, Polak, Kalmann & Druce. Janusz Dziedzic, pianist; J. Wolny, baritone; K. Mitrowska, soprano; J. Bogajewicz, violin; M. Wolny, piano; Gizela Witzkowski, dancer. Toronto Centre for the Arts, 5040 Yonge St. 416-870-8000. $20-$30.

- 8:00: Stage Centre Productions. Camelot. Music by Frederick Loewe; book & lyrics by Alan Jay Lerner. Fairview Library Theatre, 35 Fairview Mall Dr. 416-295-5557. $25, $15 (Sat), $15 (Fri). For complete run see Music Theatre listings.

Friday May 4


- 8:00: Oakville Centre for the Performing Arts. Tyla Yarenna & His Rhythms. Blues and jazz piano. 130 Navy St., Oakville. 905 815-2021, $12.88.

- 8:00: Opera Mississauga. Donizetti: Lucia di Lammermoor. Dwight Bennett, general & artistic director. Hammerson Hall, 4141 Living Arts Drive, 905 306-6000. $26 to $94. For complete run see Music Theatre listings.

- 8:00: Performing Arts York Region. Fabulous Flutists: True North Brass. Stuart Laughton, Raymond Tizard, trumpets; Jean Watson, French horn; Alastair Kay.

trombone; Scott Irvine, tuba. Thornhill Presbyterian Church, 271 Centre St., Thornhill. 905-889-4359, 918-915.


Saturday May 5, 8 p.m.
Wendy Maxwell & friends
Special guest
Mark DuBois, tenor
Runnymede United Church
432 Runnymede Road
Ticket information 416-318-5202

An Evening with
John McDermott
and the Toronto Philharmonia
Kerry Stratton Conductor

Friday, May 4, 2001 at 8 pm
George Weston Recital Hall
5040 Yonge Street

A FUNDRAISING BENEFIT
for the
TORONTO PHILHARMONIA

Tickets: $47.50 and $45.00
To order, call 416-870-8000
7:30: Millennium Youth Orchestra.

**Orchestra Debut.** Works by Chopin, Sibelius, Khachatryan, Brahms, Puccini, Lehár, Lennon-McCartney, Offenbach, Rodgers & Hammerstein. Ori Friedman, piano; Gabriel Friedman, conductor. City Playhouse, 1000 New Westminster Dr., Vaughan. 416-872-1111.

$22.

7:30: Music at Metropolitan.

The Lost Chord. Concert of parlour songs including ballads & favourites from the Victorian & Edwardian eras. Lucy Carrick-Wedel, Maria Thorburn, Terese Sirek Ng, Jay Lambie, Benjamin Stein & other singers. Metropolitan United Church, 50 Queen St. East. 416-363-0331. $10.

7:30: Toronto Sinfonietta.

East Meets West. Vivaldi: Cello Concerto in C Op.20 #3; Zhang: Separation of the Newlywed; Rapoport: Concerto for erhu and viola. Adults $27, Seniors $24, Students $18, Children 12 & under Free.

EAST MEETS WEST

*Matthew Jaskiewicz*

Music Director

**George Gao, erhu; Coenraad Bloemendal, cello; Katharine Rapoport, viola; Matthew Jaskiewicz, conductor**; host: Olivia Chow. Bloor St. United Church, 300 Bloor St. West. 416-410-4379. $27, $24 (sr), $18 (st), child 12 & under Free.

7:30: Toronto Symphony Orchestra.


8:00: All The King's Voices. Songs from The Stage. Selections from operas, operettas & musicals. David J. King, conductor. Willowdale United Church, 349 Kenneth Ave. 416-235-2255. $15, $10.


8:00: Lewis & Wade Entertainment. Wendy Maxwell & Friends. Favourites of the
Last Millennium, from Broadway to classical
to jazz. Wendy Maxwell, soprano; Mark
DuBois, tenor; Alison King, alto; David
Playfair, baritone. Runnymede United
Church, 432 Runnymede. 416-318-5202.
$20. $15 (st) & children under 12.
- 8:00: Mississauga Symphony
Gléria; Russian Sailor’s Dance; Courtland:
Song of the Sea; Eiger; Sea Pictures;
Sibelius: The Oceanides; Brünn: Four Sea
Interludes; Korngold: Sea Hawk. Anita
Krause, mezzo-soprano; John Barnum,
conductor. Hammerson Hall, 4141 Living
Arts Drive, Mississauga. 416-308-6000.
$28, $23.
- 8:00: Oakville Centre for the
Performing Arts. Pavo: Flamenco, Latin,
classical and Mediterranean guitar. Greek
bozouki. 130 Navy St., Oakville. 905-815-
- 8:00: Scarborough Philharmonic.
Power and Poetry. Caedley: Partisans
(world premiere); Chopin: Piano Concerto #1
in e; Shestakovitch: Symphony #5 in d,
op.47. Ronald Turini, piano; Jerome D.
Summers, music director. Birchmount Park
C1, 3863 Danforth Ave. 416-261-3880.
$18, $13 (st), $10 (st).
- 8:00: Sinfonia Toronto. Catch a Rising
Star. Arensky: Variations on a Theme of
Tchaikovsky; Mozart: Divertimento K.137;
Friedman: Romance #2; Verdi: Serenata.
Winner of the 1st Annual Sinfonia Toronto
Concerto Competition. Nurhan Arman,
conductor. Glenn Gould Studio, 250 Front
St. W. 416-205-5555, $28, $24 (sr), $18
(st).
- 8:00: St. George’s Church. Saturday
Night Music at St. George’s: The Tchaikos
Northern Lights. Barbershop. 416-229-
1922, $20. $15.
- 8:00: tonArt Ensemble. Panoply.
Stravinsky: Septet; Kulesha: String Trio;
Penderecki: Quartet for Clarinet & String
Trio; Baker: Chamber Concerto (premiere).
Corey Gonnell, violinc Robert A. Baker,
conductor & other performers. Hcllconian
Hall, 35 Hazelton Ave. 416-485-5034.
$18, $12, $6 (under 12).
- 8:00: York Symphony Orchestra.
European Treasures: Beethoven: Leonce
Overture #3; Stampf: Flute Concerto;
Mendelssohn: Symphony #5; Robert
Ingrid Takashashi, piano; Roberto De Clara,
conductor. Burton Auditorium, York
University, 4700 Keele St. 416-410-0880.
$20, $15, $4 (under 12).

Sunday May 06

- 10:00am: Toronto Symphony Volunteer
Committee. National Piano Concerto
Competition. Final Round: complete piano
concerto. Walter Hall, 80 Queen’s Park.
416-593-7769 ext. 358. Free (reservation);
reserved seating for donors of $50 or more.
- 2:00: Harbourfront Centre. Sunday
Concert: Concert for Barabados on the
Water. 235 Queen Quay West. 416-975-
3000. Free.
- 2:00: Metropolitan Silver Band.
Odyssey 2001. York Region Board of
Education Staff Singers; Paul Nicholson &
Alan Moody, conductors. Metropolitan
United Church, 56 Queen St. East. 416-485-
0923. $10 (st).
- 2:30: Off Centre Music Salon. Fantasia.
Linda Maguire, mezzo; Stuart Hamilton,
host; Inna Perkis & Boris Zarankin, piano/
artistic directors. Glenn Gould Studio, 250
- 3:00: Concertsingers. A Canadian
Songbook. Schafer: Epiphany for Moonlight:
Minnows and Zombies: Songs from the
Newfoundland Outports; Goar: All Around
the Circle; folk songs from New Brunswick &
British Columbia arranged by Beckwith &
Chatham; Robert Kortgaard, piano; Peter
Tiefenbach, music director. Saint Thomas’s
Church, 383 Huron St. 416-799-7991.
$16, $12.
- 3:00: Markham Concert Band. Silver
Screen & Colour Spectacle. Music from the
movies by Mancini, Williams, Chaplin &
Disney. Dr. Diana Brault, director. Markham

Off Centre Music salon creates a unique theatrical and sensory experience for Toronto connoisseurs and
novices alike.

Sunday, May 6/01 at 2:30 pm
OFF CENTRE MUSIC SALON presents
"Fantasia" Mezzo-soprano Linda
Maguire joins pianists Inna Perkis and Boris Zarankin in a
program to include Gershwin, Arthur Sullivan, Milhaud and
Saint Saen’s Carnival of the Animals. Stuart Hamilton will host.

Tickets $32, $20 seniors and students
Glenn Gould Studio, CBC, 250 Front St. W. 416-205-5555

THE MARKHAM CONCERT BAND
Directed by Dr. Diana Brault

"SILVER SCREEN &
COLOUR SPECTACLE"

Mancini, Williams, Chaplin and Disney
Favourites Will Be Featured
In the Band’s Tribute to the Movies

SUNDAY, MAY 6, 3:00 pm
at Markham Theatre For Performing Arts
171 Town Centre Blvd., in Markham
(Hwy. 7 and Warden Ave.)

Prices: Adults: $15.00, Seniors & Children: $10.00
Family: (2 adults & 2-3 children) $45.00
Tickets or Info call the box office at (905) 305-7469
Theatre for Performing Arts, 171 Town Centre Blvd. 416-305-7469, $15-$10.

- 3:00: Oakville Centre for Performing Arts. Patricia Stone, soprano in Recital. Songs by Mozart, Bellini, Dukas & Boito. 130 Navy Street, Oakville. 905-815-2021. $25, $15.

- 3:00: Ontario Registered Music Teachers Association, Members' Recital. Port Nelson United Church, 9251 South Drive, Burlington. 905-459-8888. $10 ($8 under 12). Proceeds to ORMTA Scholarship Program.

- 3:00: Toronto Symphony Orchestra. Roy Thomson Hall, See May 5.

- 4:00: Toronto Classical Singers. Beethoven: Mass in C; Händel: Mass in Time of War (Feuermann). Mary Bells, soprano; Elaine Robertson, mezzo-soprano; Michael Colvin, tenor; David McCallum, baritone; Talisker Players: Jürgen Petrianko, artistic director. Christ Church Deer Park, 1570 Yonge St. 416-443-1490. $20, $15.


- 8:00: Flying Cloud Folk Club, Flanjack. TRANZAC, 262 Brunswick. 416-410-3655.

Monday May 07

- 2:00: Toronto Symphony Orchestra. Roy Thomson Hall. See May 5. $25, $15.

FURTHER AFIELD (but within easy travelling distance of the GTA):

Sunday April 01


Saturday April 07


Saturday April 08

- 2:00: Lindsay Concert Foundation. Measha Brueggergosman, soprano in Recital. Frost Theatre, Sir Sandford Fleming College, Lindsay. 705-328-0857, $20, $10.


Friday April 13


Saturday April 14

- 8:00: Arkell Schoolhouse Gallery. Dan Ross, guitar, 843 Watson Road, South Arkell. 519-763-7528. $20.

Saturday April 15

- 8:00: Arkell Schoolhouse Gallery. Dan Ross, guitar, 843 Watson Road, South Arkell. 519-763-7528. $20.

Sunday April 22

- 2:00: Friends of Music Children's Series. Great Canadian Fiddlers. Port Hope Lions Recreation Centre, Port Hope. 1-800-434-5092.


Wednesday April 25

- 7:30: Georgetown Bach Chorale. International Music Celebration: Vocal Tapestries. Lieder throughout the ages; music of Liszt, Jane Archibald, soprano; Ronald D. Griedanrus & Carlos Gallardo Riballo, piano. 157 Main Street, Georgetown. 905-877-0639. $15 (festival pass $45).

Thursday April 26


Friday April 27

- 8:00: Heritage Theatre Brampton. Closer Than Ever. See April 26.

- 8:15: To Deum Orchester & Singers. Chartierant Te Deum. Purcell: Bell Anthems; Charpentier: Marche de Triompe; Handel: Aria du Trompette; To Deum in D. Beverly Leslie & Lori Schindel Martin, soloists; Sally Tomasevic, mezzo; Paul Schillaci, tenor; Terry Ball, bass; Richard Birney-Smith, conductor. 8:00: Chat from the Stage. Christ's Church Cathedral, 252 James St. North, Hamilton. 1-800-283-0320. $20, $15, $10 (child).

Saturday April 28


- 8:00: Arkell Schoolhouse Gallery. Ludwig Stameyian, piano. All Mozart piano program. 843 Watson Road, South Arkell. 519-763-7528. $20.

- 8:00: Friends of Music. Susan Hoogmaker, flute & Rachel Gask, guitar in Concert. Capitol Theatre, 14 Queen St., Port Hope. 1-800-434-5092.

- 8:00: Heritage Theatre Brampton. Closer Than Ever. See April 26.

Sunday April 29

- 2:00: Heritage Theatre Brampton.
Women's Musical Club of Toronto presents its 104th season of

**Music in the Afternoon**

**Plano Duo Kuttrowatz**

Plano Duo Kuttrowatz

Thurs. Oct. 18, 2001

Jasper Wood, violon

Jasper Wood, violon

Thurs. Nov. 22, 2001

Thierry Félix, baritone, &

Thierry Félix, baritone, &

Jean-Claude Pennetier, piano

Jean-Claude Pennetier, piano

The Amadeus Trio

The Amadeus Trio

Thurs. Feb. 14, 2002

Thurs. Mar. 14, 2002

Yegor Dyachkov, cello

Yegor Dyachkov, cello

WMCT "Artists of the Year"

WMCT "Artists of the Year"

All concerts are held at 1:30 p.m. in Walter Hall, Edward Johnson Building, 80 Queen's Park (Museum Subway Station)

Free lectures for members precede the concerts at 12:15 p.m.

Five-concert series: $90.00 ("early-bird" price)

After April 30th: $100.00

For tickets and information call: (416) 923-7052

www.wmct.on.ca

**Courses for Singers**

**Performance Technique**

Coordinating singing with acting

1. Audition Arias
   2. Don Giovanni excerpts
   3. Opera Project: "La Calisto"

Ensemble creation

Spring & Summer 2001

Exact scheduling is done after consultation with the participants. All courses conclude with a performance.

Register now

For more information or to register phone: (416) 876-5859 or e-mail: vocalart@go.net

**Languages**

for singers and coaches

1. American Sign Language
2. Italian
3. French

The Vocal Art Forum

April 1, 2001 - May 7, 2001 Wholenote 41
ANNOUNCEMENTS


*April 11: 7:30 Rotary Club Of Willowdale. Evening with Craig MacFarlane, blind athlete, musician & writer. Includes performances by pianists Craig MacFarlane, Moe Neel, Avram Cremersbacher & Moscow Mowu Yu, book signing, reception & other highlights. Toronto Centre for the Arts, 5040 Yonge St. 416-298-1880.

*April 17-May 22: Royal Canadian College of Organists, Hamilton Centre. Tools & Techniques in Church Music, Six evening courses, Tuesdays 7-10pm. This popular, practical, economical course for organists & their directors focuses on fundamental skills at both basic & intermediate levels in organ techniques, hymn, choral conducting & vocal techniques. Church of the Ascension, Hamilton. Contact Christopher Hunt: 905-572-6584 or visit www.rcoca.ca & follow links. 115 participants, $175 (auditor).


*April 21 6:30pm-12:00 noon: Northumb­land Society of Toronto. The Bach Yard Sale. St. Andrew's Church, Cobourg. 905-372-3743. Donations accepted.

*April 21 8:00 Gilbert & Sullivan Society, Toronto Branch. Victorian Ball. Dress: Victorian or regular formal or semi­formal attire. Dance teaching/rehearsal session from 2 to 4pm. St. Anne’s Church, Parish Hall, 651 Dufferin. 416-922-4415. $30/person.


*April 28 7:30: Mississauga Arts Council. Missis­suga Arts Awards. Eleven Mississauga will be honoured for their talent, hard work & dedication to the arts in the community. Complemented by a gala evening of live entertainment. Hammarsen Hall, 441 Living Arts Drive, Mississauga.
ACCOUNTING AND INCOME TAX SERVICE for small business and individuals, to save you time and money, customized to meet your needs. Norm Pulker, B. Math. R.C.A. 905-717-5421 or 905-819-7935.

ADULT FLUTE CHOIR seeks new members. Minimum RCM Grade 6-8 required. Rehearsals every other Wednesday, Call Shelley: (416) 491-1683 for more info.

ATTENTION ROYAL CONSERVATORY ALUMNUS: The RCM Alumni Association is now on-line. Visit us at www.rcmalumni.ca or leave message at 416-483-7374, ext. 851. AGM: Sunday April 22 at RCM, 273 Bloor W, following the 7pm André Laplante lecture.

CARS, VANS, PICKUP TRUCKS, MOTOR VEHICLES WANTED, running or not. Will pay top dollar or tow for free. Body and paint work available. John, 416-442-9371.

CHOIR DIRECTOR: The Elora Festival Singers, a professional chamber ensemble now in its 21st year, seeks a dynamic, flexible, organized individual to fill this contractual position starting Summer 2001. Working closely with the Conductor and Board in providing concert management, support, co-ordinating performers, negotiating contracts, grant writing etc., the successful candidate will participate in the Singers’ future growth and development. Knowledge of music, experience in arts administration desirable. This is an established part-time position. Applications before mid-April to: Ellen Pearson, President, Elora Festival Singers, PO Box 629, Elora ON N0B 1G0. DIRECTOR OF MUSIC WANTED: 48th Highlanders of Canada Military Band. Qualifications: Musical degree and/or equivalent experience, Leadership and teaching skills, Military experience or a willingness to embrace the traditions of the Regiment. Submit resumes to: Col. Birdsell, 48th Highlanders Director of Music Search, Ross Park Armories, 110 Queen Street East, Toronto Ontario.

FESTIVAL WIND ORCHESTRA seeks new members, especially clarinets, lower brass and percussion. Rehearsals Tuesdays, Yonge & Sheppard area. For more info, call Shelley: (416) 491-1683.

GIVE VOICE TO YOURSELF. Learn the ancient art of toning. Two sets of four weekly classes, starting April 9 (Thursday afternoon class, 1-3pm) and April 10 (Wednesday evening class, 7-9pm). Call (416) 747-1340 for details, brochure.

PIANIST WILL PLAY jazz-flavored background music free of charge at charitable and non-profit events. Can bring own piano. Call Neville at (905)987-8471.

RELAX your way to health and balance. Calm and peaceful, a 1-hour session of energy work can revitalize and recharge you. Call (416) 747-1340 for more information.


THE PERFORMING EDGE Performance enhancement training in tension management, concentration, goal setting, imagery. Individualized to meet your performance situation. Kate F. Ways, Ph.D., C.Psych., practicing clinical and performing arts psychology. 416-941-0487.

WESTMEET: a musical journey through the Americas!

Festival Singers, PO Box 629, 416-480-2225. $20.


Mastersclasses:

Royal Conservatory of Music Glenn Gould Professional School, 273 Bloor St. W. 416-408-2624. Upcoming master classes (all free to the public):

• April 2 10:00am: John Perry, piano
• April 6 10:00am: Jeannie Bextelex, flute
• April 6 10:00am: Evelyn Lear, voice
• April 6 10:00am: Trent Horn, copyright

WORKSHOPS

April 7 & 8: 1-3: Toronto Early Music Players’ Organization. Two day-Spring Workshop with Sophie Leithonne. Learing United Church, 49 Bloor Ave. 416-490-0225. $20.


April 22 1:30: CAMMAC. Rehearsal for April 26 reading of Verdi’s Aida. instrumentalists: John Dyck, for singers, brass & percussion. instrumentalists, please bring music stand. Christ Church Deer Park, 1570 Yonge St. 416-924-1538. 95 cents/members, 25 cents/non-members.

COVER STORY: Tapestry presents Chan Ka Nin's Iron Road

by David Periman

Announcing his company's sponsorship of Iron Road, AT&T Canada's Harry Trudering deftly linked "the building of the national railroad and our laying of the only end-to-end fibre optic network in Canada." So, fittingly, I started my Iron Road research on the "glass road" - www.ironroadopera.com and www.musiccentre.ca. The latter is the invaluable website of the CMC (Canadian Music Centre).

Scrolling through the CMC's list of Chan Ka Nin's compositions, one song caught my eye, "The Daughter of Master Chin" (1976), the entry read, "10 min. Text: adaptation of an old Chinese ballad; trans. S. Obata. Soprano, flute (piccolo), piano, 4 percussion, string quartet."

I resolved to ask him about it.

Chan Ka Nin was born in Hong Kong in 1949, and moved with his family to Vancouver in 1965. "There were not a lot of Hong Kong-born school kids in those days. We were a novelty." After high school, he went to UBC to do Electrical Engineering, but also studied composition, for pleasure, with Jean Coulthard. Upon graduating he made a radical decision - to continue studying composition, with Bernhard Heiden at Indiana.

"Music was minor before coming to Canada," he says, "a bit of violin and briefly piano, my brother played pop guitar. Without coming to Canada I could never have thought of music as a career."

"My first real music was my high school band. I ended up writing pieces for them which is why I suppose I chose to study with Jean."

After Indiana, he returned to Canada, and since 1982 has been teaching theory and composition at the University of Toronto, and producing a wide range of works of his own.

"But nothing as big?" I ask.

"The scale of Iron Road is interesting," he says "but not the most challenging thing. True it is my first opera, but the cantata has strong similarities. More challenging is how the elements of drama affect the form."

"The give and take with librettist Mark Brownell has been exhilarating, he says. "Mark is writing the best possible drama, which both dictates and liberates a musical form. Then I return with a more fully realized musical shape, that in turn shapes his work, such as a few extra lines needed to balance the timing and drama of the score."

The challenge was even more intricate with song-writer George K. Wong, responsible for translating some of Brownell's lyrics into Cantonese. "Cantonese has nine inflected endings," music director Strongman explains "so there was this extraordinary interplay, to ensure that the musical line would not obscure the sense."

Strongman, Tapestry's founder and, with producer Claire Hopkinson its driving force, is elated by the Brownell/Chan collaboration.

"Yesterday I had the pleasure of reading the complete score with the orchestra and watching them embrace it." Strongman told me when I spoke to him in the first week of March. "It is brilliant, the orchestra in the way it weaves East and West, and stays melodic while remaining completely modern."

Strongman is just as enthusiastic about Brownell's book. "Old fashioned melodrama, a grand sweeping love story, the epic setting - Mark has somehow been able to seize these things... Do you know Robertson Davies' line 'Opera by sheer dramatic proportion allows the writer to drop his pants and sing?' Well it's happening here. A kind of coming of age. For Ka Nin, for Mark, for all of us. It's far and away the biggest thing Tapestry has done."

Chan Ka Nin explains the instrumentation to make much the same point: "It's your basic western chamber orchestra with double wind and extended percussion; also harpsichord. And then we have added dizi (bamboo flute), er-hu (bowed strings), gu zheng (plucked strings), and yang qin (dulcimer)." There are aspects of traditional Chinese opera throughout; percussion plays a big role; in the Chinese, the train is the Iron Dragon on the Iron Road, and all this comes to life."

"I did finally get round to asking him about the song that had caught my eye. "I was wondering about Daughter of Master Chin?" I say."

"It is curious you should mention it," he says. I have been thinking about it in the last while. Jean Coulthard asked me to set a Chinese poem to music and for some reason I chose that one. It was the first piece I had written with a dramatic storytelling line - the country girl in the mulberry orchard, rejecting the advances of the governor passing by." "Jean Coulthard more than any one person changed my life. One thing she did was to draw attention to my Chinese culture. 'Use your original Chinese name' she told me, 'and look into yourself as a source.'"

She taught him to write music from the heart, he says, and that is something to anchor on, regardless of the styles he must assume in various contexts. "In this work the communicative is paramount," he says. "I must serve the text."

Iron Road has been an epic journey, since Chan Ka Nin first approached the CBC's David Jaeger with one page of story ten years ago, and Jaeger immediately arranged for CBC to do something they had never done before - commission a radio opera.

Something tells me it has years of life ahead.

April Showers: Music Theatre Spotlight, continued from page 22

well as Cu'Fu?, may enjoy a long life as a touring production.

TIME FOR ANOTHER COC DOUBLE BILL. This time it's the odd couple of Mozart's Idomeneo and Britten's Billy Budd. Eerily non-singing actor Roger Honeywell, who appears in both, has already had a substantial career at Stratford and Shaw, as well as in regional theatres across Canada. (He played Rosencrantz to Keenu Reeves' Hamlet, for instance.) But until he was cast in the Canadian musical The Return of Martin Guerre, he says, "I didn't know I had this heroic big voice." Next stop was the COC Ensemble, to start a whole new career in opera. Now he's playing a Priest of Poseidon in Mozart's magnificent opera seria about the Cretan king at odds with the Greek gods, and he's rocking the rigging as "Mintop" in Billy Budd. The music of the two shows couldn't be much more different: "It's a wonderful stretch," says Honeywell, who reckons that Billy Budd is "more to my liking although I really just sing two intervals the entire evening."

HOW WOULD YOU FEEL IF YOU WERE A GERMAN "GIRLY-BOY" who'd been mutilated in a sex change operation-gone-wrong, dumped (twice) and left in an American trailer park to bemoan your losses? Well, I can't imagine either, but that's the premise of Hedwig and the Angry Inch, as seen in a show that's a big hit in New York. (Peter Marks, writing in the New York Times, called it "the kind of 'Rocky Horror Picture Show'-style event that may inspire a rabid cult following." It's presented as a rock concert by Hedwig, with a back-up band (The Angry Inch) and a cast of fire and two pianos, Four Hands), plays the transsexual Hedwig in a production by Crow's Theatre. Toronto rocker Moe Berg, of The Pursuit of Happiness, leads the Inch. The show opens April 20 at a Toronto rock mecca to be named later.

FINALLY, FOR POP-CULT CAMP OF A DIFFERENT STRIPE, there's Reeder Madness: The Musical. Taking off from the 1937 cult classic scare film of the same title, with book by Adrian Lockett, the score by Paul Morgan Donald features twelve songs and six dance numbers. Reeder Madness plays the Times Sims Playhouse at the Second City from April 6 to 26. (For more information, check out www.mad4reeder.com.)
## 2001-02 Season: Chamber Music Downtown

<table>
<thead>
<tr>
<th>Quartets</th>
<th>THURSDAYS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oct. 4</td>
<td>St. Lawrence Quartet</td>
</tr>
</tbody>
</table>
| 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 |

<table>
<thead>
<tr>
<th>Ensembles-in-Residence</th>
<th>TUESDAYS</th>
</tr>
</thead>
</table>
| 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 |

<table>
<thead>
<tr>
<th>George Weston Discovery</th>
<th>THURSDAYS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jan. 31</td>
<td>Robert Pomakov, bass</td>
</tr>
<tr>
<td>Feb. 21</td>
<td>Catherine Manoukian, violinist</td>
</tr>
<tr>
<td>Mar. 14</td>
<td>Quatuor Molinari</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Piano</th>
<th>TUESDAYS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oct. 9</td>
<td>Marc-André Hamelin</td>
</tr>
<tr>
<td>Nov. 6</td>
<td>Stephen Kovacevich</td>
</tr>
<tr>
<td>Dec. 4</td>
<td>Anagnoson &amp; Kinton</td>
</tr>
<tr>
<td>Jan. 22</td>
<td>Naida Cole</td>
</tr>
<tr>
<td>Mar. 5</td>
<td>Stephen Hough</td>
</tr>
</tbody>
</table>

### Affordable • Accessible • Intimate • Exhilarating

**Music Toronto** at Jane Mallett Theatre  
St. Lawrence Centre for the Arts  
416-366-7723 • 1-800-708-6754

**Season Sponsor:** THE GLOBE AND MAIL

---

**IMPORTANT NOTICE!**
Strad Various Ltd., a division of Remenyi Music, has managed the Royal Conservatory Music Bookstore since 1991 as their print music division.

Effective April 1st, 2001  
we will relocate from the Conservatory Building to our main premises across the street at  
210 Bloor Street West  
COMBINING ALL OUR DIVISIONS UNDER ONE ROOF  
For a Music Store Like No Other

**Remenyi**  
House of Music

210 BLOOR STREET WEST (just W of Avenue Rd.)  
Tel: 416.961.3111  
www.remenyi.com
NOT SO BLEAK ABOUT BANDS

I read with interest Mr. Carl V. Ehrke’s letter “A stand on bands.” I admit there is cause for concern but I am not perhaps as gloomy as he sounds.

Here in Ottawa I went to a production last year at one of the High Schools of Cole Porter’s “Kiss Me, Kate” with a 38-piece orchestra of students including one young lad playing a double bass, not an electric bass! And imagine, students performing, quite enthusiastically, I might say, a musical that is 52 years old! Lisgar Collegiate here in Ottawa has had a school orchestra and school band since before the first world war. I heard the orchestra two years ago - around 55 members at the time. Maybe Mike Harris has killed it since then!

I know of course, that Mr. Ehrke is probably referring to “community” bands, and here,

DISMISSIVE, DEMEANING ETCETERA

Dear WholeNote

I’m sure I am not alone in wishing you could find a less dismissive and demeaning heading than “Etcetera” under which to list lectures, conferences and workshops. If such events belong in your publication at all, they should be presented with at least a modicum of respect for the effort entailed in organizing them. And where there is a direct link to particular concerts or other performing events listed elsewhere in the magazine, that connection should be made clear.

After all, like your magazine itself, the “etceteras” are a necessary part of what it takes to sustain a lively musical culture in our city.

Sincerely,

S.B. Lee, Scarborough

(We agree about the importance of “the etceteras”, which is why we include them free. What would you prefer us to call them? Ed.)

OUR READERS WRITE

I have to agree, that membership consists mainly of the “over 50” set and is slipping. Fifty-eight years ago I was playing in a community band in a large Ontario city, and we were playing music then that the young people would NOT even look at today. A von Suppé-like overture called “Berlin in Smiles and Tears” (I have never heard it since), “In a Monastery Garden”, “Selections from Chu Chin Chow”, “The Glow Worm” by Paul Lincke and lots of Sousa marches, (because the leader of the band himself dated from the First World War). That band in that city no longer exists.

Music has changed a lot since my early days. My daughter teaches music in a private school (not in the Ottawa area). She has to give them scaled down versions of stuff like "The Star Wars Theme" and other trash from the movies to help them connect. But she throws in a lot of legitimate music too, and in general they like it. You have to remember that the kids she is teaching now are the children of Gen-Xers, grandchildren of BOOMERS, and attitudes and tastes have changed drastically. (She has one peculiar problem - the kids will play flutes, clarinets, trumpets and alto saxes, but WILL NOT take up the lower instruments - ergo, no tenor saxes, no trombones, no horns, no euphonium or tuba!)

But the bright side is there are a lot of young people here in Ottawa involved in music, especially in choirs, and that includes young men. Just recently I went to a concert by the Ottawa Symphony Orchestra playing music by Morël, Bizet and César Franck, and I was pleased to see a lot of teenagers in the audience. In the orchestra itself there is a significant number of students from the University of Ottawa, especially the strings. The U. of O. has an excellent band and symphony orchestra, but that, of course, is the university level and those students and their families are paying their way!

I agree with Mr. Ehrke that it is an ongoing problem and we all should keep on top of it. Community music, especially the town bands, is too precious to let die. We know, don’t we.

Dan Leeman, Ottawa

RISING TO THE CHALLENGE

After reading the last few issues of WholeNote I felt the need (so made the time) to reflect on comments in WholeNote about the state of musicians today.

Howard Cable said [in WholeNote, September, 2000] “To be a musician means adapting to new trends and tastes all the time ... and making the most of opportunities...” This amazing man of 80 years is now working to improve school music programs. What a guy!

And Sterling Beckwith, another visionary, stated in last month’s issue, “...culture is not something that you take for granted or something you use as a weapon to put other people down but something that needs to be built.”

We ourselves must take note of and offer solutions to the problems we face. Are our school music programs, musicians and live concerts dying a slow death? Has music failed to touch people in everyday life? Are live performances only for the bourgeois audiences who subsidize the arts with huge donations, giving themselves great tax deductions in the process? Are the present “seniors” the last “live” audiences we have, many of whom go only to matinees for fear of youth at night? Where in our “modern” world can we as artists go? What is our future?

Perhaps the solution lies in our own vision and motivation. We need to see the whole “picture” and adapt to new opportunities. The media are already doing this. TV ads use “popular” music to attract that large body of “boomers” and their few children. This is now “classic pop”! Are we able to attract this next generation of “seniors” to our live performances with or without their family, or are they already lost to TV, the internet or other “temp­tations”? What can we do?

I think we need to use “middle brow” tactics to offer these people opportunities to participate and enjoy music making and endeavours that will remain with them forever. Perhaps more workshops, open rehearsals and “draws” for free tickets, lessons, etc. I’m sure we can think of creative ways to inspire the life of musicians and increase our audiences. Why not dedicate a concert to a cause and/or offer tickets to local schools and charities? Even invite students and amateurs to perform with professionals!

I challenge you to send some of your ideas to this “great idea” magazine so that we can all reap the benefits of your insights.

Culture is, after all, “something that needs to be built”. Our lives depend on it! If we build it, will they come?

David J. King

(Having your say.)
The School of Philosophy Presents

Music on the Lake

May 4th, 5th, & 6th, 2001
176 John Street East, Niagara-on-the-Lake

Friday, May 4th @ 8 pm
The Manhattan String Quartet

Saturday, May 5th @ 8 pm
Judith Glazener, violin
Norman Carey, piano

Sunday, May 6th @ 2 pm
Stars of the New Millennium

Scholarship winners of this year's "Contemporary Showcase" and special guest, pianist Simon Ng

Tickets: $20 available at 176 John Street East, Niagara-on-the-Lake (performance days only) or by phone: Toronto (416) 960-9347 Niagara-on-the-Lake (905) 468-9800

www.schoolofphilosophy.org
Cameron & Telgmann's

LEO, THE ROYAL CADET

Love & valour on the banks of Lake Ontario.

Eric Shaw
Alexandra Lennox
Gisèle Fredette
Bruce Kelly

John Greer, conductor
Guillermo Silva-Marin, stage director

"A Legendary Canadian Operetta"

May 2 to 6, 2001

Jane Mallett Theatre, Toronto  416-366-7723