By Name & by Nature

AMICI

Concert Notes
Overview • Early
Choral Scene • New Music
Jazz Notes • Band Stand

Behind the Scenes
Royal treatment—Dawn Lyons
looks at corporate sponsorship

Musician in our midst
Allan Pulker
profiles John Greer

SPECIAL FEATURES: BUYING STRINGS; SEASONS IN THE MAKING
We didn’t move. We’ve improved.

The newly renovated and newly managed store features:
- An even greater selection of instrumental and vocal music, and the ability to acquire almost any piece of printed music
- All RCM exam materials
- Music theory and history tests
- Jazz and Popular music selections
- Fast delivery for special orders

273 Bloor St. W. - Main floor of the Royal Conservatory of Music Building

(416)585-2225
rcm@long-mcquade.com
Sunday, May 13, 2001
8:00 pm concert
(7:15 pm pre-concert talk)
Jane Mallett Theatre, St. Lawrence Centre
Alex Pauk, conductor

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

composers
COLIN MCPHEE (Canada)
Symphony No. 2, 1958
LOUIS ANDRIESSEN (The Netherlands)
TAO
for piano, koto, voice and orchestra, 1996
MAKI ISHII (Japan)
Afro-Concerto op. 50
concerto for solo percussion and orchestra
1982

To order tickets call
(416) 366-7723

The SOCAN Foundation/La Fondation SOCAN
ScotiaMcLeod
The Royal Netherlands Embassy

Borden Ladner Gervais
The Julie-Jiggs Foundation
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.

jazz
art song
solo instrumental
electroacoustic music

opera
choral music
chamber 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)

4 WholeNote  May 1, 2001 - June 7, 2001
Special focus:
Seasons in the Making
by Allan Pulker and David Perlman

While audience attention is only now starting to shift away from the season now reaching its climax, for people planning the concerts we go to, next season is, in many respects, already "done".

We spoke to just three of the dozens of Toronto's designers of concert series - Tafelmusik's Jeanne Lamon, Music Toronto's Jennifer Taylor and the Toronto Centre for the Arts' David Kingwell -- to get some sense of what it takes to do what they do. It's hardly a representative sampling but certainly offers some interesting contrasts.

TAFFELMUSIK

Tafelmusik, Toronto's internationally renowned period instrument orchestra, was founded in 1979 and has been under the leadership of Jeanne Lamon since 1981. Based in Toronto's Trinity-St. Paul's Church, where most of its 50+ Toronto concerts take place and where its administrative offices are located, it tours about three months a year. Now with 60 recordings and five Juno's to its credit, all three of Tafelmusik's latest recordings were nominated for Juno awards in 2001.

MUSIC TORONTO

Music Toronto, which began producing concerts of chamber music at the Jane Mallett Theatre in 1971, presents not only the best international ensembles but also some of the best local ones, notably its ensembles in residence, the Gryphon Trio and the Toronto String Quartet. Outstanding local talent is also part of Music Toronto's season. In the 2001-2002 season such local artists as percussionist Beverley Johnston, piano duo Anagnoson and Kinton, pianist Naida Cole, violinists Scott St. John and Catherine Manoukian and bassist Robert Pomakov will be part of Music Toronto's roster.

TORONTO CENTRE FOR THE ARTS

Formerly known as the Ford Centre, the Toronto Centre for the Arts has had a tumultuous history because of the ups and downs of its principal tenant, Liveni Corporation. The superb acoustics of its 1000-seat George Weston Recital Hall make it a natural spot for a chamber music series. The Centre has had an impressive chamber music series in the past --- chamber music looks again like one of its strengths.

Beyond a certain point, it seems, the business of art is, like any other business, market-driven: you provide a product or service that your customers want and/or need, at a price you think the market will bear. They buy. You are successful. (Or they don't, and you're not.)

This seems as true for selling a concert season as it is for selling cars or computers. It's certainly true for many more mundane enterprises that what the customer needs and wants is defined, not just by what they needed and wanted last year, but also by the insight and vision of the designer of the product, which can actually anticipate and create new needs and wants.


Though none of the three actually said it in so many words, all three communicated to us that the cardinal rule in creating a concert season is "Know thy audience." All three would probably agree on the importance of giving their audiences what they want, and also that part of what their audiences want is to be led, to be introduced to new music and new artists.

But for all three it is a delicate balancing act, because
Special focus: 
Seasons in the Making 

people also want to hear the music and the artists that they know and love.

Tafelmusik in the 2001-02 season will have baroque “greatest hits” concerts with titles like “Baroque Masterworks,” “Viva L’Italia” and “The Glory of Mozart”. But there will also be programs that take Tafelmusik’s audience places it has never been before: contemporary church music inspired by music of the baroque period, for example, and a concert of music either composed by or connected with a newly discovered late 18th century French composer, Le Chevalier de Saint-George, whose biography was recently published in French.

Music Toronto’s Jennifer Taylor, like Lamon, knows her audience. Her no-nonsense season brochure, are always chock-a-block with, in most cases, a complete description of the artists, along with, a complete program for the concerts they will be offering. “It’s what my audience expects” she says — just as they have grown to expect immensely detailed and useful program books at the concerts themselves.

The many combinations and permutations of concerts the subscriber can choose, outlined at the back of the brochure similarly speaks to a strong sense of audience on the part of the presenter. No matter how furiously the organization may be paddling beneath the surface — as they all are in these trying economic times — Music Toronto’s season offers an enviable economic quotient of stability and comfort, reinforced by the fact that many of their offerings are performers at the pinnacle of highly successful careers - the Tokyo Quartet, the Emerson Quartet, Stephen Hough and Marc-André Hamelin, for example.

continues next page

SINFONIA TORONTO
NURHAN ARMAN Music Director and Conductor

Toronto’s premier chamber orchestra!

2001-2002 season
Six super Saturdays in Glenn Gould Studio

MOZART EFFECT
ANDRE LAPLANTE, pianist Oct 27
One of our time’s greatest pianists, in a spirited Mozart Concerto that sparkles with other brilliant musical gems in a mostly-Mozart setting

BAROQUE HITS
Nov 17 ETSUKO KIMURA, violinist
A picturesque journey through the Baroque from Biber’s violent ‘Battle’ suite to the vivid tale of Don Quixote and the pure lines of a Bach concerto

TRANSFORMED BY LOVE
Grieg, Sibelius, Schoenberg Feb 9
All that’s best said without words, captured in the soaring melodies of long Scandinavian nights and lush harmonies from pre-war Vienna

HAYDN: STORM & STRESS
Mar 2 Symphonies 44, 45 & 49
Jolly “Papa Haydn,” but with the dark side too — the anguish and anger of the “sturm und drang” period, in music of amazing passion and power

MAGICAL MINIATURES
Mozart, Grant, Bach, Schubert Apr 6
A delightful assortment of tuneful treats in short movements, framed with favourites by two beloved Classical composers

CHOPIN SPRING
May 4 ROBERT SILVERMAN, pianist
A legendary Canadian pianist plays one of the best-loved concertos of all time, in a program that sings with intimate personal expression

SUBSCRIBE AND SAVE 25%
Adults $130, Seniors $108, Students $81
Sinfonia Toronto 416-499-0403
264 Bloor Street West, Box 52545, Toronto M5S 3C5
Fax 416-499-0403 sinfoniatoronto@excite.com
Taylor also offers a "Discovery Series," three concerts by performers who may be new to the audience but who she feels have the potential to reach the same high level as the more established performers.

Similarly, while the programs include the "tried, tested and true," the string quartets of Haydn, Mozart, Beethoven and Brahms, the piano sonatas of Beethoven etc. there are always concerts that offer works by contemporary composers - the Arditti Quartet on March 21, 2002, and the Tokyo Quartet on December 20, 2001 for example. Canadian pianist, Marc-André Hamelin, will perform one of his own compositions at his concert on October 9.

For David Kingwell, who is responsible for programming at the Toronto Centre for the Arts, the relationship with his audience is in a much testier phase. Last year nothing was happening in his hall. Prior to that there was an extraordinary flow of top flight artists through its doors.

So the balance to be struck is between bringing in artists whom his audience knows (and are therefore barely affordable) and artists of the same calibre whom it does not yet know. Anchored by four established local groups, Tafelmusik, the Toronto Symphony Orchestra, the Canadian Opera Company and the Toronto Philharmonia, the series will also feature a number of artists who need no introduction here - Ewa Podles, Håkan Hagaård, Dawn Upshaw, Radu Lupu, Richard Goode, Anne Sofie von Otter, Chanticleer and Alichia de Larrocha. Innovation and artistic vision come in the form of notable artists and ensembles who are young, extraordinarily gifted and new to Toronto audiences. Artists like pianist Nelson Freire, and violinist Anja Weithaas and ensembles like Les Musiciens du Louvre, the Miró String Quartet, the Takacs Quartet and the Borromeo String Quartet. The Canadian Opera Company will make a major innovative contribution to the Toronto Centre's season in the world premiere of The Scarlet Princess, a new opera by Alexina Louie and David Henry Hwang.

While pleasing and sometimes leading and educating the audience are the two guiding principles of creating a concert season, the season must also be created between the twin pillars of reality, budget and the availability of artists. And here too there are interesting differences.

Jennifer Taylor's fiscal rule of thumb, and the foundation of Music Toronto's financial viability, is that one-third of revenues comes from ticket sales, one third from arts grants and one third from corporate and private sponsorship. For the Toronto Centre for the Arts, the ticket sales target is much higher. Notwithstanding a generous and anonymous sponsorship, which has made the mounting of a season in 2001-02 possible, the Centre has to put in place a realistic long-term sponsorship program in order for its concert season to become a reliable part of the music scene. And audience is essential for sponsorship, as is revealed in our behind the scenes article elsewhere in this issue.

Tafelmusik, partly because of its unique primary venue, is in the rare position of being able to present each of its programs five days in a row in Toronto. This means potentially five times more revenue per series of rehearsals than a comparable orchestra, such as Sinfonia Toronto, would earn. Not all expenses, of course, function that way. Such things as musicians' fees, rent and insurance must be paid for each concert. But Tafelmusik can also call on revenues from its own recordings, something pure presenters like the other two cannot.

If money were no object, then artist availability would not be the major issue that it is. When careful financial management is a top priority, however, then long-term planning is the key to reconciling the problem of getting the people you want for a price you can afford to pay.

Tafelmusik will have waited for five years for Bruno Weil, who has conducted them several summers at the Klang und Raum Festival in Irsee, Germany, to come to Toronto to conduct them in 2001-02. (Well, with whom Tafelmusik has "a deepening artistic relationship," is well worth waiting for.) Similarly Music Toronto booked the Emerson Quartet for three consecutive years to perform the Shostakovich and late Beethoven String Quartets, showing foresight stretching out four and a half to five years ahead. You can be quite sure that Jennifer Taylor, who announced Music Toronto's 2001-02 season in February is now well into the planning of the 2002-03 season and beyond.

While "plan years ahead" could be another cardinal rule in the business, years were not available to David Kingwell when he sat down to plan the Toronto Centre for the Arts season. What he did have going for him, however, was the Weston Recital Hall, whose acoustics and whose audience were both much loved by many of the performers who had been there. A significant number of them agreed to perform there in 2001-02 on relatively short notice, simply because they had enjoyed their earlier performances there. That was this year, however. No doubt he will be working with much more lead time on the 2002-03 season!

Once the season starts it brings its own set of tasks: publicity, advertising, printing and selling tickets, picking up guest artists, feeding and accommodating them, writing and printing the programs, organizing ushers - the list goes on and on. The actual concert that you attend is just the tip of the iceberg! Think of that the next time you go to a concert, which, we hope, will be soon!
Minding our BUSINESS

Trends, Performing Arts 1996/97 to 1998/99

No. of Volunteers
Salary Payments
Number Employed
Private Support
Gov’t. Support
Ticket Sales
Attendance

-40 -30 -20 -10 0 10 20

Ontario Quebec

Change (Percent)

Profoundly disquieting is the term which springs to mind from a first look at the results of StatsCan’s Performing Arts Survey, as reflected in this graph. Although recession turned into economic expansion from 96/97 onward, performing arts attendance in Ontario continued to decline. So did the number of people working (salaried and contract), and so did the volunteering which, according to neo-con doctrine, is supposed to pick up a chunk of the slack caused by government cuts.

The grimness is not uniform, though. Total ticket sales and subscriptions increased modestly, even as attendance fell. (Whether fewer people buying more expensive tickets is healthy is another matter). And attendance in Quebec increased modestly, which suggests there are strategies Ontario could adopt to reverse the slide. Also slightly encouraging, total revenue from private foundations, individual donors and sponsorships expanded at a modestly greater rate than the rate of government cutbacks—not sufficiently, however, to offset cutbacks because the level of government grants at the beginning of the period was greater than private donations.

Interestingly, total wage and contract payments shrank at a considerably lower rate than cuts in the labour force, suggesting fewer people working for better wages. This usually occurs either in the context of rapid technological change or when a mature industry is in decline.
1. OVERVIEW
by Allan Palker

Early Bird
For those who pick up WholeNote early, the May 4, 5, 6 weekend is absolutely packed with great music.

Friday May 4 is remarkable for variety - The Glass Orchestra at the Music Gallery, Opera Mississauga's Lucia di Lammermoor at Hammersen Hall, The True North Brass in Thornhill, John Tuttle playing Dürufle's complete organ works, the Toronto Philharmonia with John McDermott and the Via Salzburg Chamber Orchestra with harpist, Naoko Yoshino.

Saturday evening there will be no fewer than seven concerts by orchestras, among other things. And as for Sunday May 6, I counted 17 concerts, so please, just read the listings!

Collaborations
Reading through the May listings I was reminded of something Jean Ashworth Bartle, artistic director of the Toronto Children's Chorus, said in the story about her in the December 1999 issue of WholeNote: "Conductors and musicians need to be creative in their programming and to work with their community and, very importantly, with other arts organizations."

Ms. Ashworth Bartle practises what she preaches - her choir will be co-presenting a concert on May 15 with the Toronto Mendelssohn Youth Choir. Other collaborations in May include the Toronto Classical Singers and the Tallisker Players on May 6; the Metro Silver Band and the York Region Board of Education.

Another delightful collaboration will be on May 12, the final concert of the Academy Concerts Series' season, when five musicians from four different orchestras get together to perform music by Mozart. The musicians are Rona Goldenshmer and Olga van Kranendonk from Tafelmusik, Paul Meyer, principal second violin in the Toronto Symphony Orchestra, Douglas Perry from the Canadian Opera Company Orchestra and Tony Rapoport from the Aradia Ensemble and Sinfonia Toronto.

A new concert venue
Another chamber ensemble that includes a Toronto orchestral player is the New Arts Trio, of which Toronto Symphony Orchestra concert-master, Jacques Israelievitch, is a member. Its concert on May 13 will take place at a new venue at the University of Toronto, Isabel Bader Hall at Victoria University. The same hall will be in service on May 12, when the famous Brazilian jazz guitarists, Celso Machado and Romero Lumambo, perform, presented by the Guitar Society of Toronto.

Revived Canadian operas
Leo the Royal Cadet is not the only Canadian opera being revived this month. One of the collaborations mentioned above is a performance of Joseph Quesnel's opera, Lucie et Cécile, written in Montreal in 1808, and revised by Toronto composer, John Beckwith. It will be performed on May 25 by Opera Anonymous and the Aradia Ensemble.

Musicologists' Heaven
The history of music is the story of an ever changing art form. One of the best things about being alive for this part of the history of music is that so much more is known about the musical styles of the last millennium than has been known at any other earlier time, and this translates into the availability of recorded and live historically accurate performances.

There seem to be a good many concerts in May that will present the music of a specific period or musical style or a particular composer, making this a good month for anyone who wishes to explore the music of other periods. Chronologically starting with the earliest music:

Singers also on May 6; the Hannaford Street Silver Band and the Nathaniel Dett Chorale on May 20; Opera Anonymous and the Aradia Ensemble on May 26 and All the King's Voices and Tryptych Productions on June 2.

Orchestras
As the end of the season approaches many orchestras will be presenting their final concerts, so there are more orchestral concerts than can be mentioned here.

A couple of highlights, however, will be violinist, Mayumi Seiler and violinist, Steven Dann, performing Mozart's Sinfonia concertante for Violin, Viola, & Orchestra with the Toronto Symphony on May 5 (the day after Ms. Seiler's Via Salzburg Chamber Orchestra performs at the Glenn Gould Studio). And on May 13 the renowned violinist, Shlomo Munitz will perform Mozart's Violin Concerto #5 with I Virtuosi di Toronto.

Choral roots recovery
It is a fact easy to forget in this age of virtuoso specialization, that the foundation of the western musical tradition was, arguably, communal singing, much of it in the context of religious attendance.

The Hymn Society of the United States and Canada is dedicated to maintaining the vital traditions of hymn writing and congregational hymn singing. On May 26 the Southern Ontario Chapter of the Hymn Society is presenting a seminar in Mississauga on the value of collective singing in communal religious observances. The seminar leader will be Dr. Brian Wren, a professor at Columbia Theological Seminary in Georgia.

Paul Hodge
Design • Recording • Editing • Live Sound

PaulHodgeAudio.com

phone 416-533-6102
web http://paulhodgeaudio.com
email info@paulhodgeaudio.com
Hymn Society seminar:
Brian Wren

and the writer of numerous hymns, two books about the place of hymns in worship and six collections of hymns. For more information or to register, contact the seminar registrar, George Bell at 905-271-6697 or <georgebell@home.com>.

Some fine concerts out of town.
There are several fine concerts out of town but within easy driving distance of Toronto. The School of Philosophy’s chamber music weekend, May 4-6, in Niagara-on-the-Lake will be well worth the drive. There will be three excellent concerts at the Arkell Schoolhouse just south of Guelph on May 4, 26 and June 2. The Guelph Spring Festival at the end of May will no doubt have some interesting performances and can be reached by phone at 519-821-3210. Pianist, Brian Finley, soprano, Donna Bennett and mezzo soprano, Anita Krause will be giving a recital of music by Schumann, Humperdinck and Offenbach in Cobourg on May 13. Lastly, four teenagers in Brampton have formed a string quartet, the Four Quarters String Quartet, which will present its debut concert with young pianist, Irene Wong, at the Bramalea Civic Centre on May 27.

CONTINUES

Viola jokes? Not by Mozart. His respect for the instrument is revealed in quintets featuring two of them! These quintets are among his late chamber works. Too seldom performed, these magnificent string quintets with two violas are sure to prove that the viola was the composer’s favourite string instrument.

May 12 at 8pm Academy Concert Series provides an opportunity to hear this music performed by some of the country’s finest historical string instrument players: Rona Goldensher (violin), Paul Meyer (violin), Anthony Rapoport (viola), Douglas Perry (viola), and Olga van Kranendonk (cello).

O Sacrum Convivium! - The Tallis Choir under the direction of Peter Walker present a procession of Renaissance choral masterpieces for the feast of Corpus Christi (also May 12). Program includes Palestrina’s Missa Lauda Sion, Victoria’s Lauda Sion, Byrd’s Ave verum corpus, performed in the resonant acoustics of the Church of St. Martin in-the-Fields.
The Musicians in Ordinary present a concert of music (May 18) from the Italian Renaissance and in particular from the court of Isabella d’Este. Soprano Hallie Fishel and lutenist John Edwards are joined by violinist Christopher Verrette. The Musicians in Ordinary are dedicated to exploring the solo song and vocal chamber music of the 16th and 17th centuries, and are known for their meticulous attention to historical techniques of the period.

The vibrant cultural life of 18th-century Dublin was second only to London in the British Isles, and the flourishing concert scene was home to outstanding local and European musicians such as Geminiani and Matthew Dubourg, with extended visits paid by Handel and Arne. Kevin Mallon & Genevieve Gilardeau (violins), and Paul Jenkins (harpichord), choose from the remarkable abundance of music for theatre, concert hall and drawing room, to recreate a glimpse of Dublin’s golden age (Baroque Music Beside the Grange, May 20).

There will be a rare opportunity to hear Les Coucous Bénévoles performing Baroque and contemporary chamber works (May 23). Elissa Poole, baroque flute; Linda Melsted, baroque violin; Allen Whear, baroque cello; Colin Tilney, harpsichord are among the finest you’ll ever hear, playing the music of LeClair, Telemann, C.P.E. Bach, and others.

Opera Anonymous and the Aradia Ensemble are pleased to announce the English-language world premiere of Joseph Quesnel’s Lucas et Cécile (May 25). Written in 1808, and left unperformed at its composer’s death, Lucas et Cécile was only completed in the 1980’s by Canadian composer John Beckwith. With a newly-commissioned English-language libretto by Brad Walton, the sparkling charming music of Quesnel/ Beckwith, will be presented fully-staged, with orchestra and early 19th century costumes.

Critical Mass - a musical initiative to help the homeless (suggested donation of $10, a freewill offering, goes to the “Out of the Cold” program), presents Machaut’s Mass of Notre Dame and the Church of the Redeemer (May 29). Visit the website: http://snappingturtle.net/criticalmass

To summon the summer, I Furiosi Baroque Ensemble performs upbeat works by Biber, Purcell and Bach in a program entitled “Mad Naked Summer Night” (June 1), including songs from the halls of Bedlam itself - with special guests: Kris Ingles (trumpet) and Greg Ingles (sackbut). Be cool. Catch this group while they’re hot!

The Toronto HarpFest 2001 (running June 1 to 3) features mostly Celtic harps but features several local and visiting talented players - Janet Gadesky, Sahra Hutchings, Malcolm Sinclair, Annelise Cameron, Giselle & Robin (Paraguayan harp duo), Moira Nelson, Mary Muckle, Elena Jobinville, Alys Howe, The Ottawa Harp Choir, Sharlene Wallace, Angela Ottewill, Jubal’s Daughters, The Essex Harp Ensemble.

Jamie Thompson will be demonstrating the consequences of changes in flute design, from bamboo flutes to keyed instruments at the Spadina Historic House & Gardens (June 3).

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

All The King’s Voices, conducted by David King, presents an evening of opera, operetta and Broadway on May 5. The same night, Lee Willingham’s Bell’arte Singers perform two 20th century French classics: Poulenc’s Gloria and Durufle’s Requiem. The following afternoon, Concert Singers, led by Peter Tiefenbach, examine Canadian folk-song arrangements and Jürgen Petrenko’s Toronto Classical Singers perform Beethoven and Haydn with the omnipresent Talisker Players.

The following weekend, the Tafelmusik Chamber Choir presents an evening of opera, concertos and Bach with the sensational Jean Stilwell taking the solo. Also on that program is the world premiere of a piece by Derek Holman entitled Labyrinth of Love.

May’s a busy month of choralphonic singing for the leading choirs in Toronto, and the month for hearing new and unusual repertoire, sometimes more than once! For example, Aaron Copland’s brilliant masterpiece for choir and mezzo soloist In The Beginning gets two performances this month. The Rosedale Singers, conducted by Wayne Strongman, perform it May 6 with the sensational Jean Stilwell taking the solo. Also on that program is the world premiere of a piece by Derek Holman entitled Labyrinth of Love.

Later in the month, David Fallis’ Toronto Chamber Choir perform the Copland with mezzo soprano soloist Laura Padwell. That program also includes excerpts from Purcell’s delightful Fairy Queen and Britten’s Rejoice in the Lamb.

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...

Quentin Playfair

MAKER OF VIOLINS, VIOLAS & CELLOS

Toronto Canada
(416) 466-1389 email qpsd@idirect.com
performs a rarity by the Bohemian Baroque composer Jan Dismas Zelenka, a student of Fux, Lotti, and probably Alessandro Scarlatti. Zelenka was active in Dresden and Prague, writing fascinatingly quirky chamber music and larger choral works. The Missa Dei Filii places great technical demands on the choir, but I'm told Ivars Taurins’ Tafel-crew have been working overtime in preparation for what promises to be a stellar run of performances from May 9-13. Also on the program is J.S. Bach’s Lutheran Mass in G with a magical lineup of soloists.

That same weekend, the Canadian Children’s Opera Chorus, under the direction of their new leader Ann Cooper Gay, presents a remount of John Greer’s charming musical take on Hans Christian Anderson’s The Snow Queen. On May 13, the Echo Women’s Choir launches a new CD in a concert entitled “Gonna Sing and Shout”, featuring folksongs from around the world and a new work from Andrew Ager.

Rick Phillips before the event.

And finally, not to be missed this month are two appearances of the Diva herself, MaryLou Fallis. She performs with the award-winning Exultate Chamber Singers on May 11 (with rumours of a guest appearance by the Swedish Chef) and she teams up later in the month with the Mississauga Chamber Society.

Thanks to those of you who responded to my call for new and interesting choral repertoire ideas. The lines are still very much open, so please e-mail me, at the address below! We’ll start publishing your suggestions from next month.

(Larry Beckwith... dunnbeckwith@sympatico.ca)

Dr. Derek Holman

WOW!
8,000 Sheet Music Titles!

Canada’s largest selection of sheet music titles for strings. Available by fast and convenient mail-order.

As a full-service string shop we offer the following:

+ Violins • Violas • Cellos (Student to Professional)
+ Rare Instrument and Bow Collection
+ Instrument Rentals
+ National Mail-Order Service
+ English, French, Mandarin & Cantonese spoken
+ Repair, Restoration, and Bow Re-hairing
+ Strings Accessories, Books and MUCH MORE!

Shar?
26 Cumberland, 2nd Floor.
Tel: 1-416-960-8094
Email: shars@globalserver.net

Free Parking!
Open Mon. Sat. 10-6
Thurs. until 8 pm.

The Choral Store Inc.
Perform With the Best
170 The Donway West, Suite #411
Toronto, Ontario M3C 2G3
Telephone: (416) 446-7440 • Fax: (416) 446-7640
Toll Free: (800) 394-6527
E-mail: choralstore@direct.com

Long & McQuade
MUSICAL INSTRUMENTS
www.long-mcquade.com
SALES · RENTALS · REPAIRS · IN STORE FINANCING
TRADES · USED INSTRUMENTS BOUGHT & SOLD

Toronto 925 Bloor St.W. (416)588-7886
North York 2777 Steeles Av.W. (416)663-8612
Scarborough 1133 Markham Rd. (416)439-8001
Oshawa 380 Simcoe St.S. (905)434-1612
Brampton 370 Main St.N. (905)450-4334

Where the Music Begins.

www.montgomeryarts.com (416)937-5826

MONTGOMERY SOUND & IMAGE

MAY 1, 2001 - JUNE 7, 2001 Wholenote 13
This month's concert activity in Toronto is highlighted by the banding together of five steadfast new music organizations in declaring May "New Music Month". Arraymusic, Continuum, Esprit Orchestra, Soundstreams Canada, and New Music Concerts will each be presenting concerts in the coming month, and are collectively organizing the promotion of their events. While there is no curatorial link between the concerts and groups, the administrative advantage of this collaboration will hopefully bear fruit in drawing more listeners to hear their varied offerings.

Focus on access
When the topic of accessibility emerges in discussions on new music, it is most often introduced with exasperation on the part of audiences, the result of an unquenched desire to know how to approach the listening experience, yet without adequate direction to pursue the music in depth.

For me, the way through this quagmire has always been making available to the audience intelligent information on the music. As composers, we spend many hours thinking through and developing our musical ideas, developing our working methods. While I've always felt it a matter of inclusion and respect to transpose some of the work in accessible form, Nevertheless, by providing more information on the music, we have the option of deepening and/or expediting and leading the discovery process.

This stance seems to be supported by the increasing amount of material present on various web sites and portals, and I encourage readers to check out the websites of each of the five groups active this month. They are:

New Music Concerts: http://www.interlog.com/~nmc/
Arraymusic: http://www.vex.net/~rixax/

**CONCERT NOTES**

**4. HEAR & NOW**

New Music
by Paul Steenhuisen

**rites of spring**

**new music in may**

**MUSIC OF ANA SOKOLOVICH & CHRIS PAUL HARMAN**

Tues. May 8 at 8 pm
at Glenn Gould Studio

"The distilled clarity of a haiku. Powerful emotional outbursts."

Annamarie Patipatana and Mark Fewer, violin; Roman Borys, cello; Stephen Clarke, piano; Soundstreams Chamber Ensemble, Gary Kulesha, conductor

**DUELS... RELIGIOUS CONFLICT... DARK FAMILY SECRETS**

A dramatic opera by
Harry Somers and James Reaney
performed 'in concert' with chamber orchestra
Thursday, May 31 & Saturday, June 2
at 8 pm, St. James' Cathedral
416-504-7529

**continuum**

**l’étranger errant**

Thursday May 10, 2001
Music Gallery | Guerrilla Gallery
St. George the Martyr
197 John Street | 8 pm

Works by
Peter Adriangrész (Netherlands), Keesl Makan (USA), Ian Crutchley (Canada), *John Weinzweig (Canada), *Scott Godin (Canada) *world premiere

Performers
Anne Thompson (flute), Peter Stoll (clarinet), Mark Fewer (violin), Rachel Thomas (trombone), Stephen Clarke (piano), Bill Brennan (percussion), with Rosemary Thomson conducting.

www.interlog.com/~juwaring/continuum info 416.481.3418

**esprit orchestra**

**tao**

Sunday, May 13, 2001
8:00 pm concert (7:15 pm pre-concert talk)
Jane Mallett Theatre, St. Lawrence Centre
Alex Pauk, conductor
guest artists
TOMOKO MUKAIYAMA, piano, koto, voice
BEVERLEY JOHNSTON, percussion

To order tickets call (416) 366-7723

**PRINT PARTNER**
THE GLOBE AND MAIL

composers

COLIN MCPHIE (Canada)
Symphony No. 2, 1988
LOUIS ANDRIESSEN (The Netherlands)
TAO, 1996
for piano, koto, voice and orchestra
MAKI ISHII (Japan)
Afro-Concerto op. 50, 1982
concerto for solo percussion and orchestra
rites of spring
new music in may

ARRAYMUSIC
presents
Randonnée
exploration of new musical territories

May 18, 2001; 8 pm
Trinity-St. Paul’s Centre
472 Bloor Street West. Toronto
Box Office Information; 416-532-3019
Admission: $18/$15 (inclusive)

**THREE WORLD PREMIERES!**

new and recent works by
Rose Bolton*
Chris Paul
Harman*
Yannick
Plamondon*
Brian Cherney
Rudolph
Komorous
*World premiers
with special thanks to
ROGER D. MOORE

New Music Concerts

All Canadian, eh?

NMC ensemble
Robert Aitken
conductor
Eve Egoyan
piano
Glenn Gould
Studio
250 Front St. W.
Tickets $20/10
416-205-5555

Two New Hours on CBC Radio Two
Saturday May 26, 2001 @ 8:00 pm (Introduction @ 7:15)

The SOCAN Foundation/La Fondation SOCAN
The Julie-Jiggs Foundation

Borden Ladner Gervais • George Cedric Metcalf Foundation
Lloyd Carr-Harris Foundation • ScotiaMcLeod
Sir Joseph Flavelle Foundation • The Heinrichs Foundation
The Herbert Green Family Charitable Foundation
The Koerner Foundation • The McLean Foundation
The Royal Netherlands Embassy

Array.html
Continuum:
http://www.interlog.com/
sales/continuum/

Esprit Orchestra:
http://www.espritorchestra.com/

Soundstreams Canada:
http://www.soundstreams.ca/

The information available at these URL’s ranges from practical concert times and locations, links to composer websites, notes on the music, to the availability of recordings, etc.

Furthermore, there are other important venues within reach on the web that will interest readers of this column. First, Wholenote magazine is steadily increasing its web presence, and readers can find a wealth of information and opportunities to express their points of view in the many paths found at www.thewholenote.com

As well, CBC’s Two New Hours website (www.radio.cbc.ca/programs/2newhours/2newhours.html), contains programming information, upcoming festival listings, and web radio links, and also runs a discussion group visited by many of Canada’s most active composers. Anyone can join and receive the various postings, or read them in the archive.

Another site of note is that of the Music Gallery (http://www.musicgallery.org/), while other riches are to be found at Rik’s Café Canadian (http://www.vex.net/~rixax/)

And representing and distributing the music of Canadian composers, the Canadian Music Centre website (http://www.musiccentre.ca/) is extremely useful in retrieving biographical information on composers, material available for loan or purchase from the CMC library, and more.

The CMC also runs two programs which aim to make new music more available to interested listeners, those being the Cheapskates and Composer Companion programs.

Cheapskates is a program whereby fulltime students can attend concerts at a sharply reduced rate, and Composer Companion matches listeners with a composer who serves as their guest for the concert, answering questions on the music, discussing the work, and sharing thoughts on the creative process.
Composers Chris Paul Harman and Rose Bolton are each featured twice in this month covering interjections.

On the 13th, the Esprit Orchestra continues its fascination with Dutch music, performing Louis Andriessen’s TAO for piano, koto, voice & orchestra, along with Ishii’s Afro-Concerto Op.50 for solo percussion & orchestra (performed by percussion virtuoso Beverley Johnston), and Colin McPhee’s Symphony #2. A pre-concert talk takes place at 7:15 at the Jane Mallett Theatre.

Another concert I look forward to is ARRAYMUSIC’s Randonnée on May 18, at Trinity-St. Paul’s Centre, including a world premiere from idiosyncratic Irish composer Gerald Barry, the extraordinary landscape of Walter Zimmermann’s “Randonnée 1: Northwest Passage,” written for the ARRAYMUSIC ensemble, and new works by Rose Bolton, Barbara Monik Feldman, Henry Kucharzyk, and Cameron McKerricher.

Last, New Music Concerts continues its active season on Saturday May 26, 8:00 pm, at the Glenn Gould Studio, premiering new pieces by Yannick Plamondon and Chris Paul Harman, as well as “Incidental Music of My Mind”, for 16 players, by Toronto-based composer Rose Bolton, Rudolph Komorous’ 1998 work “The Seven Sides of Maxine’s Silver Die”, and “Entendre marcher un ange...” by Brian Cherney.

16 Wholenote May 1, 2001 - June 7, 2001
Auditions - Conducting Institute Orchestra
Strings, woodwinds, horn, trumpet, timpani.
July 21-Aug 2, $150/week. Auditions May 22-26
Send resume to Anna Garthshore, RCM Community
School, 273 Bloor St W, Toronto, ON, M5S 1W2
or email: annag@rcmusic.ca

Auditions for Boys’ Voices
The Choir of Gentlemen and Boys
at
The Church of St. Simon-the-Apostle
- Excellent musical education
- Monthly honorarium
- Supervised and secure environment

AUDITIONS TAKE PLACE IN JUNE
The Church is located downtown,
near the Sherbourne subway station on Bloor.
Thomas Bell, Director of Music
416-923-8714 x 208

SINGERS WANTED!
The Jubilate Singers, an auditioned mixed-voice
chamber choir, is seeking new members for the 2001-
2002 concert season. Voices in all ranges are welcome.
Rehearsing Tuesday evenings from September
through June, the choir presents a three-concert
subscription series each season.
Contact the Jubilate Singers by telephone at 416-
297-8818 or by e-mail at don.robertson@alumni.uwo.ca

THE CANADIAN CHILDREN’S
OPERA CHORUS
Ann Cooper Gay, Artistic/Music Director
Lynn Janes and Teri Dunn,
Conductors of the Apprentice Choirs

AUDITIONS
Let Your Star Shine!
Auditions will be held in JUNE
for children aged 5 - 15.
Exceptional musical experience,
education and camaraderie
await the successful applicant!
For information, contact Hanna de Boer
416-461-3115

VocalPoint Chamber Choir
Ian Grundy, conductor
Toronto's most dynamic semi-professional Chamber Choir
National Finalists in the 1998/2000 CBC Choral Competitions

ANNUAL OPEN AUDITIONS
MAY 23 TO JUNE 20, 2001
Experienced choral singers are invited to
apply for paid and unpaid positions in the
choir for the 2001/02 Season.
Phone Bev Jahnke at (416) 467-5961

TORONTO CAMERATA
Chamber Choir
Invites auditions
for volunteer and lead singers with good sight-
singing skills. Camerata rehearses and performs at
Grace Church on the Hill, 300 Lonsdale Rd.
Weekly rehearsals Wednesdays at 7:15pm
Please call Melva Treffinger Graham
416-488-7884 ext 17 or email
mtgraham47@home.com to arrange an audition.

THE JUBILATE SINGERS
CHOIR DIRECTOR
2001~2002 Season
Applications are invited for the position of Choir Director
commencing September 2001. The choir has been a fixture
of the Toronto Choral scene for over 25 years. The 25 or
so auditioned members rehearse on Tuesday evenings.
Applicants who have experience directing choirs in a wide
range of repertoire are invited to send their resumes to
Charles Smith by e-mail (cpnc.smith@sympatico.ca) or
by fax (416-615-3188) no later than May 15.
All applicants will be contacted before May 31, and
interviews and auditions will be conducted by mid June.
May Days
On May 12 at Roy Thomson Hall there is an interesting bill for those who like it straight ahead and swinging. Dianne Reeves and the Basie Band will share the stage, although not at the same time. The Basie aggregation is one of the few “ghost” bands that succed in being more than a museum piece and manage to retain a measure of the vitality that the master had. Miss Reeves demonstrated what a fine singer she is last year during her tour and since then has gone on to further successes, adding a Grammy for best jazz vocal this year.

The other big ticket concert this month is at Massey Hall on May 31 with the Afro Cuban All-Stars, a group that spans 4 generations of musicians. Juan De Marcos Gonzalez, a central figure in Cuban music today, formed the group as a multi-generational big band to explore the diversity of Cuban music, marrying the past with the present. You’ll find it really difficult to keep still as you listen to this group!

On the local front there is an interesting array of music touching on a wide range of styles and musical philosophies. The Mike Allen Trio with the leader playing tenor sax and piano, Darren Radtke, bass and Dave Robbins, drums will perform a programme of jazz standards & original works at the Glenn Gould Studio May 2, while May 5, if you happen to be near Oshawa, the Durham Region Concert Association will present the gifted pianist, specialising in ragtime interpretations, John Arpin.

Bassist, vocalist, composer Victor Bateman is running a Music Improvisation Workshop every Sunday in May from 12 to 3pm at the Gladstone Arbar at 1214 Queen W. Participation is open to musicians at all levels at a cost of $80 per person. Victor is well qualified to take on this project. His teaching experience includes leading workshops for the National Ballet’s Dance in the Schools programs in 1993 and ’94, Hemisphere’s Do-music project, as well as giving private lessons on the bass. For more information, contact Victor Bateman (416)654-0590 email: vbateman@look.ca

Club highlights this month include Pat LaBarbera Quartet w/ Brian Dickinson, Neil Swanson & Bob McLaren, May 8-12 and Tuesday, May 29 to Saturday, June 2; Phil Nimmons Quartet w/ Barry Elmes, Steve Wallace & Gary Williamson. Both of these engagements take place at the Mon-Treal Bistro.

Over at the Rex, you can catch the Dave Restivo Quintet, May 5, with Ernie Tollar on sax, Ted Quinlan, guitar, Jim Vivian, bass and Kevin Dempsey on drums. On the 11th and 12th Michael Occhipinti’s project, “The Music of Bruce Cockburn” is being presented. With Michael on guitar will be Kevin Turcotte -trumpet, Andrew Downing - bass, Barry Romberg - drums, and special guest Hugh Marsh - violin. The Mike Murley Quintet takes over on the 24th and 25th, and it's a hot band with John MacLeod, trumpet; Dave Restivo, piano; Jim Sloan, bass and Ted Warren, drums.

Top O’ The Senator has one of the best singers in the business for the week on May 8th. Carol Sloan, with her great voice and wonderful, natural jazz feeling is back in town to show us all how it should be done. The month also sees two very special pianists at the club - Francois Bourassa, opening on the 1st and Renee Rosnes on the 27th.

It’s perhaps not such a bad thing that there is a relative lull in activity this month, at least as far as big “names” are concerned. Perhaps it is a gearing up process for the jazz festival season which gets under way in June with the JVC and du Maurier Downtown festivals creating a “cup runneth over” scenario for seventeen consecutive days - seventeen days to tax the pocket books of the faithful and curious. More about that next month.

The Cab Calloway Hepsters’ Dictionary section: the question last month was - do you know the meaning of the following according to the Cab Calloway dictionary?

1. Gabriels.
2. Skinn-beaters.
3. Armstrongs.

Answers: 1. trumpet players. 2. drummers. 3. high trumpet.

Here’s one for this month. Do you know what lily whites were? (Relevant to being on the road)

The answer can be e-mailed to jimgalloway@thewholenote.com or faxed to me at 416.603.3787.

6. BAND STAND
by Merlin Williams
As I write, the CUPE education workers strike against the Toronto District School Board is about to start its fourth week. In addition to the general disorder you’ve no doubt read about, the strike has also left schools without band, string and recorder instructors. Toronto community bands have also been affected. With spring concerts imminent, seven bands have found themselves without their regular rehearsal facilities, leaving them scrambling to find alternate practice facilities. This is no mean feat, considering most concert bands range in size from 30-70 players. Once a suitable space is found, there is the problem of contacting all the band members. And the alternate locations, usually churches, are not equipped with percussion equipment — an extra strain on rehearsals.

The Music Chamber
217 Danforth Ave.
(416) 406-1641
New and Used
Classical and
Jazz CDs
Sheet Music,
Reeds, Strings
Gifts and Gift
Certificates
Trade-ins
Accepted

Specializing in custom reproductions of classic double bass Amati, Busan.
Here's hoping the strike will end soon. If it goes on any longer, many groups, both community and school could find their spring concerts cancelled. In any case, make sure to call ahead to confirm concerts at Toronto schools this month. It seems likely that many will be postponed, or moved to other venues.

May is a busy month for concerts and competitions. If you happen to be in the National Capital Region between May 23 and 27, check out the Musicfest Canada competitions. You can get complete details at http://www.musicfestcanada.com.

The Markham Concert Band is doing a concert of movie music entitled “Silent Screen & Colour Spectacle” at 3pm, May 6, at the Markham Theatre. Conductor Dr. Diana Baurt has selected music by composers Henry Mancini and John Williams, as well as pieces from Disney movies.

The Toronto Youth Wind Orchestra is celebrating their first 10 years as a performing ensemble May 11 at the Toronto Centre for the Arts. As well as the TYWO, the concert will feature the Toronto Concert Winds, and an ensemble made up of the TYWO alumni.

The award for best band concert title this month goes to the Hannaford Street Silver Band for “Spiritual to the Bone”. Hannaford’s guests are a jazz trombone quintet, and the Nathaniel Dett Chorale—get it? The guest conductor for the concert is composer Stephen Bulla. The concert starts at 3pm May 20 at the Jane Mallet Theatre — there’s also a pre-concert chat by Mr. Bulla at 2:15.

If you can make the trip further afield, or if you happen to reside in the area, the Guelph Concert Band are presenting the final concert of their 2000/2001 series “A Latin Fantasy” at the River Run Centre May 23 at 8pm. Tickets are $15/$12/$5 and can be obtained at (519) 763-5000. Further information on the band can be found online at www.concert-band.guelph.ca.

Okay, I know this isn’t a band, but you really should hear them! The True North Brass are performing at Thornhill Presbyterian Church on May 4 at 8pm. The members of the quintet are key members of the Hannaford Street Silver Band, The Toronto Symphony, and the Boss Brass. The music the group performs reflects this diversity, and they play it magnificently. Don’t miss it!

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

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

Colin Clarke, Artistic Director
Toronto Youth Wind Orchestra

2001 National Guitar Workshop

TORONTO CAMPUS
Appleby College, Oakville, Ontario • July 22-27

COURSES OFFERED
- Acoustic
- Classical
- Rock
- Blues
- Jazz
- Bass
- Drums
- Keyboard

CLASSES FOR ALL LEVELS!
Beginning - Intermediate - Advanced

ALL AGES WELCOME! 12-adult

TUITION INCLUDES: Classes, room and meals

FOR A FREE BROCHURE OR TO SPEAK TO A REPRESENTATIVE
CALL: BRIAN MURRAY AT (905) 567-6813
VISIT US ONLINE: WWW.GUITARWORKSHOP.COM

Hear the colour of jazz

2001 National Guitar Workshop

Special Guests
- Rik Emmett
- David Sinclair
- Don Ross

www.jazz.fm

May 1, 2001 - June 7, 2001 Wholenote 19
Buying Instruments (2): Strings

Last month we looked at buying clarinets. This month it’s strings, with the help of Quentin Plagfair, lutherist, and Michael Remenyi and Sergei Zukovsky of House of Remenyi. Back articles are on our website.

Q: There is a vast array out there. How do you decide?
Quentin: First, be honest about what you want it for. The needs of a professional, carrying to the back of a hall are completely different from occasionally playing for pleasure. Why have a 17th century Cremonese instrument whose range you cannot exploit?
Sergei: If it’s a child’s first violin, ask about trade-up programs. At the beginner stage there is nothing wrong with a basic factory made instrument, which will cost between $500-$1500.

Michael: The first upgrade happens beyond playing just in the school orchestra – taking private lessons, playing in a chamber ensemble. At this point you look for some semblance of hand-making and individuality, in the $3000-5000 range. A turn of the century European instrument or a good new instrument are what you are looking for at this stage.

Q: Are price and sound directly linked?
Quentin: No, absurd as it sounds. It is impossible to quantify an individual bowed instrument. Different players get very different results from the same instrument. An astute buyer may find a suitable instrument in a lower price bracket. But be warned! It’s value to you will not inflate the price when you sell. The overall reputation of the maker will determine the resale price.

Q: Who can supply me with a new instrument?
Sergei: Many sources – stores that specialize, teachers, friends or acquaintances, small ads in the papers. There is no definitive, ‘right’ way, but the more money I was spending, the closer I would stick to the stores.
Michael: It is not a question of a higher moral position. It is a question of reputation. Reputation is hard to come by and easy to lose. Avoid the “too good to be true scenario.” There are many unethical alterations to once-fine instruments. If you buy privately it is “caveat emptor.”

WholeNote: Should I have a trial period?
Quentin: Anything above a beginner’s, any respectable store or dealer will permit a trial period of a week or two. The client signs a document taking responsibility for it while it is on trial. I would be very suspicious of any one asking me to choose on the spot for any instrument over $2500. On the other hand, I have no patience with those buyers who exploit the situation.
Sergei: Our policy is up to two instruments at a time for up to a week.

WholeNote: Should I get a second opinion?
Quentin: Yes, but go to someone who really knows. Most people in the trade will not mind giving a free verbal comment as to the condition and value of an instrument. I would hesitate to mention where it came from – the trade will not mind giving a free verbal comment as to the condition and value of an instrument. It should not be the focus of the instrumentation teacher’s role is absolutely critical in recognizing when the need for an upgrade is there to benefit the student. But I would be wary of the teacher who says “I know just the instrument for you.”
Sergei: The teacher becomes crucial in terms of the times to upgrade; and recommendations about sound and tone for a particular student.

Q: Should I check with my teacher?
Quentin: Yes, of course. But be careful. Some teachers are involved in dealing instruments, either directly or receiving commissions on sales.
Michael: Teachers’ role is absolutely critical in recognizing when the need for an upgrade is there to benefit the student. But I would be wary of the teacher who says “I know just the instrument for you.”
Sergei: The teacher becomes crucial in terms of the times to upgrade; and recommendations about sound and tone for a particular student.

Q: Should I buy a new or an old instrument?
Quentin: The best without doubt are those made 300 years ago in northern Italy. They are also stunningly expensive. But they are not masterpieces just because they are old. I would ignore age as a factor. There are many good makers today. There are also many more old instruments. Don’t make the mistake of falling in love with an elderly wreck. A violin is a tool from which you can extract emotion in musical terms. It should not be the focus of too much emotion itself.

Musicians in our Midst: John Greer

As the conductor of Toronto Operetta Theatre’s production of Leo, the Royal Cadet (May 2-6) and the composer of the opera, The Snow Queen, which will be performed by the Canadian Children’s Opera Chorus on May 12 & 13, John Greer is very much in our midst in May -- more so than usual, these days.

While he was very active as a musician in Toronto from 1979 to 1996, he now lives in Rochester, where he is Director of the Eastman School of Music Opera Theatre. And in July and August he is the musical director of two of the four productions mounted by the Brevard Music Festival in North Carolina.

Only in his mid-forties, John Greer is building a musical career of considerable consequence. “How,” I asked him over lunch in mid-April before a Leo rehearsal, “did he get to where he is now?”

A native of Winnipeg, he studied piano there as a child and played the cello at school. He began writing music at a very young age and as a teenager was writing arrangements for his school orchestra. At the University of Manitoba he continued his piano studies and studied composition with Boyd McDonald. He went on to do graduate work at the University of Southern California, specializing in accompanying under the direction of Gwendolyn Koldofsky and Brooks Smith. In the summer of 1979 he studied with renowned accompanist, Dalton Baldwin, who suggested that if he wished to return to Canada he should go to Toronto.

Coming here in the fall of 1979, he found work as a vocal coach at the Opera School at the University of Toronto. In this job, which he modestly describes...
as his “professional apprenticeship” he worked with many singers, including Russell Braun, Tracy Dahl, Adrienne Pieczonka, Kimberly Barber, John Panning and Catherine Robbins.

Greer describes himself as “obsessed” with vocal music and with theatre. It was, therefore, a natural move for him, in addition to his work as a piano accompanist, to write arrangements of Canadian folk songs for the singers he was working with and also to begin directing productions for the G and S Society.

What really launched him as a composer was Catherine Robbins’ request in 1988 to write a song cycle for her. Once started he couldn’t stop, going on to write nine more song cycles. In 1990 he was commissioned by the CCOC to compose The Show Queen to a libretto by Jeremy James Taylor, director of the National Youth Music Theatre in England. Premiered in 1993, it led to a second commission, The Star Child, premiered in May 2000.

With such an impressive track record as a composer of opera, John Greer was the ideal musician to take on the musical direction of Leo, the Royal Cadet. The original score, by Oscar Telgmann, a German-born Canadian, had problems: long, structurally weak, the solo tessitura frequently unnecessarily limited or not well-suited to singers’ actual ranges, the choral writing simplistic, and the harmonizations not always showing the composer’s considerable melodic gift to advantage.

Working closely with Virginia Reh, who edited the libretto, he rewrote the score, omitting weaker songs to shorten it, and composing a new finale to Act 1 to help with the structural weakness. He also re-orchestrated it for 13 instruments, emulating the chamber opera scores of his 20th century composer idol, Benjamin Britten. “Britten has taught me more about craftsmanship and personal forays into finding my own voice” than any other composer.

TOTT artistic director Guillermo Silva-Marin lauds Greer’s “incredible enthusiasm for the music of this show - he has fallen in love with Leo so all of us have too. He has been an inspiration!”

The resulting show, with its engaging story and Telgmann’s delightful melodies, promises to be a hit, both in Toronto and in Kingston where it will be presented the following weekend. In its revised, more artistically satisfying form with the new, compact, and therefore affordable, orchestration, it should be seeing many more productions across Canada.

Composer, arranger, music director/conductor/teacher and collaborative pianist, John Greer epitomizes the complete working musician. We are fortunate to have him back with us, even if only for a while.

Footnote:

On May 6 Concertsingers will perform John Greer’s choral arrangement of the Newfoundland folk song, “All Around the Circle:” see the listings for details.
This May is a Month of Welcome Revivals
By Sarah B. Hood

Harry Somers and James Reaney’s opera Serinette being performed (albeit only twice) by Soundstreams Canada is good news. Originally commissioned in 1990 by the Music at Sharon festival in Sharon, Ontario, Reaney’s story deals partly with David Willson, who founded, at Sharon, a Quaker-like religious sect called the Children of Peace. The story is more concerned, however, with the Jarvis family of Toronto’s Jarvis Street, and in particular with Colin Jarvis, who was for some time a member of the Children of Peace. Somers’ score is imbued with the music of 19th-century Ontario, from hymns to folk music.

This first revival of Serinette since its 1990 debut, a concert performance with a chamber orchestra directed by Victor Feldbrill, takes place at St. James’ Cathedral May 31 and June 2. This location is as appropriate as the Sharon Temple was, since members of the Jarvis family were actually St. James congregants at the time of the setting of the opera. (Another interesting connection between the location and the work performed is the tombstone of Colin Ridout, in the King Street wall of the cathedral. Ridout’s death, in a duel with Samuel Jarvis, is part of the opera’s subject matter.)

Also notable is that this Serinette is being taped as part of an exciting recording project called Window on Somers. After the composer’s death in 1999, some of his friends and colleagues joined together to make sure that his musical legacy, currently largely unavailable on record, would be properly preserved. Discs are being released on the Canadian Music Centre’s Centredisks label. Three Window on Somers discs have already been unveiled (at a reception in the presence of the Governor General, last February). Serinette will be the first of Somers’ operas to be recorded and released. (One hopes that there are similar plans to release his 1967 Louis Riel.)

A second welcome revival is Anything That Moves, running to June 5 at Tarragon. Presented last year at the World Stage festival, it’s a worldly-wise romantic musical comedy. The book and lyrics are by Anne-Marie MacDonald, whose Sestito told me when the show was in its earlier phase of development. “Shakespearean comedy, Commedia Dell’ Arte, all the collaborators love those forms. We wanted to combine them while taking into consideration that you can’t suspend your disbelief in the way that one might have done.”

The book and lyrics are by Anne-Marie MacDonald, whose writing and performance exemplify a rare wit and exuberance. She has just had a successful run in her own Goodnight Desdemona, Good Morning Juliet at CanStage. Composer Allen Cole, recently returned after three years as musical director of British Columbia’s Caravan Theatre, might better be described as disturbing than comic (like filmmaker Tim Burton of Sleepy Hollow and Batman fame) but his work too resonates with intelligence and humour. “At its heart” assures Palmer “it’s a very romantic musical comedy.” Fresh and funny too.

If you haven’t yet seen The Drowsy Chaperone, Mirvish Productions is giving you another chance. Originally created as a birthday present for one of the performers (as the legend has it), this spoof of 1920s musicals has outgrown its original venue (The Poor Alex); now it’s at the Winter Garden Theatre from June 7 to July 28. With a story by Bob Martin and filmmaker Don McKellar, and lyrics by Toronto comic Lisa Lambert, it’s a bit more arch than, say, The Boy Friend, but still full of affectionate references to the great shows of the era.

Yet another happy (re)visit is Beauty and the Beast. A Disney product it may be, but it’s got a listenable score and lavish costumes. You and the birthday party crowd can catch it at the Hummingbird Centre from May 16 to June 10.

QUICK PICKS
A few other old friends that are making an appearance this month:

—Bad girl Lola doesn’t quite get what she wants. or does she? Elobionte Musical Productions presents the perennial crowd-pleaser Damn Yankees from May 4 to 12 at the Burnamthrope Auditorium.

—All the world’s in love with Franz Léhar’s Merry Widow, presented by Opera Ontario on May 3 and 5 at Hamilton Place and May 11 at Kitchener’s The Centre in the Square.

—The well loved Alexander Singers and Players are performing Die Fledermaus (Pink Champagne) by Strauss from May 12 to 20 at the Leah Posluns Theatre.

—Those who must have their opera in Italian will enjoy Opera Mississauga’s production of Donizetti’s Lucia di Lammermoor, running from May 4 to 12 at Mississauga’s Hammersom Hall.

MUSIC THEATRE SPOTLIGHT
Canadian Music Centre’s Centredisks label. Three Window on Somers discs have already been unveiled (at a reception in the presence of the Governor General, last February). Serinette will be the first of Somers’ operas to be recorded and released. (One hopes that there are similar plans to release his 1967 Louis Riel.)

Canadian Music Centre’s Centredisks label. Three Window on Somers discs have already been unveiled (at a reception in the presence of the Governor General, last February). Serinette will be the first of Somers’ operas to be recorded and released. (One hopes that there are similar plans to release his 1967 Louis Riel.)

Music Theatre LISTINGS
—Alexander Singers & Players. Strauss: Die Fledermaus (Pink Champagne). Angela Hawkesworth, musical director; Rebecca Benson, director; Dariks King, Sylwester Sartie, Vincenzo Sartito and other performers. May 12, 13, 14, 18, 19, 20, 21, 23, 24, 29, 30; May 16: 1:30, Leah Posluns Theatre, 4588 Bathurst St. 416-785-0333, $22, $18, group rates.

The Snow Queen
Music by John Groe
Libretto by Jeremy James Taylor
Conductor: Ann Cooper Gay
Piano: Bruce Ubohka
Director: Mark Wilson
Original Production Conceived & Directed by Tom Diamond
Featuring the Gemini String Quartet, with oboist Lief Mosbaugh.

Saturday, May 12th at 2 pm & 7:30 pm, and Sunday, May 13th at 2 pm
At the Leah Posluns Theatre, Harbourfront

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

To order tickets, call the Leah Posluns Theatre Box Office between 1:00-8:30 pm
(416) 973-4000
The Columbus Centre Presents
Spring Opera Workshop
for singers
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

---

Opera Project
"La Calisto"
Francesco Cavalli, Venice 1651

Summer 2001
Exact scheduling to be done after consultation with the participants.
Register Now
For more information or to register phone (416) 876-5859 or e-mail: vocalart@tca.net

The Vocal Art Forum

---

May 3 - 19, 2001
Thurs. - Sat. 8 pm, Sun. 2 pm
Wed. May 16 at 8 pm
Adults: $20, Srs: $16, Star: $10
Fairview Library Theatre
35 Fairview Mall Drive
416-299-5557

An hilarious toast to the stars of the opera scene!

LA DIVA RETURNS!
Natalie Choquette
Sunday, June 10
7:30 p.m.

Tickets: Adults $35
Students/Seniors $29

---

STAGE CENTRE PRODUCTIONS presents
Camelot

Music by Frederick Lowe
Book & Lyrics by Alan Jay Lerner

"Absolutely magical!"

---

The King's Voices/Tryptch Productions, Puccini: Tosca, in concert.


---


---

Etoileboke Musical Productions. Don Juan. May 4-6, 11, 12: 8:00; May & 8:00. Burchannthorpe Auditorium. 500 The East Mall. 416 248-0410.

---


---


---


---


---


---


---


---


---

Opera Mississaugua, Donatien Lucier of La Noisemaster, Dwight Bennett, general & artistic director. May 4, 8, 10 & 12: 3:00. Hammermnn Hall, 4141 Living Arts Drive. 905-308-8000. 416-294-1656 (sr/st).

Opera Ontario. Lehár: The Merry Widow. Elana Lappalainen, Theodore Baerg, Kurt Lehmann & other performers; Kitchener-Waterloo Symphony, May 3 & 5: 8:00 at Hamilton Place, 1 Summers Lane. 905-526-8556. May 11: 8:00 at The Centre in the Square, Kitchener. 519-570-1507. 416-747-2783.


CHORAL QUICK PICKS:

May 02:50 - Gravia Singers (Northumberland)
May 07:30 - Peel Choral Society
May 08:00 - Gravia Singers (Northumberland)
May 13:45 - Ars Antiqua Chamber Choir
May 04:30 - Etobicoke Youth Choir
May 05:30 - Upper Canada Choristers/Coro Armoni
May 06:00 - All The King’s Voices
May 08:00 - Ballet Arts Singers
May 08:00 - Concert Singers
May 09:00 - Toronto Classical Singers
May 06:00 - Rosedale Concert Series
May 10:00 - Tafelmusik Baroque Orchestra
May 11:30 - Walton United Church Senior Choir
May 11:30 - Choir of St. John’s College, Newfoundland
May 12:00 - Canadian Children's Opera Chorus
May 12:30 - Bach Children's Chorus/Bach Chamber Youth Choir
May 12:00 - Burlington Civic Choral

NEW MUSIC QUICK PICKS:

May 04:00 - Mych Music Gallery
May 06:00 - St. Thomas's Church
May 07:30 - Gravia Singers (Northumberland)
May 07:30 - Toronto Sinfonietta
May 08:00 - Ballet Arts Singers
May 08:00 - Mississauga Symphony Orchestra
May 08:00 - Music Gallery
May 08:00 - Scarborough Philharmonic
May 08:00 - tonART Ensemble
May 08:00 - Gravia Singers (Northumberland)
May 08:00 - Concert Singers
May 08:00 - Gravia Singers (Northumberland)
May 08:00 - Rosedale Concert Series
May 07:30 - Art of Time Ensemble
May 08:00 - Soundscapes Canada/CBC Radio Two
May 08:00 - Toronto Symphony Orchestra
May 10:00 - Continuum Contemporary Music Ensemble/Music Gallery/Guelph Gallery
May 11:00 - Amici Ensemble
May 11:00 - Lawrence Park Community Church
May 12:30 & 7:30 - Canadian Children's Opera Chorus
May 12:30 - Toronto Symphony Orchestra
May 12:30 - Toronto Symphony Orchestra
May 14:00 - Tafelmusik Baroque Orchestra
May 16:00 - Tafelmusik Baroque Orchestra
May 26:00 - Arkell Schoolhouse
May 26:00 - Brampton Symphony Orchestra
May 26:00 - New Music Concerts
May 26:00 - Toronto Chamber Choir
May 26:00 - Toronto Mendelssohn Choir
May 27:30 - St. Mary's Church, 7:30: Tafelmusik Baroque Orchestra
May 27:30 - Royal Conservatory of Music
May 27:30 - Soprano Sagers
May 27:30 - Eugene's Sunday Series
May 28:00 - Thompson Hall
May 30:00 - North York Orchestra Concert
May 31:00 - Soundscapes Canada

JAZZ QUICK PICKS:

May 1-5: Montreal Bistro: Ted Rosenthal Trio
May 1-4: St. Lawrence: Mark Bullock, Mike Cannon, Rick Kenney
May 1-5: Toronto: The King's Voices
May 2-6: Toronto: The King's Voices
May 5-9: Ontario: The King's Voices
May 7-10: York: The King's Voices

TO BE ANNOUNCED:

May 11: Leora's: All The King's Voices
May 12: AFAV/Arts Alliance
May 13-15: The King's Voices
May 15: The King's Voices
May 16-19: The King's Voices
May 22-24: The King's Voices
May 26-29: The King's Voices
May 30-31: The King's Voices

Tuesday May 01

- 7:00: Unionville High School Music Department. Celebration. Bands, choirs and orchestras perform a variety of music from classical to jazz. Markham Theatre for Performing Arts, 1171 Town Centre Blvd, 905-365-7468. $7.
- 8:00: Newtonbrook Secondary School, Cabaret. Evening of singing & surprises. Performers from TOSB; Rick Leah, conductor. 155 Hilda Ave. 416-935-3120. 120. For complete run see Music Theatre listings.

Wednesday May 02

- 2:00 & 8:00: Toronto Symphony. Bright Lights of Broadway. Roy Thomson Hall. See May 1. Matinee $25 to $50.
- 7:30: Unionville High School Music Department. Celebration. Markham Theatre for Performing Arts, See May 1.
- 7:30: New Opera & Concerts Centre. Highlights from Le Taverni & Rigoletto. Centuries Opera Association Chorus; Mila Filatova, artistic director/producer. The Stone Church, 45 Davenport Rd. 416-504-1657, 120. 115.
- 8:00: Glenn Gould Studio. Mike Allen Trio. Jazz standards & original works. Mike Allen, tenor saxophone & piano; Darrin Radtke, bass; Dave Robbins, drums. 250 Front St. West. 416-265-5555, 122. 118.
- 8:00: Toronto Opetteta Theatre. Leo the Royal Cat. By Oscar Temlem & Eric Show. Alexandra Lennox, Giselle Fradette, Bruce Kelly, performers. TOT Orchestra & Choral Ensemble. John Greer, conductor.
- 8:00: York University Dept. of Music. Monday Recital. Bred Bethoff, organ. 416-368-7723, 122. 115. For complete run see Music Theatre listings.
- 8:00: York University Dept. of Music. Jazz Faculty Concert. Barry Elmes, drums; Mike Murley, saxophone; Mike Maloney, trumpets; Al Henderson, bass; Frank Falco, piano. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-738-5186. Free.

Thursday May 03

- 12:30: Christ Church Deer Park. Lunchtime Chamber Music. Alexa Wing, soprano; Adele de Santos, pianist. 1570 Yonge St. 416-630-2211 ext.28. By donation.
- 8:00: Ballet Creole. Revel Musicians & dancers interpret contemporary African & Caribbean works. Premiere Dance Theatre, 207 Queen's Quay West. 416-973-4000, 240. 125. For complete run see Music Theatre listings.
- 8:00: Great Performers. Gala concert including ballad of works by Chopin; Symanowski, Wieniawski, Lehar, Moneus; Polakien, Kalmian & Dinico. Alan de Polniczak, piano; J. Wolny, baritone; K. Mironowska, soprano; I. Bagajwicz, violin; M. Wolny, piano; Giselle Willows, dancer. Toronto Centre for the Arts, 5040 Yonge St. 416-873-8000, 120. 130.
- 8:00: Stage Centre Productions. Caminet. Music by Frederick Leefue; book & lyrics by Alan Jay Lerner. Fairview Library Theatre, 35 Fairview Mall Dr. 416-393-5557, 120. 119. 110. For complete run see Music Theatre listings.

Friday May 04

- 12:00 noon: Roy Thomson Hall

St. James’ Cathedral presents

LUNCHEON CONCERTS

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

May 1
Elissa Mangina, organ

May 8
Michael Bliss (SJC)
Franck: Chorale No. 1, 2
Widor: Allegro Vivace

May 15
Alison Rissley (St. John’s Lutheran Church, Waterloo) Pierré, Bach, Lidon, Hollins Westerholme, Vienne

May 22
Jeremy David Tarrant (St. Paul’s Cathedral) Widor: Symphonie Gothique

May 29
Ermelo Male Chorus

June 5
Father John Palmer, C.S.V.
Langlais, Ibert, and Vienne

June 12
Annual Request Recital

65 Church Street (at King) (416) 364-7665 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 22-24. For “Too late to list” and “Further ahead” see pages 37-38.

Volunteers: Bring Your Own Lunch Concert: We 3 Trio. Jazz on piano, guitar & double bass. 65 Simcoe. 983-4222 ext.395. Free.


CHRIST CHURCH DEER PARK

5th Annual Series of Lunchtime Chamber Music at Christ Church Deer Park

1570 Yonge St., Toronto (near St. Clair subway. 920-5211)

Thursdays in April and May (after Easter) at 12:30 - 1:10 p.m.

Bag lunches welcome + Free will offering

May 3
Songs of Spring. Alexa Wing, soprano, Adolfo de Santos, piano. Music by Handel, Schubert and Weill

May 10
Reed Stampede. Peter Stoll, alto saxophone and clarinet; Bruce Kirkpatrick Hill, piano and organ. Music by Messiah, Bach and others

May 17
String Quartet with Sarah Fraser. Paul Earle, Elspeth Thompson. Mozart Quartet in A-major, K 464

May 25
Trio Atlantic: Nancy Hennan, flute, Julian Smerdon, clarinet, Erika Reiman, piano

May 31
Piano recital. Nicolai Maloff, piano

The Lunchtime Chamber Music Series is entirely self-supporting. We are grateful for the financial contributions of our audience members, which help defray our expenses.

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: $45.70 and $45.00

To order, call 416-870-8000
- 9:30am: Toronto. 4072

- 10:00am: Toronto. 8:00: Mississauga

Rhythm.

Scott Irvine, general to $94. For Laughton, Raymond Tizzard, trumpets; Joan Church, 271 Centre Church, 800: Music Theatre


National Benefit Works of Maurice for strings 197 John

- 8:00: Music at Metropolitan. - 7:30: Toronto Symphony Orchestra. - 7:30: Opera Mississauga, Donizetti: Lucia di Lammermoor. Dwight Bennett, general & artistic director, Hammermill Hall, 4141 Living Arts Drive, 905-308-8000. $26 to $94. For complete run see Music Theatre listings.

- 8:00: Performing Arts York Region. Fabulous Fridays: Tree North Beach. Stuart Laughton, Raymond Tizard, trumpets; Joan Watson, french horn; Alastair Kay, trombone; Scott Irvine, tuba. Thornhill Presbyterian Church, 271 Centre St., Thornhill 905-889-4359. $18, $15.


- 9:30am: Toronto Symphony Volunteer Committee. National Piano Concerto Competition. First Round: solo recital maximum 30 minutes. Walter Hall, 80 Queen’s Park. 416-593-7769 ext.358. Free admission to the rounds; reserved seating for donors of $50 or more.


- 7:30: Music at Metropolitan. The Last Church. Concert of parlour songs including ballads & favourites from the Victorian & Edwardian eras. Lucy Carrick-Weid, Maria Thorburn, Terese Sirk Ng, Jay Lambie, Benjamin Stein & other singers. Metropolitan United Church, 59 Queen St. East. 416-383-0331, $10.


- 7:30: Toronto Sinfonietta. East Meets West: Vivaldi, Cello Concerto in C Op.20 No.3; Zhang, Separation of the New: Repertoire: Concerto for erhu and violin. George Ga, erhu; Cornelis Bloemendal, cello; Katherine Rapoport, violin; Matthew Jaklewicz, conductor, host; Olivia Chow. Bloor St. United Church, 300 Bloor St. West. 416-410-4376, $17, $24(St), $18(St). children 12 & under free.


- 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), $10($Ch.& under 12). — 8:00: Mississauga Symphony Orchestra. Water. Water Everywhere. Glória: Russian Sailor’s Dance; Cullbald: Song of the Sea; Elgar: Sea Pictures; Sibelius: The Oceanides; Britten: Four Sea Interludes; Kerngold: Sea Hawk. Anita Kraus, mezzo-soprano; John Barram, conductor. Hammerstein Hall, 4141 Living Arts Drive, Mississauga. 416-306-8000. $28, $13. $37.


- 8:00: Oakville Centre for the Performing Arts. Poon: Adonina; Moussorgsky: Panopticon; Dvorak: The Holy Three; Mendelssohn: Symphony No.1 Op.49; Serenade, St. George’s Church.

- 8:00: Tomorrow Competitions. First Round: Piano Competition. Saturday, May 5, 8 pm

- 10:00am: Toronto Symphony Volunteer Committee. National Piano Concerto Competition. Final Round: complete piano.
Tafelmusik: Baroque Orchestra and Chamber Choir

**Monday May 07**

- 2:00: Toronto Symphony Orchestra. Roy Thomson Hall. See May 5. $25 to $85.

- 3:00: Toronto Symphony Orchestra. European Tour. See May 5. Markham Centre for Performing Arts, 171 Town Centre Blvd. 905-306-7469. $15.10, family rates.

- 5:00: Toronto Symphony Orchestra. Markham Centre for Performing Arts, 171 Town Centre Blvd. 905-306-7469. $15.10, family rates.

**Tuesday May 08**


**Wednesday May 09**


**Thursday May 10**


- 8:00: Toronto Symphony Orchestra. Tchaikovsky: Marche slave; Sibelius: Violin Concerto; Shostakovich: Symphony #10. 8:00 to 10:30. Free.

**Friday May 11**

- 8:00: Toronto Symphony Orchestra. Tchaikovsky: Marche slave; Sibelius: Violin Concerto; Shostakovich: Symphony #10. 8:00 to 10:30. Free.
**ETOBICOKE COMMUNITY CONCERT BAND**

Conductor John Edward Liddle

**LAST NIGHT OF THE PROMS**

Guest Singer Mary DuQumesney and the EtoBicoke Centennial Choir

Friday, May 11th & Saturday, May 12th
8 pm EtoBicoke Collegiate Auditorium

**FRIDAYS AT EIGHT**

presents

An Evening of French Music

with the Choir and Soloists of Lawrence Park Community Church

Mark Toews, conductor
Patricia Phillips Wright, organist
Che Anne Loeven, pianist

Kimberley Briggs, soprano
Jo-Anne Bentley, mezzo-soprano
Glyn Evans, tenor
Peter Fisher, baritone

Messe Solennelle and solo organ works of Jean Langlais
Opera arias and duets of Delibes, Saint Saëns and Bizet

FRIDAY, MAY 11 at 8:00 pm

Tickets: $25/20 416-489-1551 (ext. 46)

Lawrence Park Community Church, 2180 Bayview Ave.

---

Two sets of_SOCIAL_ ENTRIES

**Friday, May 11**

- 7:30: Toronto Youth Wind Orchestra. Two 15 Years. Guests: Toronto Concert Winds; Alvera Ensemble. Toronto Centre for the Arts, 5040 Yonge St. 416 870-8000. $20, $15.
- 8:00: EtoBicoke Community Concert Band. Last Night of the Proms. Guests: EtoBicoke Centennial Choir; Mary Duffy; singer; John Edward Liddle, music director. EtoBicoke Collegiate Auditorium, 86 Montgomery Rd. 416-410-1570. $12, $10, children 12 & under free.

---

**Saturday, May 12**

- 1:00: Royal Conservatory of Music. RCM Community School Small Ensembles. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 ex.321. $5, $3.
- 2:00 & 7:30: Canadian Children's Opera Chorus. The Snow Queen. Music by John Grier; libretto by Jeremy James Taylor;
The Oakville Symphony Orchestra

**FINAL CONCERT OF THE 2000/2001 SEASON**

Saturday, May 12, 8:00 pm
Sunday, May 13, 2:00 pm
Oakville Centre
130 Navy Street, Oakville

**Overture to Prometheus – Beethoven**

*Concerto for Violin and Orchestra – Mendelssohn*

*Symphony No. 8 – Dvorak*

*Our 2001/2002 Season will be announced at this concert. Box Office: 905-815-2021*
Toronto Children's Chorus
Jean Ashworth Bartle, C.M., O.Ont. Founder/Music Director

EXCEPTIONAL ARTISTRY CREATED BY EXCEPTIONAL CHILDREN!

LITTLE BIRTHDAY TRIBUTE
FEATUREING THE TORONTO CHILDREN'S CHORUS TORONTO MENDELSOHN YOUTH CHOIR JUDY LOMAN, HARP
CHRISTINE STELMACOVICH, SOPRANO ALEXANDER DOBSON, BARITONE CELEBRATING DR. DEREK HOLMANS 70TH BIRTHDAY WITH A GRAND CHORAL TRIBUTE OF WORKS BY THE COMPOSER!

TUESDAY, MAY 15, 7:30 PM METROPOLITAN UNITED CHURCH, 511 Bloor St. West. TICKETS: $20/$15/$12

TORONTO CHILDREN'S CHORUS 416-932-8666
torontochildrenschorus.com

AUDITIONS ARE ON!
AUDITIONS TAKE PLACE THROUGH JUNE FOR TCCS SEPTEMBER 2001-JUNE 2002 SEASON CALL (416) 932-8666 EXT. 200 OR VISIT OUR WEBSITE FOR MORE INFORMATION

NORTH 44°
Vocal ensemble presents SPLASH
Vocal Delights ranging from world music, to classical, to jazz.

8:00 PM - Tuesday, May 15, 2001 Harbourfront Centre - Lakeside Terrace
Tickets: $16.50 or call 416-973-4000

Wednesday May 16
12:30: Yarkminster Park Church, Janet MacFarlane Parker, organ. 1595 Yonge St. 416-925-7312. Free.
6:45: Toronto Symphony Orchestra. Evening Overtures Chamber Music. Morin: World premiere/50th commission; Brahms: Quintet #1 in F, Mark Skazinetsky & Puneet Singh, violins; Mary Carol Nugent & Sergei Lutyens, violas; Simon Fryer, cello.
8:00: Flying Cloud Folk Club. Garnet Rogers, Stephen Foster, guitar & viola.
8:00: Toronto Symphony Orchestra. Janacek (arr. F. Jilek): Suite from The House of the Dead; Rachmaninoff: Piano Concerto #1; Brahms: Symphony #4; Yellin BenYosef, piano; Jiri Dalibor, conductor. Roy Thomson Hall, 60 Simcoe. 416-938-5828. $25 to $85.

Thursday May 17
2:00: Toronto Symphony Orchestra. Spring Concert. James Mabyn, director. Toronto College Chapel, 70 Rosthern Dr. 416-285-4193.
4:00: Toronto Symphony Orchestra. Spring Concert. James Mabyn, director. Toronto College Chapel, 70 Rosthern Dr. 416-285-4193.
7:30: Toronto Symphony Orchestra. Spring Concert. James Mabyn, director. Toronto College Chapel, 70 Rosthern Dr. 416-285-4193.
8:00: Toronto Symphony Orchestra. Symphony No. 1 in D, Op. 27; Symphony No. 2 in D, Op. 43. Free.

Friday May 18
1:00 noon: Massey Hall, The Everly Brothers. 15 Shuter St. 416-872-8255.
7:00: Toronto Symphony Orchestra. Symphony No. 1 in D, Op. 27; Symphony No. 2 in D, Op. 43. Free.
9:00: Toronto Symphony Orchestra. Symphony No. 1 in D, Op. 27; Symphony No. 2 in D, Op. 43. Free.

Saturday May 19 at 7:30 pm Armour Heights Presbyterian Church, 30 Wilson Ave. (East of Avenue Road)
Tickets $15, Seniors/Students $10

OPERÁ ENCORE presents Voices of Spring
Celebrate the Rite of Spring with the Music of Love & Romance Works by Kalman, Strauss, Rorem, Rodgers & Hammerstein, Webber
Herb Brown, baritone Richard Valdez, tenor Barbara Fries, soprano Dave Murrell, piano

Saturday May 19 at 7:30 pm Armour Heights Presbyterian Church, 105 Wilson Ave. (East of Avenue Road)
Tickets $15, Seniors/Students $10

30 Wholenote May 1, 2001 - June 7, 2001
Saturday May 19

- 7:30: Opera Encore. Voices of Spring. Music of Kalman, Strauss, Habicht, & Hammerschmidt. Romberg, Brown, baritone; Barbara Friis, soprano; Richard Valdez, tenor; Dave Marmel, piano; Armour Heights Church, 105 Wilson Ave. 416-784-0799. $15, $10.

Sunday May 20

- 12:00 noon: Harbourfront Centre: Milk International Children’s Festival of the Arts. Kizette. Ongoing performances throughout the day include the Caribbean Children’s Dance Theatre, Lawrence Heights and Regent Park School of Music Chorus, winners of the Shelburne Fiddling Contest and the Baobab Youth Performers. Lakeside Terrace, 235 Queen’s Quay West. 416-973-4000.
- 1:00: Harbourfront Centre: Milk International Children’s Festival of the Arts. Los Primos. Ann Tindal Stage, 235 Queen’s Quay West. 416-973-4000.
- 1:00: Harbourfront Centre: Milk International Children’s Festival of the Arts. Buster Keaton’s Sherlock Jr. and The Blue Grass Knoll. Premiere Dance Theatre, 207 Queen’s Quay West. 416-973-4000.
- 4:00: Harbourfront Centre: Milk International Children’s Festival of the Arts. Scotch MacDonald. Ann Tindal Stage, 235 Queen’s Quay West. 416-973-4000.

Monday May 21

- 1:00: Harbourfront Centre: Milk International Children’s Festival of the Arts. Buster Keaton’s Sherlock Jr. and The Blue Grass Knoll. Premiere Dance Theatre, 207 Queen’s Quay West. 416-973-4000.
- 3:00: Harbourfront Centre: Milk International Children’s Festival of the Arts. Basta Yei. Harbourfront Centre Concert Stage, 235 Queen’s Quay West. 416-973-4000.
- 4:00: Harbourfront Centre: Milk International Children’s Festival of the Arts. Scotch MacDonald. Ann Tindal Stage, 235 Queen’s Quay West. 416-973-4000.
- 8:00: Talisker Players. one for another given. Fauré: La bonne chanson, for baritone, string quartet and piano. Rapport: Northscapes for voice and instruments; Mathieu: Deux Pièces for tenor and string quartet; other music. Mia Lennox, mezzo; Geoffrey Butler, tenor; Doug MacNaughton, baritone; Jane Coop, piano; Glenn Gould Studio, 250 Front St West. 416-468-1800. $25, $20(sen), $10(st).

Wednesday May 23

- 8:00: Arbor Oak. Les Coucous Bénévoles. Baroque and contemporary chamber works. Elissa Poide, baroque flute; Linda Melsted, baroque violin; Allen Whear, baroque cello; Colin Tilney, harpsichord. Calvin Presbyterian Church, 25 Delisle Ave. 416-778-4923. $18, $12.
- 8:00: Talisker Players. one for another given. Fauré: La bonne chanson, for baritone, string quartet and piano. Rapport: Northscapes for voice and instruments; Mathieu: Deux Pièces for tenor and string quartet; other music. Mia Lennox, mezzo; Geoffrey Butler, tenor; Doug MacNaughton, baritone; Jane Coop, piano; Glenn Gould Studio, 250 Front St West. 416-468-1800. $25, $20(sen), $10(st).

TALISKER PLAYERS
CHAMBER MUSIC SERIES

one for another given

Tuesday, 22 May, 2001 at 8:00 pm

CBC Glenn Gould Studio, 250 Front St. W.

Mia Lennox, mezzo-soprano
Geoffrey Butler, tenor
Doug MacNaughton, baritone
The Talisker Players
Guest Artist: Jane Coop, piano

an exploration of matters of the heart in words and music

Fauré, Methven, Rodelo, Mathieson, Ernst Toch

Alexandre Rapport (premiere)

Tickets: $25/$20/$10
Information: (416) 466-1800

 Arbor Oak

presents

Les Coucous Bénévoles

Elissa Poide, Flute
Allen Whear, Cello
Linda Melsted, Violin
Colin Tilney, Harpsichord

Music by Telemann, C.P.E. Bach & Leclair

Wednesday, May 23, 2001, 8:00 pm

Calvin Presbyterian Church (26 Delisle Avenue)

$18/$12

416-778-4923 for information

BAROQUE MUSIC BESIDE the GRANGE

A Dublin Musical Calendar

A glimpse into the golden age of cultural life in Dublin, with music from theatre, concert hall and drawing room by Händel, Geminiani, O’Carolan, Rosengrave and Corelli.

Kevin Mallon and Geneviève Girardeau, violins; Paul Jenkins, harpsichord

Sunday May 20 at 3 pm

St. George the Martyr Church, Stephanie & McCaul

CALL 588-4301 FOR INFORMATION AND RESERVATIONS
Thursday May 24

- 8:00: Civic Light Opera Company. Something's Afoot. Musical murder mystery. Blain Bondan, Joe Cascino, Lloyd Dean, Gordon Elkin, Sand Horwitz & other performers. Fairview Mall Theatre, 35 Fairview Mall Drive. 416-323-7839. 10:00 p.m. Tuesday evening special. For complete run see Music Theatre listings.
- 8:00: Encore Entertainment. Nameless. Book, music and lyrics by Dan Goggin; Mario D'Alimonte, director; Donna Corbett, musical director. Studio Theatre, Toronto Centre for the Arts, 3040 Yonge St. 416-735-8995. $22. For complete run see Music Theatre listings.
- 8:00: Massey Hall. Gordon Lightfoot. 15 Shuter St. 416-872-4255. 416-505-4396.

Friday May 25

- 12:30: Christ Church Deer Park. Lunchtime Chamber Music. órgano. Unfortunately, no details are provided for this event.
- 8:00: Massey Hall. Gordon Lightfoot. See May 25.

Saturday May 26

- 10:00 a.m.: Southern Ontario Chapter of the Hymn Society in the United States and Canada. Surprise Us with the Words We Sing: Poems of Faith and Songs of Commitment. Reverend Dr. Brian Wren, hymn writer. Eden United Church, 3051 Battleford Rd, Mississauga. 905-271-6697. $10-$20.
- 4:00: Harbourfront Centre: Milk International Children's Festival of the Arts. Life is a Rhythm - Cannot Band. Brigham Room, 235 Queen's Quay West. 416-973-4000.
- 8:00: Massey Hall. Gordon Lightfoot. See May 25.
- 8:00: New Music Concerts. All Canadian, eh?

New Music Concerts

Co-presented with Two New Hours on CBC Radio Two Saturday May 26, 2001 @ 8:00 pm

All Canadian, eh?

Robert Aitken, conductor • Eve Eogyan, piano
- Illuminating Introduction @ 8:15 pm
- new and recent works by
  Randolph Komorous (1999)
*World premières

Glenn Gould Studio • 250 Front Street W.
Tickets $20/10 • Box office: 416-205-5555

CBC radio Two

www.newmusicconcerts.com

Saturday, May 26, 2001

Come and hear Palestine's setting of the Missa Aeterna Christi Munera along with the music of his contemporaries.

The Splendor of the Italian Renaissance The Renaissance Singers

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

St. Andrew's Presbyterian Church, 54 Queen St. Kitchener at 8:30 p.m.

The Southern Ontario Chapter of the Hymn Society in the United States and Canada is pleased to invite you to:

SURPRISE US WITH THE WORDS WE SING:
POEMS OF FAITH AND SONGS OF COMMITMENT

This seminar will take place with noted hymn writer, the Reverend Dr. Brian A. Wren, Conant Professor of Worship, Columbia Theological Seminary, Decatur, Georgia.

Saturday, May 26, 2001, 10:00 am to 3:00 pm
 Eden United Church
(Winston Churchill Blvd., 3 km. south of Hwy 401, at the corner of Battleford Road, Mississauga, Ontario with ample parking)

If you are planning to attend, please register by Wednesday, May 23 with Registrar, George Bell at 905-271-6697, or at georgebell@home.com, or by cheque for $30.00 mailed to George Bell, 2100 Kewartha Cres., Mississauga, ON L5H 1P9

BENEFIT

8:00: Toronto Mendelssohn Choir. $20-$22, $15 · Life is a Rhythm - a Night of the Chamber. Purrrell: The Masque of the Four Seasons (from The Fairy Queen); Copland: In the Beginning; Britten: Five Flower Songs; Rejoice in the Lamb; Ager: I u(ets $14/$10.

Sunday May 27


12:00 & 3:30: Harbourfront Centre: Milk International Children's Festival of the Arts. Laurie Barker, Studio Theatre, 235 Queen's Quay West. 416-973-4000.


1:30: CAMMAC/McMichael Gallery, Sunday Concert: Ken Whitley, Jazz & Blues. 10350 Edgington, Kleinburg. 905-883-1121. 49,97,120(family), under 5 free.

1:30: Harbourfront Centre: Milk International Children's Festival of the Arts. Lawrence Heights Choir, Ann Tindall Stage, 235 Queen's Quay West. 416-973-4000.


2:00: Don Deathe, Satan Music of the 19th & 20th Centuries: O For A Song To Sing. Marilyn Stroud, soprano; Don Deathe, piano. Cobourg United Church, 1108 Greenwood Ave. 416-422-2025. 85. Benefit for Community Care East York.

2:00: Music at Metropolitan. Program of anthems. Part of "Doors Open" Toronto. 56 Queen St. East. 416-363-0331.


3:00: Harbourfront Centre: Milk International Children's Festival of the Arts. Stef MacLellan, Ann Tindall Stage, 235 Queen's Quay West. 416-973-4000.


4:00: Toron to's Young People's Chamber Orchestra, Last Night of the Chamber. Purrrell: Suite from Abdelazar; Arnold: Concerto for Viola and Chamber Orchestra. Tchakovksy: Serenade for Strings. Julian Knight, violin; John Barnum, conductor. Central Baptist Church, 340 Rebecca, Oakville. 905-822-7222, 416, 10, 15.

5:00: Bellwoods Acoustic Concerts. Blue Grassy Knoll. Original music influenced by cabaret, gypsy, tango & hillbilly blues. Simon Barfoot, guitar/vocals; Gus Macriall, banjo/flute; Philip McLeod, accordion; Martin MacAllan: musical director, Alex Miller, double bass; Philip McLeod, keyboard. Blue Grassy Knoll. 273 Bloor St. West. 416-409-2824 ext. 321. 10, 10.


5:00: Bellwoods Acoustic Concerts. Blue Grassy Knoll. Original music influenced by cabaret, gypsy, tango & hillbilly blues. Simon Barfoot, guitar/vocals; Gus Macriall, banjo/flute; Philip McLeod, accordion; Martin MacAllan: musical director, Alex Miller, double bass; Philip McLeod, keyboard. Blue Grassy Knoll. 273 Bloor St. West. 416-409-2824 ext. 321. 10, 10.

5:00: Bellwoods Acoustic Concerts. Blue Grassy Knoll. Original music influenced by cabaret, gypsy, tango & hillbilly blues. Simon Barfoot, guitar/vocals; Gus Macriall, banjo/flute; Philip McLeod, accordion; Martin MacAllan: musical director, Alex Miller, double bass; Philip McLeod, keyboard. Blue Grassy Knoll. 273 Bloor St. West. 416-409-2824 ext. 321. 10, 10.

6:30: Bellwoods Acoustic Concerts. Blue Grassy Knoll. Original music influenced by cabaret, gypsy, tango & hillbilly blues. Simon Barfoot, guitar/vocals; Gus Macriall, banjo/flute; Philip McLeod, accordion; Martin MacAllan: musical director, Alex Miller, double bass; Philip McLeod, keyboard. Blue Grassy Knoll. 273 Bloor St. West. 416-409-2824 ext. 321. 10, 10.

6:30: Bellwoods Acoustic Concerts. Blue Grassy Knoll. Original music influenced by cabaret, gypsy, tango & hillbilly blues. Simon Barfoot, guitar/vocals; Gus Macriall, banjo/flute; Philip McLeod, accordion; Martin MacAllan: musical director, Alex Miller, double bass; Philip McLeod, keyboard. Blue Grassy Knoll. 273 Bloor St. West. 416-409-2824 ext. 321. 10, 10.

6:30: Bellwoods Acoustic Concerts. Blue Grassy Knoll. Original music influenced by cabaret, gypsy, tango & hillbilly blues. Simon Barfoot, guitar/vocals; Gus Macriall, banjo/flute; Philip McLeod, accordion; Martin MacAllan: musical director, Alex Miller, double bass; Philip McLeod, keyboard. Blue Grassy Knoll. 273 Bloor St. West. 416-409-2824 ext. 321. 10, 10.
The Choice of Yorkminster Park Baptist Church
with orchestra
William Maddox
Conductor and organist present

TOWARD THE UNKNOWN REGION
FIVE MYSTICAL SONGS
Ralph Vaughan Williams
with Stephen King, baritone

THE HOUR HAS COME
Srul Irving Glick
SYMPHONY 1
for organ and orchestra
Alexandre Guilmant

Friday, June 1, 2001
at 8:00 pm

Tickets: $20;
Seniors $15
Yorkminster Park
Baptist Church
1585 Yonge Street
416-925-7312
Orpheus Choir presents its final concert of the 2000/2001 Season.
St. James’ Cathedral: Friday, June 1 at 8:00 pm.

Misa Criolla
Ariel Ramirez
Adioses
Mitton Barnes • Fancies
John Rutter
Les Chansons des Roses
Morton Lauridsen
Canciones por las Americas
Sid Robinovitch

Brainerd Blyden-Taylor, Artistic Director
Colin Ainsworth, Tenor • Jessica Lloyd, Mezzo-Soprano
Shawn Grenke, Pianist • Madraz Latin Band

$20 for adults, $10 for students
Call: 416-530-4428

Tryptych Productions
A Co-Production With
All The King’s Voices
TOSCA
Puccini’s Great Opera
Featuring Catherine Tait
Stuart Howe and Seong Hyun Chung
In Concert With English Sur-titles
Saturday June 2, 8 pm
Willowdale United Church
349 Kenneth Ave., North York
Tickets: $20 Adult, $15 Senior/Student
For Information or Tickets
416-763-5066 or 416-225-2255
www.tryptych.org
twww.allthe kingsvoices.ca

Sounds of Latin America
The Orpheus Choir of Toronto presents its final concert of the 2000/2001 Season.
St. James’ Cathedral: Friday, June 1 at 8:00 pm.

Misa Criolla
Ariel Ramirez
Adioses
Mitton Barnes • Fancies
John Rutter
Les Chansons des Roses
Morton Lauridsen
Canciones por las Americas
Sid Robinovitch

Brainerd Blyden-Taylor, Artistic Director
Colin Ainsworth, Tenor • Jessica Lloyd, Mezzo-Soprano
Shawn Grenke, Pianist • Madraz Latin Band

$20 for adults, $10 for students
Call: 416-530-4428

Tryptych Productions
A Co-Production With
All The King’s Voices
TOSCA
Puccini’s Great Opera
Featuring Catherine Tait
Stuart Howe and Seong Hyun Chung
In Concert With English Sur-titles
Saturday June 2, 8 pm
Willowdale United Church
349 Kenneth Ave., North York
Tickets: $20 Adult, $15 Senior/Student
For Information or Tickets
416-763-5066 or 416-225-2255
www.tryptych.org
twww.allthe kingsvoices.ca

Orchestra: Grieg: Piano Concerto Op.16;
Peer Gynt Suite #1 Op.55; Bizet: Carmen
selections; L’Arlesienne Suite #1; Glenda
Escalante del Monte, piano; Terry Kowalczuk,
conductor. Betty Oliphant Theatre, 404
Jane St. 416-925-9672 ext.2098. $14
(advance), $17/door.

Dr. Hwangjae Lee’s
CELEBRATION AT THE ORGAN
with 5 of her former students at RCM.
Sat., June 2, 8 pm
Deer Park United Church
129 St. Clair Avenue West

THE JUBILATE SINGERS
Brad Ratzlaff, Choir Director
present
Toronto in Springtime
SONGS OF LOVE AND NATURE
Saturday, June 2, 8:00 pm
Trinity-St. Paul’s United Church
427 Bloor Street West, one block west of Spadina
(Bloor/Spadina Subway)
Tickets $15; Sen./Stu. $12; Child under 12 $10
416-297-8818

Inaugural concert of
VIVA!
YOUTH SINGERS OF TORONTO
Carol Woodward Ratzlaff, Music Director
Featuring our three choirs, ages 5 - 19,
and guest artist,
Mary Lou Fallis.

Saturday, June 2 at 2:00 pm
Tickets at the door: $15/$10
Trinity-St. Paul’s United Church
427 Bloor St. W.

Information: 416-422-0741

Introduce your child to the joy of singing at our June auditions.
Sunday June 03
- 1:30: EAMMAC/McMichael Gallery. Sunday Concert: Music for piano trio, Jacob Stoller, piano; Etan Cornfeld, cello; Jonathan Krehm, clarinet. 10385 Islington Ave, Kleinburg. 905-893-1121, 10-15, $20(family), under 5 free.
- 2:00: Toronto Harpfest 2001. Closing Concert. Shariena Wallace, cello; Angeles Ottewill, cello; harp and voice; Jubal’s Daughters, harp and flute; The Essex Harp Ensemble, Knox College Chapel, 23 King’s College Circle. 416-255-5109. $15.
- 4:30: St. Anne’s Church. Great Music at St. Anne’s: Choral Evensong. Festival of favourite hymns with compline. 270 Gladstone Ave. 416-536-3160.
- 7:30: Davenport Chamber Orchestra. Concerts in The Beach: Mozart; Sinfonia Concertante; Brahms: Alto Rhapsody; Beethoven: Piano Concerto #2; Sarah Fraser, violin; Mario van Felt, mezzo; Alexis Preston, piano. Bellflower United Church, 2 Bellflower. 416-390-2524 ext.778, $12, $10.

Monday June 04

Tuesday June 05
- 1:00: St. James’ Cathedral. Lunch Hours

---

**Geordie McDonald Jazz Quartet with Susan Perly Performing the Lester Files excerpts from Susan Perly’s Jazz Novel**

"Love Street" featuring

Rick Wilkins: sax
Nancy Walker: piano
Kieran Overs: bass
Geordie McDonald: drums

Sunday June 3 @ 8 PM. $15.00

**Artword Theatre**
75 Portland St.
Sunday, Nov. 26th 2000
8pm to 9pm

CD’s Available at the door or call SonaVista @416-967-0259

**ARRAYMUSIC**

**Future Lab**

Young Composers’ Workshop

**JUNE 3, 2000; 3PM**

The Music Gallery at

**ST. GEORGE THE MARTYR**
137 John Street, Toronto

Box Office: 416-204-1090

Admission: $10 (inclusive)

hot-off-the-press works by:

Derek Charke, eldritch priest, Marci Rabe, josh thorpe

CATCH THE SOUND OF A NEW GENERATION
**FESTIVAL OF CHOIRS**

A Canadian Choral Celebration

Part of Chorus America National Conference
www.chorusamerica.org

Amadeus Choir, Lydia Adams, Conductor
Elmer Iseler Singers, Lydia Adams, Conductor
MacMillan Singers, Faculty of Music, University of Toronto, Doreen Rao, Conductor

**Toronto Children's Chorus**
Jean Ashworth Bartle, Conductor

Featuring music by renowned Canadian composers:

Friday, June 8, 2001 8 pm
(Note: rescheduled from Thursday, June 7)
George Weston Recital Hall
Toronto Centre for the Arts

This performance is for Chorus America delegates and series subscribers from all the performing groups. A limited number of tickets may be available prior to the performance.

**REPEAT PERFORMANCE**
Sunday, June 10, 2001 2 pm
Metropolitan United Church
56 Queen Street East, at Church St.

This performance is open to the public, and to subscribers who indicate their preference for this downtown venue.

Following this concert, audience members are invited to the Elmer Iseler Singers' *Strawberries and Champagne* benefit. Call 416-217-0537 or visit www.elmeriseler싱ers.com

**TO OUR SUBSCRIBERS**

- Please note change of date from June 7 to June 8.
- Subscriptions will be honoured for either concert, and subscribers from all groups will be contacted by mail or telephone to make their choice of date.

**Tickets:** 416-932-8666, ext. 111
$25 and $18

Information:
Amadeus Choir: 416-446-0188
ElI: 416-217-0537
Toronto Children's Chorus: 416-932-8666, ext. 111

---

**The Associates of the Toronto Symphony Orchestra present the fifth of FIVE SMALL CONCERTS**

**Rule Britannia!**

Jacob: Quartet for Clarinet and Strings
British: Quartet for Strings
Ireland: Sextet for Horn, Clarinet & Strings

Monday, June 4, 2001 7:30 p.m.
Trinity-St. Paul's Centre, 427 Bloor St. W.

See WholeNote listings for details.

**TICKETS**

<table>
<thead>
<tr>
<th>Single Concert</th>
<th>$15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seniors/Students</td>
<td>$12</td>
</tr>
<tr>
<td>Full Series</td>
<td>$50/$42</td>
</tr>
</tbody>
</table>

**ANNUAL MEMBERSHIP**

$80 INCLUDES:
- All Five Small Concerts
- 3 Extra Guest Tickets
- 8 Informal Musical Evenings (Wine & Refreshments)

(416) 323-0862

---

**The North Toronto Women's Chamber Choir**

Anne Yardley, Conductor

presents

**RISE UP SINGING!**

Music from the Renaissance to Contemporary

Friday June 8, 2001 at 8 p.m.
The Church of the Transfiguration
111 Manor Rd. E.

$10.00/$5.00 (416) 485-2259 for info

---

**Wednesday June 6**

- 12:30: Yorkminster Park Church, Karen Ayers, organ. 1565 Yonge St. 416-925-7312. Free.
- 8:00: Toronto Symphony Orchestra, R. Strauss: Orchestral excerpts from Capriccio; at St. Luke's, 733 Yonge. 416-972-1212. Free.

---

**Thursday June 7**


---

**Friday May 4**

- 7:00: 50 Plus Lifestyle & Travel Show. Jeff Healey's Al/stars. Traditional jazz. John R.T. Davies, alto sax; Dick Sudhalter, clarinet/bass clarinet; Dick Sudhalter, sax; Dick Sudhalter, clarinet/bass clarinet; Angela Ruddon, violin; Evi Egyean, piano; Glenn Gould, piano. Studio 250 Front St. West. 416-205-5555.

---

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

**Friday June 8**

- 8:00: Theatre Sheridan. *A Singer and His/Her Odyssey* Stage review. Red Maxwell, director. 1430 Trafalgar Rd., Oakville. 905-815-4049. For complete run see Music Theatre listings.
- 8:30: Toronto Symphony Orchestra, Roy Thomson Hall, See June 5.

---

**Tuesday June 5**


---

**Wednesday June 6**

- 12:30: Yorkminster Park Church, Karen Ayers, organ. 1565 Yonge St. 416-925-7312. Free.
- 8:00: Toronto Symphony Orchestra, R. Strauss: Orchestral excerpts from Capriccio; at St. Luke's, 733 Yonge. 416-972-1212. Free.
Saturday May 05


- 8:00: Heritage Theatre Brampton. Lennie Elliott: Medley ‘O’ all Directions. Music & comedy. 86 Main Street North, Brampton. 905-974-2800. $26.94.

- 8:00: School of Philosophy, Music-on-the-Lake: Judith Glaesser, violin & Dr. Norman Carey, piano in Recital. Beaverbrook Spring Savants: Dvorak: Slavonic; Mozart: piano solo. 176 John Street East, Niagara-on-the-Lake. 416-689-9347 $20.

Sunday May 06

- 2:00: School of Philosophy, Music-on-the-Lake: Contemporary Showcase. Scholarship Winners: Simon Ng, piano; Aaron Schwebel, violin & voice; other performers. 176 John Street East, Niagara-on-the-Lake. 416-980-9347. $20.

- 3:00: Oriana Singers (Northumberland). Light Eternal. Leader: Lux Antenna. Laura Hall, soprano; Marie Anderson, conductor. All Saints Church, 235 Ridgeway St., Peterborough. 705-876-1501, $13.40. Proceeds to Habitat for Humanity.


Saturday May 12


- 8:00: Hamilton Philharmonic Orchestra. Friehly Franken, Ravel: Valentia nobles at sentimentales; Debussy: Nocturnes; Franck: Symphony in d. Denison Lipton, conductor. Hamilton Place, 1 Summer Lane. 905-546-3050, 922-842, 923-3851.12.


Sunday May 13

- 2:00: Brian Finley & Friends. Lovers Lost and Found. Schumann: Franschelinde und Landleben; Humperdinck: Prayer from Königsmark; Greetz; Offenbach: Barcarolle from Tales of Hoffmann; Donna Bennett, soprano; Ariane Krause, mezzo. Concert Hall at Victoria Hall, 55 King St. West, Cobourg. 905-372-2210. $30.


Saturday May 19

- 8:00: Hamilton Place. The Every Brothers, 1 Summers Lane, Hamilton. 905-546-3050, $46.41.

Friday May 25


Saturday May 26


Sunday May 27


Friday June 01


Saturday June 02


TOO LATE TO LIST, MAY 2001

June 2 8:00: Music Gallery, Canadian Electronic Ensemble: Hic sunt levi. St. George the Martyr Church, 197 John St. 416-204-1080, $10.17.

June 3 3:00: ARRAYMUSIC. 2001 Young Composers’ Workshop: Future Lab. St. George the Martyr Church, 197 John St. 416-204-1080.


HONOURABLE MENTION, MAY 2001


May 20 4:00: Bohemian Swing. Old swing standards mixed with Savic, Jewish & Gypsy tunes. Jan Hanko, violin; George Hapj, clarinet; Jarl Anderson, piano; Tim Crease, bass. George Grossman, acoustic & electric gitar/voceals. Masaryktown/Prague Restaurant, 450 Scarborough Golf Club Rd. 416-288-2832, $10 cover.

May 27 4:00: The Three Guitars. Tunes from the 1920s through the 1940s. George Grossman, Kevin Barrett & Jesse Barkdole, guitars. Timothy’s Cafe, 1079 Eglinton West. 416-785-6600. $5 cover.


NIGHTTIME music at Gatsby’s Restaurant & Dinner Theatre, 504 Church St. 416-925-4454. No cover.

*Every Sunday evening in May at Music at Gatsby’s. Maria Knight alternates with Heart Songs, an evening of Edwardian & Eliza- beethan love songs. Special Mother’s Day presenta- tion. William Sheddoff, music director.
ETCETERA FILE

ANNOUNCEMENTS

*May 3 6:00: Toronto Welsh Male Voice Choir, Inaugural Blossom Ball, Dinner & dancing with music by the Choir, The Royal Band, Linda Bradford, piano, Gaynor Jones, soprano, David Low, conductor, Susan Bell, accompanist, Grand York Ballroom, Sheraton Parkway Hotel, Highway 7 East, west of Hwy #404. 416-472-7317, $100/person.


*May 5 6:30: Toronto Sinfonietta. Young musicians. For this hands-on session with Toronto Sinfonietta Young Artists, interested individuals are invited to bring a musical instrument to lend a hand with the music. The session will run from 6:30 to 8:00pm at Toronto Sinfonietta, 126 Church, 49 Bogert Ave. 416-480-0225 ext. 300. $20.

*May 8:00: Ontario String Quartet. A performance by The Ontario String Quartet. Concert: $27, $24 (sr), $18 (st), & under free.

*May 13 1:00-4:00: Royal Conservatory of Music, Children's Open House. Bring your children and explore our numerous & exciting programs. Sample our classes, watch performances, experience music activities for the whole family! 273 Bloor St. West. 416-408-2824 ext.474. Free.

*May 24 7:30: Royal Conservatory of Music. A Taste of Music. Sample the Adult Music Programs. Enjoy refreshments, meet and mingle with students, observe a class or lesson, experience entertainment by adult students at all levels. 273 Bloor St. West. 416-408-2824 ext.474. Free.


*May 28 10:00-12:00: St. Matthew's United Church. Festival of Music and Arts. Featuring school musicians from the area, artists from St. Clair district & lunch cafe. 729 St. Clair West, Toronto. 416-419-6904. 15.

*May 29 6:00: Orchestras Canada. An Evening With Betty. Dinner & reception to celebrate & honour Betty Webster for her 25 years of dedicated service as Executive Director. Includes a performance by The Canadian Brass. All attendees are asked to make a three-year pledge to The Betty Webster Challenge Fund. The Church at Berkeley, 315 Queen St. East. 416-386-8834 ext.300. 150 members, 450 non-members.

*May 29: Royal Conservatory of Music. Royal Occasion. Special tribute evening to honour Canadian jazz legend Oscar Peterson, with cocktail reception, elegant dinner & performances by leading jazz musicians. Concert Hall room, Royal York Hotel. 416-408-2824 ext.325. Members raised to go toward a new Oscar Peterson Scholarship.


*June 2 & 3, 11am to 5pm: Tundra Musical Canadian Musicians, Vintage Guitar Show. Collectors, players, retailers, manufacturers & wholesale dealers from around the globe. Thornhill Community Centre, 1755 Bayview Ave. 416-222-8222.


LECTURES

*May 16 7:00: ARRAYMUSIC. Composer Talk with Barbara Mair Feldman. In this informal lecture preceding the May 18 concert "Rondanete, Ms. Feldman will talk about general trends in her work, particularly those that draw their inspiration from the poetry of Sappho." ARRAYMUSIC Studio, 60 Atlantic Ave., Ste. 218. 416-532-3019. Free.

WORKSHOPS


*May 20 9:00-8:00: Beethoven Society for Violinists, Toronto Chapter. Special workshop on the Ninth Symphony. Ninth annual festival with performances featuring rising young artists, Andrew Auens, Christopher Miranda & Elisa Miller-Kay, Bethany Lodge Auditorium, 25 Second Street, Unionville. 905-731-5338.


*May 31 8:00: Toronto Folk Singers' Club. Informal meeting with the purpose of exchanging songs, traditional or contemporary. Tiki Room, TRANZAC Club, 292 Brunswick Ave. 416-532-0600. Free.


Cathedral Bluffs Symphony Orchestra

ORCHESTRA MANAGER WANTED

Do you love music? Not sure how to get involved? Cathedral Bluffs Symphony Orchestra in east Toronto is looking for an Orchestra Manager. Why not give this exciting opportunity a try? CBSO is a community orchestra comprised of enthusiastic volunteers like yourself. We love to play music. We love to bring music into the community. The Orchestra Manager plays a vital role in helping to organize concerts, talking to media about the orchestra, preparing orchestra brochures and newsletters, and just generally keeping the show on the road. An experienced Board of Directors is in place to help you with your task, and an honorarium will be paid. Express your interest by sending us an e-mail at info@cathedralbluffs.com or to CBSO (WN), PO Box 51074, 18 Eglington Square, Toronto, ON, M1L 2K2.

JEUNESSES MUSICALES of Ontario seeks MANAGER (part-time)

The successful candidate will work to co-ordinate the Concert Administration of this chamber music organization both in Toronto and across Ontario. The successful candidate will work under the authority of the Executive Artistic Director and in collaboration with the board of directors of Jeunesses Musicales of Ontario. The successful candidate must be a self-starter, motivated, experienced working with non-profit cultural organizations and be knowledgeable about music and touring, and also have a good knowledge of the French language. A home office and willingness to travel occasionally in Ontario, Quebec and New Brunswick is essential.

Closing deadline for applications: May 11, 2001

Jeunesses Musicales is an equal opportunity employer.

Please submit a resume and cover letter to:

Jeunesses Musicales of Canada, 305 Mont Royal Avenue East, Montreal, Quebec H2T 1P8 or fax 514-845-8241. Attention: Gisèle Côte 877-377-7951 giselec@jeunessesmusicales.ca

40 Wholenote May 1, 2001 - June 7, 2001
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. CMA. 905-774-5421 or 905-830-2985.


DO YOU LIKE FUN AND EXCITEMENT? Do you like festivals, parades and concerts? Then come and join the White Eagle Brass Band. We are currently looking for new members to join our organization. To enquire, please call Les at (416)248-0075.

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.

HAVE YOU EVER WANTED TO SING, thought you wouldn't or couldn't, or do you just want a place to play with the possibilities of your voice. Small groups. $75. Johanne. 461-8425.


MERLIN WILLIAMS is available to do digital recordings of your orchestra, band, choir or chamber group on location. Reasonable rates for archival and demo recordings. For more info, call (416)489-0275 or email: merlinw@netcom.ca

MUSIC FOR ALL OCCASIONS! Duets, Trios, Dance Band, Big Band, Contemporary, Dixieland, Jazz! JSL Enterprises 905-276-3373.

NOW OPEN, HOLISTIC HEALING CLINIC - Energy Therapy Matters. The connections of our mind, body, emotion and spirit are reflected in the energy in and around our bodies. Exploring in safety, you become aware of more choices to help you relax, balance, deal with stress and illness, and cultivate overall harmony and flow. Debra Joy Elovse, M.Sc. For information and to make an appointment: Tel: 416-229-1747 email: deklove@interlog.com


PIANIST WILL PLAY jazz-flavoured background music free of charge at charitable and non-profit events. Can bring own piano. Call Neville at (905)877-8471.

WANTED, TRUCKS, PICKUP, CARS, NANS, TAX ACCOUNTING services. Individuals, to save you time and money, Pulker, B. Math. CMA. (905)877-8471.

PEROS MUSIC INC. is a company committed to supporting and promoting classical music in Canada and the US. As a result our unique All-Inclusive Recording Packages will give you a world class recording at an exceptional price.

Peros Music Inc. unique All-Inclusive packages make CD recording projects an exciting possibility.

SPECIALIZING IN
CLASSICAL CD RECORDING PROJECTS

Our All-Inclusive packages include:
- All recording, production and mixing by our Juno or Emmy award winning producers
- All recording done in a world class 24 track digital studio OR live location
- multi-track recording (8, 16 or 24 tracks)
- All artwork/photos and design by top graphic designers
- All final film and colour printing of covers and traycards
- Manufacturing of all CD or cassette product
- Barcode and catalogue number for your recording
- All tape costs (2" analog tape optional), CDR Master and CD Glass Master
- Distribution of your finished product to key local or regional retail music stores

If you have already produced a CD, take advantage of our CONSULTING SERVICE, which will explain to you the music industry, retail distribution, promotion of your CD and publishing.

YOUR PRODUCT IS OUR PRODUCT
Peros Music's long background in every facet of the music business will be an excellent resource for the promotion of your recording.

If you are considering a Recording Project call:
(905) 814-8555 PHONE
1-800-529-1696 TOLL FREE ANYWHERE IN CANADA AND THE U.S.


THE PERFORMING EDGE Performance enhancement training in tension management, concentration, goal setting, imagery. Individualized to meet your performance situation. Kate F. Hays, Ph.D., C.Psych. practicing clinical and performing arts psychology. 416-961-0487.

Léna 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
laucclair@hotmail.com

MAY 1, 2001 - JUNE 7, 2001 WholeNote 41
DAWN LYONS GOES
behind the scenes with ... 

DARLENE PICCO & GLENDA RICHARDS

I am standing in the lobby of the golden Royal Bank tower at Bay and Front at ten in the morning, scanning the river of passing faces. Ninety percent of them are focused inward, confident in their speedwalking paths as electrons. The other ten percent are like me, anxiously scanning the horizon.

Today I am to interview a Patron of the Arts and an Artist: Darlene Picco, manager of Royal Bank’s Sponsorship Marketing for Ontario; and Glenda Richards of Richburn Entertainment. They are, respectively, sponsor and producer of the Royal Bank Seniors Jubilee.

"Red hair" is my clue for recognizing Glenda. A red-haired scanner approaching on the escalator fits the bill.

Me: Glenda?
Glenda: Dawn?
A tall blonde rounds the corner and pounces on Glenda: There you are, I was at the other escalator. They giggle like schoolgirls. Looks like we’ve found Darlene.

We repair to the food court for muffins and coffee. Darlene tells Glenda the e-mail was great, Glenda tells Darlene that she will send the hard copy as soon as the lay-out is complete. Glenda goes for the coffees, Darlene steers us to what I firmly believe is the ONLY quiet place in the food court.

Darlene pulls a magazine from a blue file folder and passes it across the table to me: "I thought you might find this useful for background. This is Royal Bank’s Community Report 2000."

The cover sports a kid jumping a row of houses in pursuit of one of those darned Royal Bank yellow blocks. I leaf through the glossy pages: RB staff selling stuffed lions for the United Way in BC; Royal Bank itself providing computers and free Internet access for 100 families in Riverdale; RB seminars to teach young entrepreneurs and not-for-profit organizations how to create business plans and get financing; RB staff volunteering being Big Brothers, leading Girl Guides, getting adopted by an aboriginal clan; the RB “Affinity Card”, a VISA card that generates revenue for a not-for-profit organization like Covenant House each time it is used. Fifty six pages.

Me: What is this magazine aimed at? Shareholders?
Darlene: Shareholders, yes, I think it went with the annual report, but also in the branches, government offices, for image improvement, for customers, staff. In my position I know we do a lot, but a lot of this was a surprise even to me. I took this with me when I talked to the Board of Trade — it’s important that people know what we do.

Me: Royal Bank has sponsored the Seniors Jubilee for a long time.
Glenda: This is our 11th year together.
Darlene: I thought the 12th...
Glenda: ‘89 was our first year...
Darlene: Royal Bank started in ‘91... that was before my time. We’ve just started our third three year contract, I think.

Glenda checks the math: The first we did on our own, the second year McDonald’s sponsored, then Royal Bank. There was a couple of one-years, then a two-year I think, this would be our third three-year.

Darlene and Glenda laugh.

Me: What does the Royal Bank contribute besides money? Expertise, management, anything like that?
Glenda: The bank decorates the lobbies at Roy Thomson Hall, there’s balloons and it looks so festive. Everyone who works at Roy Thomson loves the Royal Bank Seniors Jubilee weeks because everyone’s so happy...
Darlene: We also make contacts and present our products. The photo booth — customers have their picture taken with Leo the Royal Bank Lion and they get the photo in a frame that promotes our travel/health insurance. Educational savings plans, brochures, easy sell, we’re there first. Let them know what we can offer. Our branch staff likes it, it’s like a big party and they get a chance to meet staff from other branches.

We have other events we sponsor, not so much in the arts, but special events — you spend so much time making sure they are on schedule, I have to check up a lot. This partnership, I don’t worry at all. We do the lead up — T-shirts, bags, balloons, but the show is totally Glenda and Wayne’s.

Me: How did the Seniors Jubilee get started?
Glenda: My partner — that’s Wayne Burnett, the “burn” of Richburn Productions — and I were working on another project and there was this study in the news about the changing demographic, the population aging and people not aware of it. And the other thing was a report, I think it was Theatre Ontario, about senior actors being neglected, you know, the good parts are all for young actors and actresses sort of thing.

And it just twigged. So we just did this thing, and it was successful, and we’ve been doing it ever since.

When we started, all the performers were 65 or over, that was the definition of senior then, now it’s 55 and over. The performers we get! Our oldest this year is Bobbie Thorp, she’s 98. She’ll be playing Rachmaninoff, she has only 10% of her vision left. Last year she said to me as she came off the stage, “Not one wrong note!” She was really pleased with herself.

Darlene: I was working the Royal Bank photo booth in the lobby, talking to two girls, in their twenties, and I said are you here to see your grandmother, how nice, and they said, “No, we are here to be inspired. We come every year.” And I thought, Where’s the media?

Me: So, Darlene, why does Royal Bank sponsor this show?
Darlene: This is business. Seniors are a good market.

Me: How so?

Darlene: For one thing, we have 71 different Royal Bank groups that attend the Royal Bank Seniors Jubilee. They use it to recognize their customers.

Glenda: Our talent comes from 70 different communities across Ontario; our audience comes from 150 communities.

Darlene: Royal Bank staff gets involved, too, there are 50 volunteers from our branches who come to Toronto to greet, organize, co-coordinate.

Me: So this is a bigger deal outside of Toronto than in it?
Darlene: Very much so. Royal Bank branches in the smaller towns make the tickets available to senior clients at a reduced rate or whatever, they organize a breakfast and a bus. Not every branch, but it’s a good business opportunity for us. And for people who aren’t sure whether it’s Royal Bank or Bank of Montreal we have posters in the branches and flyers.

Glenda takes note: Flyers?
Darlene: Yes, and I think I’d like to do in-branch posters, too.

Me: Glenda, is the Royal Bank Seniors Jubilee all Richburn Entertainment does?
Glenda: Wayne and I still do a few other small projects, but this is major. The talent fair starts in January and runs to June, the show is in mid-August — August 13 to the 17 this year — we are still doing post-production in October, it takes a year almost. In between time there are rehearsals, scheduling...

Darlene: I have been there when Wayne auditions and coaches, that’s a full five days, coaching...

Me: Coaching?
Glenda: Well, you want them to be ready, this is not an amateur show. But Roy Thomson Hall is a big deal, you know they are going to have nerves.
Me: Where do you find your performers?

Glenda: Auditions. GTA people we audition at Roy Thomson Hall, outside the city we take applications then go on the road to audition. The first Jubilee was 2 days, but we had so much talent we went right to four in 1990, now we're at five days.

Me: You don’t buy ads?

Glenda: No, this is all free announcements, we couldn’t afford to advertise. I send notices to the community newspapers about the auditions. GTA people we take to audition. The first Jubilee was 1990.

Me: Now we’re at five days.

Glenda: We have over 1,300 performers, the largest single act is the DCAT Chorus, there are more than 60 of them.

Me: Do you get five three-hour shows plus acts in the lobby — how many people do you have here?

Glenda: We have a lot of acts. It's total variety, it moves quickly. If you don't like country-western, wait a few minutes. The doors open at 11 am, from then until about 12:30 we have pre-show in the lobby — giveaways.

Darlene: ... seniors LOVE to have their pictures taken.

Glenda: ... folk-dancing, country music, you can sing along, a lot of acts that wouldn’t work on stage are good in the lobby. The regular show starts at 1:00 pm and goes to 4:00 pm. That gives a buffer zone of two hours before so people can get off their buses, park cars if they are coming by car, have some lunch, find the washrooms, and locate their friends and relations, whatever.

Me: Do you five three-hour shows plus acts in the lobby — how many people do you have here?

Glenda: We have over 1,300 performers, the largest single act is the DCAT Chorus, there are more than 60 of them.

Me: Do your acts come as complete acts?

Glenda: We have a lot of singers, solo singers and choruses that already exist. Comedians. Musicians. Some are professional entertainers, a lot have other careers but this is something they have been doing all their lives.

Me: Do you think seniors are actually getting acts together because they know there is a Royal Bank Seniors Jubilee to go to if they're good enough?

Glenda: Yes, I think it's making a difference. The voices have gotten better since we started. Richard Williams, he auditioned when he was 65 - nice voice. But now he's 70 and his voice is better. And dance troupes — every year we see more and more dance troupes. Ballroom dancing, belly dancers, even.

Me: How do you decide if the Royal Bank is getting its money's worth?

Darlene: That's with one L' and she said "Revenge of the Grandmas".

Me: DCAT, that’s Drum Corps Alumnae of Toronto. Last year they got up at 4:00 am to be on Breakfast Television, then they did their show in the afternoon. Except for the Scarborough Showstoppers, who open all five shows, the acts are all different every day. Young folk come. "I was expecting to be bored..." We call it "Revenge of the Grandmas".

Me: Do your acts come as complete acts?

Glenda: We have a lot of singers, solo singers and choruses that already exist. Comedians. Musicians. Some are professional entertainers, a lot have other careers but this is something they have been doing all their lives.

Me: Do you think seniors are actually getting acts together because they know there is a Royal Bank Seniors Jubilee to go to if they're good enough?

Glenda: Yes, I think it's making a difference. The voices have gotten better since we started. Richard Williams, he auditioned when he was 65 - nice voice. But now he's 70 and his voice is better. And dance troupes — every year we see more and more dance troupes. Ballroom dancing, belly dancers, even.

Me: How do you decide if the Royal Bank is getting its money's worth?

Darlene: At the end of each year Glenda will provide us with a report — media coverage, number of times mentioned, attendance each day, number of Royal Bank groups. Our objectives as sponsors are to reach the targeted audience, to involve our staff and to get media coverage, so we have a pretty clear yes or no on those. Reputation and image are harder to gauge. We did a survey, not this year but last, let me see (she consults her blue file folder) 90% of the people we interviewed recognized that the Royal Bank was the sponsor and 99% thought it was appropriate or very appropriate for us to sponsor such an event.

A large proportion of non-Continues
Cover Story: By name and by nature — Amici

by David Periman

Don't call Amici a Trio. Granted, there are three of them, and have been from day one, back in 1986.

Pianist Patricia Parr made her solo debut with the Toronto Symphony at age nine, studied at the Curtis Institute with Isabelle Vengerova and Rudolf Serkin, and has appeared as soloist with most of North America's major orchestras under such conductors as Ormandy, Steinberg and Suskind. As a chamber musician she has worked with the Guarneri, Orford and Vermeer String Quartets, to name a few. Her recordings appear on the CBC, Centrediscs and Summit labels. And as a professor of piano and chamber music at the University of Toronto's Faculty of Music, for many years she programmed the U. of T. Cellist David Hetherington received his musical training at the RCM and U of T, furthering his studies in New York, Italy and Germany with Claus Adam, Andrè Navarra, and Paul Tortelier. Currently the Assistant Principal Cellist of the Toronto Symphony Orchestra, "the TSO was my first job after graduation," he is much in demand as a chamber musician. Through his own string quartet, Accordes, he has developed a keen interest in contemporary music, performing regularly for New Music Concerts and other contemporary music organizations.

Grantled, cello and piano sound suspiciously like two thirds of a traditional classical Trio. All it lacks is a violinist, which Joaquin Valdepeñas, the third Amico, thankfully, is not.

In addition to his duties as principal clarinetist of the TSO and conductor of the Toronto Symphony Youth Orchestra, Joaquin Valdepeñas makes international appearances as soloist, chamber musician and conductor. He has performed at Aspen, Barrief, Casals, Edinburgh, Mostly Mozart, Vancouver and Nagano, and with musicians such as Kathleen Battle, Glenn Gould, "Chiao-Liang Lin, Rudolf Serkin, Richard Stoltzman, and Pinchas Zukerman. Commissioning many works by Canadian composers, he recently gave the American premiere of Aria for Clarinet and Orchestra by Michael Colgrass with the Buffalo Philharmonic. He recently recorded the Mozart Clarinet Concerto with the English Chamber Orchestra (Summit DCD131).

So it is very largely due to this fact that cello, piano, and clarinet are an unusual combination that the Amici Ensemble has become something more interesting than a Trio — namely a performing nucleus capable of working other "amici" into any given program, based on the needs of the programs they devise.

"You can't build a career on repertoire for cello, violin and clarinet," Valdepeñas told me. "It is an inherently unstable combination. But that is part of the magic, because it sends you in search of collaborators all the time. I remember, right at the beginning we talked about possibly inviting a violinist into the core. You can only guess, but it would not have been the same. And look at all the great violinists we have been able to play with instead."

(In their last concert, for example, their guests were renowned American violinist Arnold Steinhardt - of Guarneri fame - and Canadian violinist/violist Scott St. John, rapidly becoming an Amici regular.

Amici's first three-concert season was launched in 1988-89 at St. Andrew's Presbyterian Church in downtown Toronto - on a shoestring budget, but with invaluable support from the CBC. "Without Neil Croy at the CBC, this would never have happened" they all say. By 1993-94 the Ensemble had moved to the Glenn Gould Studio in the CBC building. The following year its subscription series expanded from three to four concerts. (All of AMICI's concerts are still recorded for national broadcast on CBC-Stereo.)

This season, faced with repeated sell-out concerts at the Glenn Gould (partly due to the Gould policy of not allowing any audience seating on stage), the ensemble also experimented with the Jane Mallett as a venue, an experiment that will continue into the coming season, with two concerts at the Gould and two at the Mallett.

The ensemble will range from five to eight performers over the four concerts. Also this coming season, Amici will partner with the Hannonford Street Silver Band as part of the Massey Hall New Music Festival - a first for them.

"We've made it a bonus fifth concert" says Patricia Parr. "We felt strongly that it should be an option for our subscribers to take or not take. We will be repeating Chan Ka Nin's work Among Friends - that will be the title of the concert, a world premiere by Jeffrey Ryan, and a wonderful "Music for Veena" by Henry Kucharyz, going back to our 1995-6 season."

"Programming is a large part of the satisfaction of Amici" says Parr. "For me" says Valdepeñas, "Amici is a creative entity. Paradoxically, as the level of musicianship in orchestras gets higher and higher, a lot of the music-making one does is necessarily under someone's thumb. It is frustrating and this is a great outlet."

David Hetherington takes it a step further. "I don't think of it as a release from other things," he says. "Chamber music is what I like to do the most."

The upcoming Amici May 11 concert, Songs in Time of Crisis, the last of the season, epitomizes what this ensemble is about. Forsyth's Songs in Times of Crisis, a song cycle for baritone, clarinet, cello & piano was commissioned by the Amici Chamber Ensemble, with baritone Brett Polegato in mind, with funding from the Canadian Broadcasting Corporation. The theme of Forsyth's piece and Polegato's involvement led naturally to Schubert's Lieder. And the often observed connection of one of these lies (Die Forelle) to Schubert's famous "Trout Quintet" led to the fulfillment of a longtime wish for Parr and Hetherington to do the "Trout."

Hetherington and Parr will share the stage with Scott St. John, violin; Max Mandel, viola; and Edward Tait, bass for that particular piece. Valdepeñas will sit it out -- not unusual with Amici as the three of them share, sometimes in, sometimes out, the exploration of repertoire.

As I said, not a trio. More...
### Chamber Music Downtown

#### Quartets

<table>
<thead>
<tr>
<th>Date</th>
<th>Ensemble</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oct. 4</td>
<td>St. Lawrence Quartet</td>
</tr>
<tr>
<td>Nov. 1</td>
<td>Petersen Quartet with guest artist</td>
</tr>
<tr>
<td></td>
<td>Beverley Johnston, percussionist</td>
</tr>
<tr>
<td>Nov. 22</td>
<td>Kodaly Quartet</td>
</tr>
<tr>
<td>Dec. 20</td>
<td>Tokyo Quartet</td>
</tr>
<tr>
<td>Feb. 7</td>
<td>Avalon Quartet</td>
</tr>
<tr>
<td>Feb. 28</td>
<td>Emerson Quartet</td>
</tr>
<tr>
<td>Mar. 21</td>
<td>Arditti Quartet</td>
</tr>
<tr>
<td>Apr. 11</td>
<td>Penderecki Quartet</td>
</tr>
</tbody>
</table>

#### Ensembles-in-Residence

<table>
<thead>
<tr>
<th>Date</th>
<th>Ensemble</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oct. 23</td>
<td>Gryphon Trio with guest artist</td>
</tr>
<tr>
<td></td>
<td>Scott St. John, violist</td>
</tr>
<tr>
<td>Nov. 27</td>
<td>Toronto String Quartet</td>
</tr>
<tr>
<td>Jan. 15</td>
<td>Toronto String Quartet with</td>
</tr>
<tr>
<td></td>
<td>guest artists Sadao Harada, cellist</td>
</tr>
<tr>
<td></td>
<td>and Yizhak Schotten, violist</td>
</tr>
<tr>
<td>Feb. 12</td>
<td>Gryphon Trio</td>
</tr>
<tr>
<td>May 7</td>
<td>Gryphon Trio with narrator</td>
</tr>
<tr>
<td></td>
<td>Colin Fox. A co-production with</td>
</tr>
<tr>
<td></td>
<td>SOUNDSTREAMS CANADA</td>
</tr>
</tbody>
</table>

#### George Weston Discovery

<table>
<thead>
<tr>
<th>Date</th>
<th>Ensemble</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>

#### Piano

<table>
<thead>
<tr>
<th>Date</th>
<th>Ensemble</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>

### 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

- Fine Stringed Instruments
- Steinway Piano Gallery
- Music Bookstore and "MUSIKL'S" Children's Music Store
- The Opera Store

**Remenyi House of Music**

210 BLOOR STREET WEST (just W of Avenue Rd.) Tel: 416.961.3111 www.remenyi.com
An interesting discussion is emerging in our ONLINE FORUM at www.thewholenote.com on the subject of community bands cooperating to stage events.

Robin Stewart wrote that he wished there was more collective action. Merlin Williams replied referring Robin to the "Great Town Band Festival" in Orono each year. To which Robin replied, as follows.

I was thinking in terms of something a bit more extensive than the Orono Festival. Imagine if you selected several different parks within the City of Toronto, and for a period of maybe two to three weeks there was a band concert every evening in each of the targeted parks with a different band playing every night, followed by a competition or finale of some sort (such as a Last Night at the Proms).

Each band would have to commit to not any more than two of these nights per week for the duration of the festival. Military Bands, Community Concert Bands & Symphonies, School Bands and Ensembles would all be invited to perform.

I believe if we were able to put something like this together and keep it going as an annual event we could stimulate interest with the public. We have had music festivals in Toronto before but most have dealt only with the Rock & Roll or Jazz genres.

Robin Stewart

DIFFERENT STROKES?

I am writing to offer some thoughts on musical education specifically geared to boys, and on the (lack of) opportunities available. It is a subject which is very close to my heart; being a boy chorister at Salisbury Cathedral was a life-enhancing experience for me; I teach music to grades 5-7 at the Toronto French School; and I also have 2 young sons who love their music.

There are many avenues we could go down on this subject. I'll touch on just two here. First and most troublesome is the relative lack of boys in mixed children's choirs. (My own, the Mississauga C.C. has fewer than 10% boys and this is typical.)

This is not healthy for the future balance of our adult mixed voice choirs where there is a shortage of tenors and basses. There are many cultural issues which need to be addressed to make the package more acceptable to young energetic boys.

However, it is not all cultural. There is also a specific educational issue involved, and I believe the low scores in every area (including Math) achieved by boys in recent Ontario grade 3 and 5 testing reflect this issue. Girls inherently communicate verbally with greater ease than boys, so boys should be encouraged to use the arts, and singing in particular, to redress the balance. Studies show that boys and girls benefit from being separated for certain subjects.

Perhaps certain musical skills should also be taught separately.

We do need to address the 'cultural' uncoolness of the arts for boys. But we also need to ask whether the sexes have a qualitatively different response to music, and whether it is the eliciting of that response which needs to be different.

I have taken over the music at St. Simon-the-Apostle Anglican Church, which supports a 120 year tradition of a men-and-boys choir, which gives me a particular viewpoint. I'd be interested in other views.

Tom Bell
THE SPIRIT OF

BYRD • BRITTEN • ELGAR • GILBERT & SULLIVAN • HOLST • RUTTER • TALLIS • VAUGHAN WILLIAMS • WARLOCK

ENGLAND

Sunday, June 10, 2001 - 8:00pm
Our Lady of Sorrows Church
3855 Bloor Street West, Etobicoke
(1/2 block west of the Royal York subway station)

General Admission $22/Students & Seniors $17

Tafelmusik
Tafelmusik Baroque Orchestra
Jeanne Lamon, Music Director

SUBSCRIBE NOW
5 CONCERTS FOR AS LITTLE AS $100

SUBSCRIBE NOW
TO THE 2001/02 SEASON,
WITH HIGHLIGHTS INCLUDING

J. S. Bach
St Matthew Passion
Directed by Andrew Parrott

Monteverdi
The Coronation of Poppea
With Opera Atelier

20th Anniversary of the Tafelmusik Chamber Choir

PLUS... Only subscribers receive discount tickets to Handel's Messiah, Sing-Along Messiah, and Opera Atelier's production of Mozart's The Magic Flute.

PHONE 416-964-6337
www.tafelmusik.org
Trinity-St. Paul's Centre
427 Bloor Street West, Toronto
The silent film classic is transformed by Richard Einhorn's hauntingly beautiful oratorio in this extraordinary multi-media presentation.

Sat. May 26, 8pm • Roy Thomson Hall

CALL (416) 872-4255
or visit the Roy Thomson Hall Box Office • www.roythomson.com