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WholeNote
THE TORONTO CONCERT-GOERS GUIDE
Toronto's only comprehensive monthly classical & contemporary concert listing source
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www.thewholenote.com
SPECIAL FOCUS: Summer Festival Preview

INTRODUCTION
Summer, as always, is an all-new ballgame (or should I say “symphony”) for WholeNote, as music, musicians and audiences flee the metropolis for the fields, forest, lake and clean air of the hinterland. We are trying something new this year, by getting our readers ready in June with this collection of profiles of summer music festivals. We will follow-up with listings for all their events in the July/August issue.

We are also trying to spread the good news about the summer festivals by extending our distribution, both in June and in July/August, to tourist information centers all over Southern Ontario. We hope these new initiatives help bring more and more music-lovers and music-makers together. Happy reading, performing and listening!

COLLINGWOOD SUMMER MUSIC FESTIVAL
The Collingwood Summer Music Festival will feature some of the world’s most recognized and respected musicians, including Anton Kuerti (June 23), The Nylons (July 28), Shana Rolston (Aug. 11), Jasper Wood (July 7), Laughton & O’Meara (July 21) and other ensembles. Kuerti will perform the late Beethoven Sonatas in two parts-3 & 8 p.m. The Nylons are known for their great a cappella popular sound, dazzling harmonies and smooth sophisticated arrangements. Shana Rolston will perform works by Schumann, De Falla & Barber. The International Chamber Ensemble performs Mozart’s Clarinet Quintet and Dvorak’s Piano Quintet, on July 14th. Jasper Wood celebrates the centenary of Jascha Heifetz! The Resonance String Orchestra ends the Festival’s concerts on August 19th. There will be a Fund Raising Banquet at 5 p.m. between the 3 & 8 p.m. Anton Kuerti performances.

Collingwood’s beautiful Trinity United Church provides a visually and acoustically exquisite setting for great music!

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ELORA FESTIVAL
This summer’s Elora Festival will open with a gala performance of Handel’s Israel in Egypt, and will feature performances by the Celtic band Leahy; Juno Award and Gold Record recipients, the Elora Festival Singers; organist, Michael Bloss; Canadian piano duo Amagnonos and Kinton; and the Ontario Youth Choir. The Festival will also present the final round of the TD Bank Financial Group Young Performers Competition.

The Festival’s commitment to the creation of new music is as strong as ever. Malcolm Forsyth’s Hesperides, commissioned by the Festival with the assistance of the Canada Council and Renaissance Arts Enterprises, will be premiered by the Elora Festival Singers with the Paragon Harp Duo on July 25, and David Earle has been commissioned, with the help of the Laidlaw Foundation, to choreograph a remarkable work by Krzysztof Penderecki for Clarinet and String Trio.

For more information call JoAnn Martin, General Manager or Cheri Allen, at (519) 846-0331.

FESTIVAL ALEXANDRIA
We are pleased to announce our eleventh season of superb chamber music with outstanding artists. Concerts take place on Sundays at 3:00 PM in a century-old barn, just south of the town of Alexandria, Ontario, on the Second Concession of Kenyon.

July 1st: B and B - Trios by Beethoven and Brahms.
July 8th: "Faustina and Bach" - A theatrical concert for the whole family, with music by Bach, Handel and Purcell.
July 15th: Music of the Balkans! Gypsy and traditional music with Montreál’s outstanding groups, Dragona and Traky.

FESTIVAL OF THE SOUND
Parry Sound comes alive with music for the 22nd annual Festival of the Sound, July 20 to August 12, 2001.

James Sommerville performs all four Mozart Horn Concertos (July 27 & 28) and Founding Artistic Director Anton Kuerti plays Beethoven’s Piano Concerto No. 2 (July 29). Canada Council Instrument Bank competition winners Martin Beaver, Annalée Patipatamaaon, Roman Bors and Jasper Wood come together with their priceless instruments on August 9 and 10. And there’s much more.

Music is heard at morning, noon and evening concerts with over 60 events ranging from galas at the Inn and Tennis Club at Manitou to a Baroque Picnic, from familiar concertos by Mozart and Beethoven to the new sounds of the Discovery Series. Sunset cruises on the Island Queen bring together the music of the Festival of the Sound and the spectacular scenery of Georgian Bay.

For more information write to: FESTIVAL OF THE SOUND, P.O. Box 630, Elora, ON, N0B 1S0. For information please call (514) 484-9076 in Montréal, or (613) 525-4141 in southeastern Ontario.

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**Kincardine Summer Music Festival 2001**

**Jazz Week Concerts – August 6 to 10**

**Monday Aug. 6 – “Jazz Voicings”**  
Jazz vocalist Lisa Martinelli.

**Tuesday Aug. 7 – “Horns in Harmony”**  
Mike Malone, trumpet and Dave McMurdo, trombone.

**Wednesday Aug. 8 – “Tenor Fury”**  
Alex Dean, saxophone.

**Thursday Aug. 9 – “Superstar Nick Brignola”**  
Nick Brignola, baritone sax.

All concerts Monday to Thursday, 8 pm at the Governor’s Inn, 791 Durham St.

**Friday Aug. 10 – KSMF Jazz Student Concert**  
8 pm at Kincardine Hall, Davidson Centre, 601 Durham St.

**Festival Week Concerts – August 13 to 19**

**Artistic Director, Roman Borys.**

*Featuring the Gryphon Trio, Martin Beaver, David Harding and Simon Fryer.*

**Monday Aug. 13 – KSMF Piano Concert**  
Jamel Parker, Tina Yanchus and James Hibbard.  
8 pm at the Kincardine United Church

**Tuesday Aug. 14 – The Gryphon Trio**

**Wednesday Aug. 15 – The Toronto String Quartet**  
joined by Simon Fryer to perform Schubert’s quintet for two violins, viola, and two cellos.

**Thursday Aug. 16 – Variations on a Chamber Theme: Masterworks for One, Two and Three Instruments**, featuring KSMF’s star-studded chamber staff.

**Friday Aug. 17 – “KSMF Staff Spectacular”**  
KSMF’s Staff Orchestra, with soloists Bill Moolenbeek, sax, and Martin Beaver, violin.

All concerts Tuesday to Friday, 8 pm at the Knox Presbyterian Church, 345 Durham St.

**Saturday Aug. 18 – Grand Finale Student Concerts:**  
**Bands, Strings, Symphony Orchestra and Senior Choir**

1 pm to 4 pm at Kincardine District Secondary School, 885 Park Lane

**Sunday Aug. 19 – KSMF Chamber Student Showcase**

2 pm to 6 pm, at the Knox Presbyterian Church

Tickets available at:

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or contact us directly:

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or check out our web site at: www.primeline.net/ksmf/  
And don’t forget our great music camps:

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Bands, Strings, Choirs: Aug. 12 – 18  
Chamber Music: Aug. 12 – 19.
July 13 - July 29

Just Some of the Faces You'll Meet at the 2001 Elora Festival

...SPECIAL FOCUS: Summer Festival Preview

sional School in recital. Ettore Mazzoleni Concert Hall - Royal Conservatory of Music. 12:15 PM.

And the same night at 8 PM, True North Brass give a sumptuous concert in St. Anne's Church, a National Historic Site.

July 28: The cool Quartetto Gelato perform their new Neapolitan Cafe in Eastminster United Church. 8 PM.

July 29: A Celebration of Leonard Bernstein. Jeff Hyslop, David Warrack and Friends perform HOT music from West Side Story, Candide, etc. Isabel Bader Theatre, Victoria University. 8 PM.

Tickets: (416)561-1527

THE KINCARDINE SUMMER MUSIC FESTIVAL is a unique blend of music camp and concert series. The festival started in 1992, so KSMF 2001 is number ten, and promises to be something really special.

At KSMF's music camp, you can discover your musical potential by working closely with some of Canada's foremost teachers and performers.

Programs are offered at all levels and for all ages: Jazz; Chamber Music (strings, winds and piano); Band; Strings; Music for Young People; Junior Choir with recorders and percussion (ages 9-14); Senior Choir; and, new for this year, Basic Guitar.

At our evening concerts, the music camp's staff switch from teaching to performing. Jazz Week features such greats as Alex Dean, Mike Malone, Dave McMurdo, Lorne Lofsky and Lisa Martineilli. During Festival week you'll hear the Gryphon Trio, Martin Beaver, David Harding and Simon Fryer, along with the rest of KSMF's great teaching staff.

August 5 to 19.
519-396-9716 or 1-866-453-9716

Festival Alexandria

Chamber music in the countryside
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Sundays at 3 p.m.

June 24 - Carolyn Christie, flute; Ava Svensson, violin; Charles Meinen, viola; James Darling, cello; Lauretta Altman, piano; Mozart, Haydn, Roussel and Taktakishvilli.
July 1 - Robert Crowley, clarinet; Brian Manker, cello; Lauretta Altman, piano; Brahms and Beethoven.
July 8 - Faustina and Bach, Theatre concert for the whole family; Bach, Handel and Purcell.
July 15 - Music of the Balkans with 2 exceptional Montreal groups; Dragana and Tracy.
July 22 - Theodore Baskin, oboe; Karen Baskin, cello; Lauretta Altman, piano; Eleanore Altman, soprano; Jeremy Baskin, piano; Kodaly, Dutilleux and Debussy.
July 29 - Richard Roberts, violin; Charles Meinen, viola; Brian Manker, cello; Lauretta Altman, piano; Bach, Haydn, and the piano quartet of William Walton.
August 5 - Daniella Bernstein and Lauretta Altman, piano; Mozart, Brahms, Milhaud and Rachmaninoff.

Tickets: $12.00 & $9.00
(514) 484-9076 (613) 525-4141
OTTAWA INTERNATIONAL CHAMBER MUSIC FESTIVAL

After the successful launch of its year-long concert series, the Ottawa Chamber Music Society promises this summer to present the largest Ottawa International Chamber Music Festival ever: 106 concerts between July 21st and August 4th!

Headline performers include the Emerson, St. Lawrence, and Axelrod String Quartets, and new to the festival this year, the Philharmonia Quartett Berlin. Other ensembles include the Beaux Arts Trio, Gryphon Trio, and the Aradia Ensemble. Soloists include pianists Louie Lortie and Naida Cole, soprano Donna Brown, countertenor Daniel Taylor, violinists Anne Akiko Meyers and Martin Beaver, and many more!

The Ottawa International Chamber Music Festival office has moved into the Rideau Centre, and all are invited to come visit its storefront, where tickets and passes will go on sale June 8th.

For more information or to order tickets and passes, please call the office at (613) 234-8008 or check out our website at www.chamberfest.com

THE SOUTHERN ONTARIO CHAMBER MUSIC INSTITUTE has trained talented young classical musicians in the art of chamber music since 1989. Administered by a tireless and dedicated Board of Directors, and held on the campus of Appleby College in Oakville, the Institute attracts students from across Canada, the USA and abroad. Enrollment is limited to thirty-six students, selected via audition tapes. Through a Trillium grant, SOCMI has hired an Administrator whose mandate is to raise awareness of the institute as well as launch a campaign to raise scholarship and operational funds. Their new office in downtown Oakville will ensure a year-round presence of the Institute.

The program includes daily coached rehearsals and master classes plus performances by students, faculty and guest artists, open to the public. This year's Institute will be held August 11 - 25. Faculty includes the Alcan String Quartet and the Penderecki String Quartet, Norman Nelson (violin), Terence Helmer (viola) and Marcel Saint-Cyr (violoncello).

For further SOCMI information, visit their website - www.socmi.on.ca or call 905-842-5865.

Special focus on Summer Festivals continues on page 20
New Venues
Just a couple of months after its opening, the Isabel Bader Theatre at Victoria University at U of T has become a great hit with the musical community. This month you can hear Kammermusik Toronto there on June 1, the Toronto Sinfonietta with Natalie Chouquette on June 10, and, starting on June 26, and continuing until August 4, a nearly new musical, Dream a Little Dream: the nearly true story of The Mamas and the Papas. Denny Doherty, former lead singer of The Mamas and the Papas, conceived and created the show with playwright, Paul Ledoux, and stars in this production. So, whether you’re an “aging boomer” with a heart aching to hear Monday, Monday and California Dreamin’: one more time or a “gen-X-er” who would just like to understand what the sixties were all about, Dream a Little Dream, “wryly delivered postcards from the far-out edges of the sixties” is a show not to miss!

Another new venue will open this month, the Assembly Hall in Etobicoke. Situated at the southeast corner of Kipling and Lakeshore Boulevard West, the renovated former meeting place of patients at the Lakeshore Mental Hospital, is a 200-seat auditorium and general-purpose room. The opening day ceremonies will feature performances by the True North Brass, the Etobicoke Youth Choir, the DNPRO Ukrainian Dance Ensemble and the Etobicoke Community Concert Band. On June 23 Lakeshore Arts will present the superb Gryphon Trio (two members of which live just a few blocks away from the Assembly Hall) in a program which will include a new, commissioned work by composer and Etobicoke resident, Gary Kulesha.

Chamber Music
There are a few other chamber music concerts that deserve a mention: the Associates of the Toronto Symphony final concert of the season on June 4 of music by composers from the British Isles and performed by TSO members, should be wonderful.

The Riverdale Ensemble, which usually specializes in the music of British composers will perform on June 9. The energetic, young Onyx Wind Quintet, is doing a Fathers’ Day performance on June 17, just a couple of months before flying to Europe to play in the International Competition of saxophonist, Kathryn Moses and cellist/singer, Elena Jabinville. Their program will include original compositions as well as classical and salon music. Spadina House, near Casa Loma, will be the setting for a concert of music for harp and viola on June 17, and composer/pianist, John Farah, will be including several original compositions for harp in his concert on June 20.

John Farah explained to me: “I have long been influenced by Arabic classical music and have been interested in improvising in Maqâm (Arabic/Persian modes), but the limitations of the piano’s tuning have forced me to search for instruments capable of scales with quarter tones. I have

---

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discovered that by retuning a few notes on the harp it is able to perform several Maqam, and wrote The Olive Tree for Julia Seager to play on the harp tuned in this way." Percussionist, Jeff Wilson will join John and Julia for several other works on the program.

**Summertime**

As summer arrives in the city, some musicians are moving either outdoors or into venues associated with the warmer months of the year. Spadina House, as already mentioned, has a series of informal concerts on Sunday afternoons. The Music Garden's concerts are up and running. On June 21 violinist, Erika Raum, will perform music by Bach, Bartók and Kodály. The Music Gallery has a summer music series, Island Music Series" that takes place at Gibraltar Point, and begins with concerts on June 14, 21 and 28. The Toronto Symphony Orchestra will also do a series of five concerts on Toronto Island from July 1st to 5th, with a different program for each concert.

**Other Orchestral**

Speaking of orchestras, never forget that all those superb T.S.O. musicians were once aspiring youngsters learning their art in youth bands and orchestras and wherever else somebody would give them an opportunity to play. Consider supporting today's young musicians - tomorrow's professionals - by getting out to hear them play.

The Moordale Youth Orchestra, conducted by Kristine Bogyo and Clare Carberry, which will perform a demanding program the afternoon of June 10. Members of the Toronto Symphony Youth Orchestra will be included in the Bobby McFerrin concert just mentioned, and the Etobicoke Youth Band will give its end of season concert on June 2.

Head for the Hills (of Campbellford)

One of the most innovative musical events in June is the premiere run of performances of Brian Finley's Samson, which will begin the second season of the Western Summer Music Festival near Campbellford, Ontario. The creative team of Brian Finley and Donna Bennett have mobilized about 140 Campbellford and area residents to participate in every way imaginable in this new opera, and designer Caroline Langill has integrated the rural environment around "The Barn"/Theatre into the set. The action in the piece, according to Finley "takes place amidst raucous wedding feasts and banquets, betrayal of trust and retaliation, visions of angels, love, death and rebirth." The music, he says, is melodic, dramatic and powerful, with elements of rock and even Gilbert and Sullivan. He has orchestrated it for seven instruments, including electric guitar, and the lead roles of Samson and Delilah will be played by tenor, Mark DuBois and soprano, Donna Bennett. This is a remarkable initiative - definitely worth a trip to Campbellford!

**2. EARLY MUSIC**

by Frank Nakashima

It's only June, but the T Purissori Baroque Ensemble is ready to summon the summer with a program entitled "Mad Naked Summer Night" (June 1). Sounds pretty hot and steamy, doesn't it? Hear these upbeat players performing upbeat works by Biber, Purcell and Bach, including songs from the halls of Bedlam itself - with special guests: Kris Ingles (trumpet), Greg Ingles (sackbut).

You could think of it as an opportunity to hear what a visit to Heaven could be like, but the Toronto HarpFest 2001, which begins on June 1st, features many harpists of mostly the Celtic type. Performers include: Janet Gadesky, Sahra Hutchings, celtic harps; Malcolm Sinclair, baritone; Annéliese Cameron, celtic harp & voice; Gisele & Robin, Paraguayan harp duo; Moira Nelson, Mary Muckle, harp and voice; Eleni Jalinivel, cello and voice; Alys Howe, celtic harp; The Ottawa Harp Choir; Sharlene Wallace, celtic harp; Angelica Ottewill, celtic harp and voice; Jubal's Daughters, harp and flute; The Essex Harp Ensemble.

"Music in the Orchard" is a series of presentations at Spadina Historic House & Gardens. Flutist Jamie Thompson (June 3) demonstrates the consequences of changes in flute design, from bamboo flutes to keyed instruments. Later in the month (June 17), a combo known as Urso Major plays arrangements from the Celtic & Jewish traditions with harp & viola.

The new girl in town is soprano Jenni Hayman (June 12) presenting quite a diverse program of early vocal music - Heaven & Earth - Songs and duets by Dowland, Morley, Cesti, Strozzi, Clerambault, Handel & others. She will be joined by mezzo Elaine Robertson, keyboardist Christopher Dawes, and lutenist John Edwards.

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Critical Mass - a musical initiative to help the homeless (freewill offering to the “Out of the Cold” program) presents the Mass for 4 Voices by William Byrd (June 26). This ranks highly among the finest choral compositions (circa 1600, England) of the Tudor period. website: http://snappingturtle.net/criticalmass

Did I tell you that the website of The Shrine to Music Museum is one of 250 family-friendly sites chosen for inclusion in the book, Internet Family Fun: The Parent’s Guide to Safe Surfing by Bonnie Bruno with Joel Comm (see - http://ShrineMass for 457069 - 2390, 677 - 5309, familyfun/index.html)? The website to be featured. The Museum’s page was also chosen among the finest choral composers’ websites online.com/finesite/ - a site which “features only websites which “What is Early Music?” as well as explanations of “What are hexachords?” and “Pythagorean Tuning,” not to mention the “Complete Lyrics of Guillaume de Machaut”.

The Museum’s page was the only musical instrument website to be featured. The Shrine to Music Museum, 414 E. Clark Street, Vermillion, SD 57069-2390, telephone (605) 677-5306, or visit the site - http://usd.edu/smm

I would like to draw your attention to another extraordinary early music website - www.medieval.org - which is hosted by the non-profit Medieval Music & Arts Foundation and maintained by a devoted publisher, Todd Michel McComb, a full-time internet resident since 1985! While this site provides great amounts of information for the novice, it also offers many resources for professionals. There are answers to those “Frequently Asked Questions,” such as “What is Early Music?” and “Pythagorean Tuning,” not to mention the “Complete Lyrics of Guillaume de Machaut.”

There are links to information on buying or making instruments, individual home pages of the makers and specific instrument resources, retail outlets for early music and also music related sites. Other pages on this site include: Performer web pages, Scores & sources online, Instrument builders online, Our discussion forum, CD index with search, and some performer/composer discographies.

This is an information-packed site driven by an educational mission. No frills. No fancy graphic designs or advertising. The emphasis is clearly on delivering the most information in the fastest, most convenient way possible. It’s almost frightening to learn how much stuff is here. It would certainly deplete your paper supply and put considerable strain on your printer should you decide to print it all out. Anyway, it’s all pretty impressive!

Frank T. Nakashima (frankn@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

The first weekend of the month is packed with choral concerts. The Canadian Children’s Opera Chorus presents its annual Apprentice Choirs concert on June 1 at Christ Church Deer Park, while across the street the Yorkminster Baptist Choir gives a concert of favourites by Vaughan Williams and Glick. The same evening sees the Orpheus Choir in a latin mood at St. James Cathedral. The following evening, All the King’s Voices take part in a

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MONTGOMERY

SOUND & IMAGE

12 Wholenote JUNE 1, 2001 - JULY 7, 2001
concert performance of Puccini’s Tosca. David King’s choir has been branching out into all sorts of unusual musical territories, this year. Also on that night is Brad Ratzlaff’s swansong as conductor of the Jubilate Singers. They present a concert of Canadian works celebrating the coming of spring.

A warm WholeNote welcome to the hundreds of choral devotees descending on the city of Toronto from June 6-9 for the 24th annual Chorus America conference. Chorus America is a service organization in the United States that promotes high artistic standards in the choral community. It advocates for fair payment of professional singers and choruses that provide professional services, and it also stimulates greater understanding.

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Since its founding in 1977, this is the first time that Chorus America has met outside of the United States for its annual Conference. Over the course of four days, delegates will enjoy lectures, performances, workshops and social events in the elegant surroundings of the Royal York Hotel in downtown Toronto.

The organizers have lined up a first-class selection of performers and clinicians. The speakers focus on the ever-challenging topic of fundraising, with sessions on "connecting with the corporate sector," making a big impact with a small budget and how to make strong connections between choirs and granting agencies. Other sessions concentrate on the effective programming of new music, strengthening choral boards of directors and strengthening the relationship between professional choirs and the community.

The most entertaining "round table" session is sure to be the one titled "What I wish I could write", featuring local music reviewers finally "coming clean" on their likes and dislikes.

Performances at the conference feature some of the finest choirs in Toronto, including David Fallis' Toronto Chamber Choir, the Elmer Iseler Singers, directed by Lydia Adams and John Tuttle's award-winning Exultate Chamber Singers. Two afternoon "choral keynotes" highlight Brainer Blyden-Taylor's sensational Nathaniel Dett Chorale and the Toronto Children's Chorus, directed by Jean Ashworth Bartle.

There are also two special event evening concerts. The first is a celebration of the music of Healey Willan and takes place at Willan's longtime place of work and worship, the Church of St. Mary Magdalene. The following evening delegates travel up to the Toronto Centre for the Performing Arts for a Canadian Choral Celebration", where Canada's best-known choral repertoire will be given performances by Toronto's finest choirs.

The conference wraps up with a closing banquet at which the irreverent Primadonna, Mary Lou Fallis will entertain. All in all, the conference promises to be a wonderful showcase for Toronto-area choirs and a chance for the local choral community to mingle with the larger community from across the United States. In many respects, it will be a great "dry run" for next June's International Choral Festival, again under the artistic direction of the inimitable Nicholas Goldschmidt.

Later in the month, Jukka-Pekka Saraste marks his retirement from the Toronto Symphony with two performances of the magnificent Gurrelieder by Arnold Schoenberg. The Toronto Mendelssohn Choir is featured prominently, as are soloists Ben Heppner and Gary Relyea in the tale of ghostly resurrection as a punishment for denouncing God.

Larry Beckwith can be reached at Dunnbeckwith@sympatico.ca

4. HEAR & NOW

New Music
by Paul Stevenhuisen

CURATION
As I write this month's column, I'm just about to head to Vancouver to attend the premier of my new piece for the Vancouver Symphony, conducted by Bramwell Tovey. My piece will be first on the program, like almost every other new orchestral work heard in Canada, followed by a concerto, and a larger work rounding out the second half of the program. This formula (new-conch-big), seemingly fixed, does nothing to create a positive, intelligent context for contemporary work to be received; it simply places 3 unrelated works consecutively on the programme.

The integral missing factor is the selection and combination of music reflecting influence, aesthetic and linguistic pedigree, conciliation, and the specific intent to reveal or renew elements heard in the various pieces. "Curation", or artistic direction, used in the same sense as in visual arts, is nothing new to music, yet despite its relative absence in the programming of new orchestral music, it seems to play an increasingly important role in the programming of new chamber music concerts.

Much to my pleasure, I'm witnessing a rise in curated programmes, where the whole is greater than the sum of its parts. Recent examples of focussed and intelligent programming include New Music Concerts' portrait concerts, which provide the rare opportunity to experience an entire concert of music from the same composer, Charles Wuorinen and Isabelle Panneton being recent examples.

Arraymusic crafted a concert exploring the Toronto-Amsterdam connections, since there are many Toronto-based composers who have studied in Holland or are influenced by the music of Andriessen, Loevendie, Wagenaar, van Bergeijk, and Raatmakers.

Soundstreams moves one step beyond the portrait concert, involving the work of two composers (e.g. Boulanger/Dasapin), enabling us to hear tendencies, parallels and contrasts more clearly than on multi-programmes.

Another example occurs on 14, 16, and 17 June at St. George the Martyr Church, when Queen of Puddings presents ECHOES, a choreographed concert of music for 2 voices, and I took this opportunity to learn how artistic director John Hess put together the collection of pieces we'll hear.

Hess writes: "The first impulse for our upcoming show was to revive a song cycle by Julian Pahlin that I had commissioned in 1997. The subsequent performance left me with the desire to revisit the work and delve deeper into the technical and emotional world of

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Please direct your resume by June 22 to: Human Resources, The Royal Conservatory of Music, 273 Bloor St W, Toronto, ON M5S 1W2, Fax: 416-408-3096. The RCM thanks all applicants for their interest in this position; however, only those selected for an interview will be contacted.

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14 WholeNote JUNE 1, 2001 - JULY 7, 2001
I was very interested in returning to Queen of Puddings' roots - exploring challenging and difficult contemporary music in a theatrical context that allows audiences to become involved in the experience, without requiring 'accessible' music, so I began with the 25 minute work by Juhan Puhm for soprano and piano, and continued by searching for works that would frame it.

"Puhm's work explores death through a series of nature and bird metaphors, and I decided that every work in this show would have a bird reference; also, I was looking for repertoire that was for two female voices with or without piano. What started revealing itself was a series of works that reversed chronologically by season. Through this we had our theme, the seasons - a metaphor for the cycle of life through death. In searching for music, I made the pleasant discovery of the German composer Manfred Trojahn, who amongst several works for voice, has written two very beautiful a cappella duets for two sopranos, one about spring and one about autumn, settings of poems by Apollinaire. Juhan Puhm introduced me to Estonian composer Veljo Tormis, and the rest of the programme consists of music I was already familiar with."

"In shaping a program, I'm looking to combine music in such a way that the emotional journey can be much more extreme than one normally could create within the confines of a single work. We're very conscious of each work and its emotional impact, individually and collectively. Telling a story or creating an expectation through the combining of disparate works allows us to be very bold in our programming and yet, keep a meaningful connection with our audience."

Two other highly anticipated events make this another interesting month of new music in Toronto. I suspect we'll hear outgoing Toronto Symphony Orchestra music director Jukka-Pekka Saraste at his impassioned best when he tackles Schoenberg's epic *Gurreleider* (1900 - 1911) on the 14th of June at Roy Thomson Hall. Schoenberg's score calls for an enormous orchestra of 5 solo voices, 3 four-part male choruses, an eight-part mixed chorus, 4 piccolos, 4 flutes, 3 oboes, 2 English horns, 7 clarinets, 5 bassoons, 10 horns, 7 trumpets, 7 trombones, tuba, 6 timpani, celesta, xylophone, 4 harps, and a multitude of unpitched percussion, and was composed using texts by Jens Peter Jacobsen (translated from Danish into German by Robert Franz Arnold). A highly expressionistic work written...
People sometimes ask me why I play in community bands, when so many musicians prefer to look to orchestras as a performing outlet. Simple answer: You get to do more playing in a band.

My wife has discovered the same thing. When she rehearses with a community orchestra, she makes sure to take a novel. Things can get awfully boring in the percussion section during a symphony. She gets a lot less reading done (of fiction, at least) during a band rehearsal. I’ve taken to playing percussion as well lately, just so we can spend some time together. There’s also something intrinsically gratifying about whacking a three foot gong with a big mallet. Makes you feel you’ve really made a difference to the audience.

Even when I play in the woodwind section, there’s something very satisfying about being busy playing. You don’t sit around in the clarinet section for very long. Clarinets are the violins of the band - you get lots of notes.

So why the big pitch for bands then? The issue of extracurricular activities in schools remains a hot topic in the press. Newspaper articles and radio commentators bemoan the lack of after school programs for secondary students. So why don’t I see more high school students in community bands? Have you got a high school student at home complaining about no band practices after school? Send them to a community band. Get them out there for the summer season. They’ll get a performance opportunity that can’t be matched by most school programs.

Most of the really satisfying playing I did while I was in high school was actually done with community bands. And, as an interesting and unexpected benefit, I got to meet adults who valued my contributions and treated me as an equal. Get your kids involved.

The Festival Wind Orchestra is presenting its “Summer Serenade” Concert on Tuesday, June 12 at Fairview Library Theatre. The program features guest vocalist Mark Ruhnke, horn soloist Avram Selick and trumpet soloists Jan Buneta and Cathy Kalisiak. The program includes music by Copland, Gershwin, Karl King and Canadian composer Andre Jutras. The Festival Wind Orchestra was founded in November 1996, by a group of local musicians wishing to pursue their musical interests in an organized community band.

Gennady Gefter, an accomplished professional flautist, has served as the Festival Wind Orchestra’s conductor and musical director since its inception. Born in the Ukraine, Mr. Gefter received his Master's degree with Honours from the Kharkov Institute of the Arts in 1974 and later polished his conducting skills with Ilya Musin at the Leningrad State Conservatory. After performing with various symphony orchestras in the former USSR, he taught flute and conducting with the Zaporozhsky State Musical College.

Mr. Gefter and his family came to Toronto in 1991. He is currently teaching music at Earl Haig Secondary School. In addition to conducting the Festival Wind Orchestra, he directs the North York Flute Choir and the Flautandia Flute Ensemble. His wife,
6. JAZZ NOTES

by Jim Galloway

Instead of my usual thousand words or so being the extent of WholeNote's jazz coverage, this month's WholeNote gets ambitious! You get three jazz-related features in the one issue.

Our first jazz feature this month (starting on page 32) is a partial transcript of a discussion between Guido Basso, Phil Nimmons and myself. We got together to share memories of Moe Koffman, who will be honoured at this year's Downtown Jazz Festival, and found ourselves in a wide-ranging conversation on our own personal jazz roots.

Phil Nimmons is an artist, composer, educator and performer, a founding member of the Canadian League of Composers, Director, co-founder with Oscar Peterson and Ray Brown of the Advanced School of Contemporary Music, Toronto, 1960-1966. He conducted extensive tours throughout Europe and Canada in the 1970s, including a World Tour as representative of Canada under the auspices of the then Governor General Roland Michener. Phil Nimmons, and Nimmons 'N' Nine / Nimmons 'N' Nine Plus Six conducted extensive tours throughout Europe and Canada. Guido Basso was born in Montreal, Quebec, and began playing the trumpet at age 8. He decided to settle in Toronto because of the high musical standards available there. Besides TV work, he played in Toronto clubs. He was in Rob McConnell's first quintet at the First Floor Club and the House of Hambourg. When McConnell formed the Boss Brass, Basso was a charter member. He is one of the most lyrical players in jazz. (Our full conversation is on the WholeNote website at www.thewholenote.com.)

Second feature -- jazz routes

June ushers in a season, extending through the summer and into early September, when jazz becomes almost Toronto's mainstream music. It's a time when, in addition to the usual jazz venues, dozens of other venues are roped into service.

In our second feature, Phil Ehrensaf (page 34) looks beyond the seasonal mainstream, in the first part of an inquiry into some of jazz's newest directions.

And rounding out the trio, Wally Wood, in "Musicians in Our Midst" (page 36) profiles an up-and-coming performer with jazz in her veins.

Read. Enjoy. And then make this your month to take in some music live and in person!

Hear the colour of jazz
**Music Theatre Spotlight**

**New Music Works Highlight a Busy Month**

By Sarah B. Hood

THE SECOND HALF OF JUNE IS AN UNOFFICIAL MINI-FESTIVAL of new music works, with two significant shows opening on June 14 and 21.

First, the Queen of Puddings Music Theatre Company presents *Echoes* at St. George the Martyr Church from June 14 to 17. The company that created *Sirens/Sirtènes* has created a musical tapestry of music and poetry in English, French and Estonian, sung by sopranos Jane Archibald and Tamara Hummel with pianist John Hess. The piece knits together music of many composers: Canada’s Harry Somers and Juhun Puhum; Germany’s Manfred Trojahn; Hungary’s György Ligeti; Estonia’s Veljo Tormis and American Morton Feldman.

As with *Sirens/Sirtènes*, the company has called upon choreographer Marie-Josée Charrtier to bring a much stronger movement element into the piece than is normally expected in operatic performance. (And, incidentally, they’ve chosen a wonderful and too-little-known venue that features one of this city’s most serene courtyard gardens.)

IT’S BEEN SEEN IN ENGLAND, FRANCE AND MONTREAL, and now Toronto gets to see Autumn Leaf’s production of Claude Vivier’s *Kopernikus*. This international production premiered at the Banff Summer Festival, then toured to the Musica Festival (Strasbourg, France) and the Huddersfield Contemporary Music Festival in England.

Most recently it made up part of the season for L’Opéra de Montréal. *Kopernikus* has an international creative team, and even its composer is an international figure: Vivier was a Canadian who travelled the world and eventually settled in France. He was murdered in 1983 at the age of 34, but he has become the most performed of Canadian-born composers. The piece is “not a narrative work; it doesn’t tell a story,” says Autumn Leaf artistic producer Thom Sokoloski. “It’s not nationalistic in any way or form,” he adds. “I think what this piece is is a clear manifestation of this particular artist’s mind. It’s a story of one woman’s transformation into becoming a different kind of woman. She realizes that one is not part of the universe; one is the universe.”

Sokoloski was intimately involved with many of R. Murray Schafer’s ritualistic music dramas in unusual settings (like *Ra and Princess of the Stars*). Perhaps it’s not surprising that this work, to which he has devoted so much time and effort over the past five years, also has elements of what he describes as “a ritual of death”. *Kopernikus* runs from June 21 to 23 at the MacMillan Theatre.

THE 22ND ANNUAL DORA MAYOR MOORE AWARDS will be handed out at the Pantages Theatre on June 25, and nominees were announced on May 18. As always since opera has become eligible, the Canadian Opera Company is well represented with seven nominations for *Billy Budd* and two each for *The Bartered Bride* and *Venus and Adonis*. Other leading music theatre nominees include Mirvish Productions’ *Mamma Mia!* with eleven, and *Tapestry new opera works’ recent production of Iron Road*, with nine. CanStage garnered four for *Outrageous* and three for *Larry’s Party*, while Buddies in Bad Times received three nominations for *When We Were Singing*. Finally, Factory Theatre received an Outstanding New Musical nomination for *The Crimson Veil*, and *Tarragon’s Midnight Sun* was nominated for Outstanding Musical Direction.

If you’ve always wanted to be in the audience for one of these gala events, it might surprise you to know that tickets are only $45 for the show and the post-show party. There are also “Star Patron” tickets ($150), which include various other perks, like a pre-show reception and a tax receipt. To find out more, call 416-872-2222 (regular tickets) or 416-536-6468, ext. 25 (Star Patrons).

JUST IN CASE YOU MISSED THE NEWS, Ed and David Mirvish announced earlier this spring that they will take over operation of the Pantages Theatre as of September 1. They’ll be leasing from SFX Theatrical Group, which has been running the plush Yonge Street venue since the closing of the long-running Phantom. The elaborate theatre was built in 1929 and refurbished in 1989. The deal seems to be very good news for music theatre fans, since the Mirvishes have certainly proved themselves more than capable of managing and maintaining lovely theatres new and old.

Meanwhile Mirvish dominates Toronto’s large-scale musical scene: *The Lion King* continues its run at the Princess of Wales; *Mamma Mia!* is still selling out the Royal Alex; *The Full Monty* has installed itself at the Elgin, while upstairs at the Winter Garden *The Drowsy Chaperone* joins it on June 7. Looking ahead to next season, the Mirvishes are promising *Saturday Night Fever*, which one guesses will be the first Mirvish show at the Pantages in September; *Peggy Sue Got Married*, a musical based on the Kathleen Turner/Nicholas Cage movie (May/June 2002) and *BLAST!*, which features “seventy dancing musicians” (June 2002).

QUICK PICKS

If you’re heading out of town this summer, you may want to drop in at the Stratford Festival for *The Sound of Music*, or the Shaw Festival in Niagara-On-the-Lake, where *Drood* is the musical on offer from May 25 to October 27. In this Rupert Holmes show the denizens of a music hall act out the first half of Charles Dickens’ unfinished *The Mystery of Edwin Drood*, and ask the audience to finish the story. *Drood* runs at the Royal George Theatre. “It fits perfectly in this setting. It’s like a little music hall,” comments the show’s director Dennis Garnhum.

THERE’S ALSO A WEALTH of music theatre across southern Ontario in the dozens of theatres that are members of ASTRO (the Association of Summer Theatres Around Ontario). Some June offerings that leap to the eye are Paul Ledoux and David Young’s *Fire* (June 23 to July 21) at Bluewater Summer Playhouse, Kincardine; *Minerva*, a heartwarming Canadian musical*, (Canada Day weekend) at Picton’s Regent Theatre, and *Indian Heart*, “the story of Grey Owl” (June 19 to August 25) at North Bay’s Nipissing Stage Company. Many of these theatres are housed in beautifully refitted old buildings. You can find out more at www.summertheatre.org.

FINALLY, unless you have young kids around the house, you probably won’t know popular turtle character Franklin, hero of a book series and star of a Nelvana animated series. If you do know of his career, you’ll be pleased to hear he’s coming to town in the musical *Franklin’s Big Adventure*, which runs at the Hummingbird Centre from June 14 to 17.
Music Theatre LISTINGS

Hummingbird Centre for the Performing Arts, Franklin’s Dig Adventure. Starring Franklin the Turtle. Family entertainment. June 14; 6:00; June 15; 10:00am & 6:30; June 16 & 17; 10:30am; 2:00 & 5:30. Front Street East. 416-872-2262.


Civic Light Opera Company. Something’s Afoot. Musical murder mystery. Blain Berdan, Joe Caccone, Lloyd Dann, Gordon Elkin, Sandi Horwitz & other performers. June 1, 2; 8:00. June 3; 2:00. Fairview Library Theatre, 35 Fairview Mall Drive. 416-203-9230. $15.50-$25.


Dream Productions. Dream a Little Dream. The nearly true story of The Mamas and The Papas. Paul Ledoux, director; starring Denny Deherty. Previews from June 26, opens June 28; to August 4. Tues-Sat: 8:00; Saturday matinee: 2:00; Isabel Bader Theatre, 93 Charles St. West. 416-872-1111. 455, Fri-Sat 165, s/s/group rates.

Encore Entertainment. NumaSean. Book, music and lyrics by Dan Goggin; Maria D’Alimonte, director; Donna Corbett, musical director. June 1, 2; 8:00. June 3; 2:00. Studio Theatre, Toronto Centre for the Arts. 5040 Yonge St. 416-733-0588. $22(tw), $20(mat).


Review
The NOCC is also looking for volunteers who would like to participate in the chorus for this exciting workshop.

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Music Theatre

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The CANADIAN CHILDREN’S OPERA CHORUS welcomes Nancy Handrigan (formerly Manager, Toronto Symphony Youth Orchestra) to the position of General Manager, effective June 1st. To end the year, fresh from their European tour, the CCOC will host the Dutch choir De Kickers in a concert with the High Park Choirs.

The CANADIAN MUSIC CENTRE’s Toronto Emerging Composer Award, one of eight Emerging Toronto Artist awards created by Toronto Community Foundation, has been given to Robert Wannamaker. A student at York University, Mr. Wannamaker has already created many works for varied performing forces including electroacoustics, small ensembles, solo instruments and voice.

The ETOBICOKE YOUTH BAND ended the season with a successful tour of the Washington area, with performances that included the FDR Memorial. This followed a busy month in April when a new CD was released and a successful auction was held. Plans are underway for our upcoming 20th anniversary year.

The TORONTO SINFONIETTA will launch its upcoming season at the new Isabel Bader Theatre on the University of Toronto’s Victoria College campus. Opened this spring, the 500-seat theatre offers fine acoustics and luxurious accommodations - all the features of a world class concert hall right in The Toronto Sinfonietta’s home neighbourhood.

The TORONTO SYMPHONY ORCHESTRA, conducted by Music Director Jukka-Pekka Saraste, has won a Juno Award for the recording of Sibelius: Lemminkainen Suite and Night Ride and Sunrise. This marks its third Juno, the first being in 1976 for the Borodin Symphonies, and the second in 1996 for Ben Heppner Sings Richard Strauss.

Our Members Write, June 2001

SPECIAL FOCUS ON SUMMER FESTIVALS

The Westben Arts Festival Theatre in Campbellford, Ontario is pleased to announce its second great summer of Concerts at The Barn during five weekends in July. Beginning with the Season 2001 Gala Canada Day Weekend featuring the Kitchener Waterloo Symphony Orchestra, Saturday and Sunday afternoons at 2:00, enjoy: June 30-July 1 Pastoral Symphonies, July 7/8 Mozart in the Meadow, July 14/15 Barnyard Romance, July 21/22 That Field of Horns, July 28/29. (Mother) Barnful of Broadway.

Tuesday evening “Music of the Night” concerts feature piano “greats” Robert Silverman, Naida Cole and Brian Finley. Robert Silverman presents Master Classes, July 11th & 12th and the young Master Class participants will perform in a Youth concert on July 13th. The first “Young-At-Heart” Concert (for children of all ages)- “A Symphony of Animals”- features a full orchestra on the morning of July 1st, 705-653-5508 or 1-877-883-5777 www.westben.on.ca

Church of the Holy Trinity
10 Trinity Square, beside Eaton Centre
12:15 pm

Tenth Anniversary Series

May 28: Winnie Czulinski, Lady of the Dulcimer
June 4: Alan Hobbins performing piano music of Debussy and Chopin
June 11: Boys of St. Matthew’s Anglican Church, Ottawa, Matthew Larkin, Director
June 18: Echo Women’s Choir - A Spring Celebration featuring music of South Africa, Croatia, Hildegard of Bingen and Canadian composer Andrew Ager
June 25: Riverdale Ensemble, with works by Hans Gál, Rebecca Clarke and Peter Schickele
July 2: Jay Lambie, tenor; Lucy Carrick-Wedel, soprano; Bruce Kirkpatrick Hill, piano, in works by Stefani, Milhaud, Schumann, Lawes, Sullivan, and Sondheim
July 9: Tone Art Ensemble - Piazzolla: Histoire du Tango and other Symmetries

Pay as you can - suggested $5 donation to the performers
Phone: 416-598-4521 Fax: 416-598-1432
Readers please note: plans change; and we make mistakes! Please use the phone numbers provided to call. For full music theatre listings, see page 19. "For too late to list" and "Further added" see pages 29-28.

Saturday June 02

- 12:00 noon: Royal Conservatory of Music. Lobby Concert. RCM Students. 273 Bloor St. West. 416-408-2624 ext. 322. Free.
- 2:00-2:15: Viva Young Singers of Toronto. Spring Concert. Guest: Mary Lou Fallis, soprano; Carol Woodward Ratzafliff, music director. Trinity St. Paul's, 152 Bloor St. West. 416-422-0741. $15.
- 7:30: Mississauga Children's Choir. One World. Royal Bank Theatre, Living Arts Centre. 414 Living Arts Drive. 905-624-9704. $15.
- 8:00: Accoustic Harvest Folk Club. David Fransen; singer-songwriter. Birch Cliff United Church. 33 East Rd. 416-264-2235. $12, sliding scale available.
- 8:00: All The King's Songs/Tricky Productions. Puccia: Tosca. in concert. Catherine Taté, soprano; Daniel Varga, tenor; Seong Hyun Chun, baritone & other performers; William Shookhoff, music director & accompanist; David King, chorus director. Willowdale United Church, 549 Kennedy Ave. 416-425-0026 ext. 211. $15.
- 8:00: Countercourt Community Orchestra. Orchestra. Gress: Nora Concerto Op 18; Peer Gynt Suite No 1 Op 55; Bizet: Carmen (selections); L'Arsenaliste Suite No 1; Elgar: Montrose (selections). Regina St. Mary's Church. 206-1080. $18.
- 8:00: Etoibeke Youth Band. Spring Musicfest 2001. Martin Grove Collegiate Institute. 50 Winterton Dr. 416-239-9724. $5.
- 8:00: Harbourfront Centre. Toronto Tablo Ensemble. East Indian rhythms; music & dance styles from around the world. du Maurier Theatre Centre, 213 Queens Quay West. 416-977-4000. $20, $15.
- 10:00: Soundstreams Canada/CBC Radio Two. Sessionata. Opera by Harry Somers & James Reaney. in concert. Sally Dibble & Lambrela Pappas, soprano; Marcia Swanston, mezzo; Benjamin Butterfield, tenor; John Avey & Doug MacNaughton, baritones & other performers. St. James' Cathedral, 65 Church St. 416-504-7529. $25, $18.
- 10:00: St. Anne's Church. Great Music at St. Anne's. Choral Evensong. See June 1. $5.
- 10:00: Toronto HarpFest 2001. Moira Nelon, Mary Muckle, harp and voice; Elena Johnville, cello and voice; Alya Hove, celtic harp; the Ottawa Harp Choir. Knox College Chapel, 23 King's Circle. 416-519-5015. $15.

Sunday June 03


Angela Ottelie, celtic harp and voice; Jubal's Daughters, harp and flute; The Essex Harp Ensemble. Knox College Chapel, 23 King's Circle. 416-255-5103. $15.
- 3:00: ARRAYMUSIC. 2001 Young Composers: Wortkamp Future Lab. Performances by Chouinard, Priest, Rabe & Thorpe. St. George the Martyr Church, 197 John St. 416-204-1080. $10.
- 7:30: Davenport Chamber Orchestra. Concerts in the Beach. Mozart; Sinfonia Concertante; Brahms; Allo Rhapsody; Beethoven: Piano Concerto #2. Sarah Fraser, violin; Mari van Felt, mezza; Alexa Preston, piano. Bel Canto United Church, 2 Bellefair. 416-408-2827 ext. 779. $12, $10.
- 7:30: "CANCELED" and voice; William Shookhoff, music director & accompanist; David King, chorus director. Willowdale United Church, 339 Kennedy Ave. 416-425-0026 ext. 211. $15.
- 8:00: Kammermusik Toronto. Works by Rutter, Porter & Alven. Isabel Bardar Theater, 83 Charles St W. 416-568-9447. $15, $10.
- 8:30: Massey Hall. Jean de Marcos. Los Charnoles, Perú. Free: Mystical Songs; Cantones por las Americas. Jessaie Lloyd, mezzo; Colin Ainsworth, tenor; Shawn Granke, piano; Madaras Latin Band; Brainard Byland-Taylor, conductor. St. James' Cathedral. 65 Church St. 416-533-4428. $20.
- 8:00: University Settlement Music and Arts School, Faculty Centre. St. George's Church. 197 John St. 416-536-3444 #2345. PWYC suggested minimum $5. *CANCELED*
Tuesday June 05

- 1:00: St. James’ Cathedral. Lunch Hours at St. James’: Father John Fulmer, organ. Langhans: Feux d’artifice; Ibert: Musette from 3 pieces; Venue: Final from T. Symphony. 9th Church St. 416-864-7865. Free.


Wednesday June 06

- 5:00-6:00: Trafalgar Rd. 447-3247. Pertis Piano Studio, 250 Yonge St. 416-890-8291.

Friday June 07


- 2:00 & 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See June 6. Matinee $25 to $62.

- 8:00: Hot Stream/CBC Radio Two. New Work. Newly commissioned works by Barry Wilson, Shatik Bedard, and Yehuda Shapero. For complete run see Music Theatre listings.


Saturday June 08


- 8:30: Trafalgar America Conference 2001. Festival of Choirs: Larsen: Eine Kleine Snapmsalz (world premiers & commissioned work); music by Daley, Glick, Watson Henderson, Rambush, Schafer & Somers. Toronto Children’s Chorus; Amadeus Choir; Ether baker Singers; MacMillan Singers; members of the Toronto Symphony Orchestra; Jean Ashworth Bartik, Lydia Adams & Doreen Rae, conductors. George Weston Recital Hall, 5040 Yonge St. 416-832-8486 ext. 111.

- 8:00: Nathaniel Detta Choralie. And Still We Sing...Images, Shadows and Dreams. Baker: Images, Shadows and Dreams: Five Vibrations; Argento: Spirituals and Swedish Chorales. Sealy: And Still We Sing. Joe Sealy Quintet: Birnader Blueney-Taylor, director. St. Andrew’s Church, 73 Simcoe St. 416-872-1212. 9230 for $50, $2280 (direct). 10:00:


- 8:00: Toronto Catholic District School Board Staff Arts. Danny Vassallo. Pat Elia, Lindsay Buxton, Denise Cobi, Lisa Diego & other performers. Cardinal Carter Academy for the Arts, 30 Greenfield Ave. 416-222-8828 ext. 2877. 12.50. For complete run see Music Theatre listings.


Sunday June 09

- 7:30: Harbourfront Centre. Matthew Amsun Dask and His Swingein’ Little Big Band. Music of jazz standards & swing era. de Maurier Theatre Centre. 231 Queens Quay West. 416-973-4000. $20, $41.25, $12.

- 7:30: High Park Choirs of Toronto. It’s Showtime!! Children’s Division & Senior Girls, Boys, Youth and Chamber Divisions; Maria Belle, soprano; string ensemble; Ann Cooper Gay, artistic director. Rymundy United Church, 432 Rymundy Rd. 416-762-8557. $15, $10.


- 8:30: EMPressions Show Choir, Broadway Cabaret Songs. From 100 years of Broadway. David J. King, conductor. Bernhardtoper Auditorium, 500 The East Mall. 416-246-0410. $15, $12.

- 8:00: Iris - The Toronto Women’s Chorus. Love Songs of the Greats. Bloor St. United Church, 300 Bloor St. West. 416-694-5347 #12 (advance), $15 (door).

- 8:30: Riverside Ensemble. Schickel: Serenade for Three, for clarinet, violin & piano; Bar: Boulevard for violin & piano; Clarke: Passacaglia for viola & piano; Crayley: Sonata for clarinet & piano; Jacobsen: Tre Syllaben (3 pieces) for clarinet, violin & piano. Ellen Meyer, piano; David Kushner, violin & viola; Stephen Fox, clarinet. The Chapel, Victoria University, 4115 24th Ave. 416-645-7434. $15, $10.

- 8:00: Saloon des Refuses Concerts. CONTACT Contemporary Music Ensemble. Gimour: Puck Amor (word premiere); Polera - from the Other Side; Fellow the Sun: Mintmoh: Scherzo, for Solo Piano (world premiere); Hodeson: The Design, Suarine String Quartets: Timothy Mintmoh, composer/pianist; Bruno Cormier, bass-baritone. Church of the Holy Trinity, 10 Trinity Square. 416-928-0611. $12, $8.

- 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See June 6.

Sunday June 10


- 3:00: Moordale Youth Orchestra. Matt: Scherzo and Allegro; Musette; Albeniz: Salie Espanole; Haydn: Surprise Symphony. Kristine Bogyo, Clara Carberry, conductors. Rosedale Heights School, 711 Bloor St. E. 416-922-3714. 15, $10.


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Scandinavian & North American Sacred A Cappella Music
Hordur Askelsson Conductor

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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:
Eleanor Daley, Srl Irving Glick, Ruth Watson Henderson,
 Immun Raminsh, R. Murray Schafer and Harry Somers,
 and the world premiere of Libby Larsen's
 Eine Kleine Snailmusik, commissioned for the occasion.

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.elmeriselersingers.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  Elis: 416-217-0537
Toronto Children's Chorus: 416-932-8666, ext. 111

The High Park Choirs of Toronto
present
IT'S SHOWTIME!!
Artistic Director: Ann Cooper Gay
Saturday June 9, 2001
Children's Division, Senior Divisions
7:30 pm
Sunday June 10, 2001
Senior Girls, Boys, Youth & Chamber Divisions
7:30 pm
with soprano Maria Bella and a chorister's String Ensemble

Runnymede United Church
432 Runnymede Road (N of Bloor St W)
Tickets ($15 Ad/$10 Sr,St) Info: 416-762-0657

Auditions: June 5,12 - Runnymede United Church
for the Children's Choir (grades 4 to 6)
June 13 - St. Martin in-the-Fields Anglican Church
for Sr Boys & Sr Girls (grades 7 to OAC)
Please call 416 762 - 0657 for audition time and information.

NATALIE CHOQUETTE
Soprano Comique in "LA DIVA RETURNS!" with
Toronto Sinfonietta
June 10, 7:30 pm, Isabel Bader Theatre


Monday June 11

- 12:15: Church of the Holy Trinity, Music Monday Concert: Boys of St. Matthew's Anglican Church, Ottawa. 10 Trinity Square. 416-528-4521.
- 7:00: Music at Metropolitan. John Courter, cantus & organist in Recital. 56 Queen St. East. 416-363-0031. Free (donations accepted).
- 7:00: St. Lawrence Hall, Celebration of the 1851 Jenny Lind Concert in the Great Hall. Elisabeth Strid, soprano; Karin Haglund, piano. 159 King St. East. 416-961-1793. $25.
- 7:45: Cantabile Chorale of York Region. Strawberries and Song: 27th annual concert & Strawberry Social. Robert Richardson, conductor. Thornhill Presbyterian Church, 271 Centre St., Thornhill. 905-731-8318. $15, $12/$6 (child).

Tuesday June 12

- 1:00: St. James' Cathedral, Luncheon Hour. At St. James': Annual Recital. Michael Bicos & Christopher Dawes, organ. 65 Church St. 416-364-7655. Free.
- 7:45: Cantabile Chorale of York Region. Strawberries and Song. Thornhill Presbyterian Church, See June 11.
- 8:00: Jenni Hayman, Heaven & Earth. Songs and duets by Dowland, Morley, Cesti, Stradella, Scarlatti, Handel & others. Jenni Hayman, soprano; Elaine Robertson, mezzo; Christopher Dawes, continuo; John Edwards, lute. St. James' Cathedral, 65 Church St.

**Heaven & Earth**

A recital of Renaissance and Baroque songs and duets

Jenni Hayman, soprano
Elaine Robertson, mezzo
Chris Dawes, continuo
John Edwards, lute

Tuesday, June 12, 2001
8pm, St. James Cathedral
(Church and King Streets)

Pay What You Can
All are welcome

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**Heaven**

8:00: Yorkminster Park Church, Eric Robertson, organ. 1595 Yonge St. 416-925-7312. Free.


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**Earth**

8:00: Toronto Symphony Orchestra. Schenborn: Gurrellied. Ben Heppner, tenor; Gary Relyea, baritone; Ernst Haefliger, narrator; Toronto Mendelssohn Choir & other performers; Jukka-Pekka Saraste, conductor. 6:45: Classic literature pre-concert chat with host Peter Tiefenbach.

Roy Thomson Hall, 60 Simcoe. 416-593-4626. $25 to $85, pre-concert chat 45 or free with ticket to 8:00 performance.

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**Wednesday June 13**


**Thursday June 14**


8:00: Rushingbird Centre. Frankin’s Big Adventure. Starring Franklin the Turtle. Family entertainment. 1 Front Street East.

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**Friday June 15**

8:00: Collaborations. Samskara. Works by Attarvinda, Cardy, Hatzis & Rosen. Pamelia Attarvinda, viola; Gitanjali Kolanad, dancer/choreographer; Beverley Johnston, percussion; Scott Irvine, tuba; Al Van Mill, painter, du Maurier Theatre Centre, 231 Queens Quay West. 416-973-4000. $15, $20, $10, $15 (students).

**Saturday June 16**


8:00: Collaborations. Samskara, du Maurier Theatre Centre. See June 15.

8:00: Entr’acte Ensemble. Works by Hindemith, Flesing, Lewis & Sult: African-American spirituals. Donald Sorensen, oboe; Beverly Lewis, piano; guest: Denes Williams.

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**Samskara**

This concert is dedicated to the memory of the victims of the recent earthquake in India.

Violinist / violist Parmela Attarvinda and dancer / choreographer Gitanjali Kolanad are featured in a piece created and danced by both performers to music of Eastern and Western cultures. Including music of J.S. Bach, Patrick Cardy, Chriostos Hatzis, and Robert Rosen and performers Beverley Johnston (percussion), Ed Hanley (tabla), Scott Irvine (tuba), Al Van Mill (painter), and Thanathavy Mithradeva (vocalist).

**Friday, June 15 and Saturday, June 16 at 8pm**

du Maurier Theatre Centre, Harbourfront Centre
Tickets: $15 & $20, Students & Seniors: $10 & $15
(416) 973-4000
Voices presents...

The Three Bs

Saturday, June 16, 2001
8:00 p.m.
Pre-concert talk: 7:30 p.m.
St. Thomas Anglican Church
383 Huron Street
(south of Bloor, east of Spadina)
Tickets $15, $10
Available at the door.

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The New Opera and Concerts Centre Presents:

Russian Motifs

Music by P. Tchaikovsky and S. Rachmaninoff
Cathy Robinson - soprano
Mila Filatova - piano

Thursday, June 21, 7:30 pm
The Stone Church
45 Davenport Rd. (east of Bay St.)

Tickets: $20/$15 students, seniors at the door or 416-604-1557
thenocc@hotmail.com
Music on the Lake
4th Annual Season

The Gryphon Trio
Piano, Violin, Cello

Saturday June 23, 2001
8 PM

The Assembly Hall
3121 Lakeshore Blvd., West (at Kipling)

For reservations, call
(416) 201-7093

Tickets:
$ 15 Adults
$ 45 Party/Family Pack (Group of 4)
$ 10 Seniors/Students

Jazz; An Evening of Chamber Music. Kulesha: new work (world premiere); Mendelssohn: Trio in e; Haydn: Trio in G. Annelise Patalangan, violin; Roman Borys, cello; Jamie Parker, piano. Assembly Hall, 3121 Lakeshore Blvd. West. 416-201-7063. 9:15, 410, group rates.

Friday June 22

- 8:00: Piano and Keyboard Central
Toronto Canadian Chinese Artists Centre.

- 8:30: du Maurier Downtown Jazz.
Teresa Blanchard with Special Guest


- 11:00pm: JVC Jazz Festival. Laura Hubert. York Quay Centre, 235 Queens Quay West. 416-973-3000. Free.

Saturday June 23


- 4:30: JVC Jazz Festival. Tam Paganee


- 6:00: Lakeshore Arts, Chamber Music on the Lake Series. Kulesha: new work (world premiere); Mendelssohn: Trio in e; Haydn: Trio in C. Annelise Patalangan, violin; Roman Borys, cello; Jamie Parker, piano. Assembly Hall, 3121 Lakeshore Blvd. West. 416-201-7063. 9:15, 410, group rates.

- 8:00: Piano and Keyboard Central
Toronto Canadian Chinese Artists Centre.

- 8:30: du Maurier Downtown Jazz.
Teresa Blanchard with Special Guest


- 11:00pm: JVC Jazz Festival. Laura Hubert. York Quay Centre, 235 Queens Quay West. 416-973-3000. Free.

Sunday June 24


- 8:30: du Maurier Downtown Jazz.

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A “FREE” EVENT
Rain or Shine
Saturday, June 23 noon ’til 8:00pm
Queen Street West & Cowan Avenue

Parkdale Village BIA and Mariposa
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A cultural festival of visual and performing arts.
Come join us for some fun! Crafts Village, Children’s Folk Play, Spoken Word & Poetry, Live Entertainment, Gallery Hop, and more!

2 stages of performing artists
Hosted by Michael Wrycraft

Fred Eaglesmith • Paul James
the backstabbers • Meza Meze
Radio Nomad • Melwood Cutlery
The Royal Crowns
Calypso Performing Artists

Festival Hot Line: 416-536-6918
Tuesday June 26


- 8:00: Toronto Symphony Orchestra. Last Night of the Proms. Roy Thomson Hall. See June 25.


Wednesday June 27

- 2:00 & 8:00: Toronto Symphony Orchestra. Last Night of the Proms. Roy Thomson Hall. See June 25.


Thursday June 28


- 7:30: Nathan Phillips Square, 100 Queen St. W. 416-870-8000. $30.


- 9:00: UMI Theatre. The Show Formerly Known As... Written & performed by Richard Harrington & Chris Kaufman; Patricia Buckley, director, Cabaret, Clarke Hall, 161 Lakeshore Rd. West, Port Credit. 905-271-1531. $15, $12. For complete run see Music Theatre listings.

Friday June 29

- 8:00: Music Gallery. Rondo Rondini camper. Works from Concerto to the present; improvisations. Tanya Gill, piano. St. George the Martyr Church, 197 John St. 416-204-1080. $10.


Saturday June 30


Sunday July 01


- 3:00: Summer Music in the Garden. High Park Chalets (Toronto) and De Kiekers (The Classic Frogs) youth choir. Music Garden, across from 470 Queen’s Quay West. 416-873-3000. Free.


Monday July 02


Tuesday July 03

- 7:00: Toronto Symphony Orchestra. Tchaikovsky: Polonaise & Waltz from Eugene Onegin: R. Strauss: Horn Concerto.
The choir of Christ's College, Cambridge
Dr. David Rowland, Director

"Dazzling" - Toronto Star

Two Toronto appearances (different programme at each):
Thursday, July 5, 8:00 pm  Monday, July 16, 7:30 pm
Christ Church Deer Park  St Martin in the Fields
1570 Yonge St. 151 Glenlake Ave.

Music by Kodaly, Britten, Gibbons, Fauré and others

Admission $15/$12

For tickets to the Christ Church performance, phone 416-972-0707
For tickets to the St Martin's performance, phone 416-767-7491
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Monday, July 9, 8:15 p.m.
Gillian Weir with Stuart Laughton, trumpet
St Paul's Anglican Church
227 Bloor Street East (at Jarvis Street)

Tuesday, July 10, 11:15 a.m.
Jacques van Oortmerssen
Deer Park United Church
129 St Clair Avenue West (at Avenue Road)

Tuesday, July 10, 8:15 p.m.
Victoria Scholars with Denis Bédard, organist
St James’ Anglican Cathedral
65 King Street East (at Church Street)

Wednesday, July 11, 2:15 p.m.
Stefan Engels
St Clement’s Anglican Church
58 Briar Hill Avenue (at Duplex Avenue)

Thursday, July 12, 11 a.m.
Opéra Atelier
St Anne’s Anglican Church
661 Dufferin Street (South of Bloor Street)

Thursday, July 12, 4:15 p.m.
Patrick Wedd
Metropolitan United Church
Queen Street East (at Church Street)

June 1 8:00: CubusCity Entertainment.
Come Away - The Story of Ruth.
The Minstrels. Trinity Workshop Theatre, 619
Sherbourne St. 416-944-1493. $20, $15(s/t), $10(2 & under), group rates.

June 5 7:30: Joanna Jordan. Classical,
Jazz. Rock Harpist...with a Comic Twist.
Kirkwoods Library Theatre, 1785 Finch
West. 419-967-4277. $18, $12. Portion of
the profits donated to the Toronto Harp
Society.

June 9 8:00: One Eleven Avenue Road.
Juan Tomas Youth Orchestra in Concert.
111 Avenue Road. 419-929-0111. Free.

June 12 9:00: Assembly Hall. Jubilation -
A Celebration of Vocal Music. Queen
Men Choir of Toronto. 3121 Lake
Bloor Blvd. West. 419-336-7255. Free. With
donation to Daily Bread Food Bank.

June 13 1:00: Sound Barrier. Crazy
Rhythm. Assembly Hall, 3121 Lake
Bloor Blvd. West. 419-233-6039. $4.

June 15 2:00: After Dinner Mints. Pass It
Along. Assembly Hall, 3121 Lake

June 18 8:00: Arkell Schoolhouse. Music
at Woodhall Summer Concert Series.
David Franacey, singer-songwriter.
Callendar 3rd Cavalry. 519-763-4241, 020.

June 16 8:00: Virgin Scott and Friends.
Songs My Sister Played. Assembly Hall,
3121 Lakeshore Blvd. West. 416-252-4747. $10
($4 per ticket donated to Child Find Ontario).

June 17 8:00: Humber Express. It’s Great
to be a Barbershop. Assembly Hall, 3121
Lakeshore Blvd. West. 416-743-0994.
$10.48.


• June 10 2:00: Toronto Early Music Players’ Organization. T.E.M.P.S Silver Performances throughout the afternoon. 85 Glangrove Ave. West. 416-480-0225. $20.

• June 14 1:00: Arts York. Madrinas. Latin Fiesta. Five musicians from different cultures take the audience on a musical tour of Latin America. Children will have an opportunity to play instruments & dance to the Latin rhythms. Assembly Hall, 3121 Lakeshore Blvd. West. 416-394-2560. $5.


• June 27 7:30: Toronto Early Music Centre. Vocal Circle. Recreational reading of early choral music. Ability to read music desirable but not essential. 156 Crescent Rd. 416-920-5252. $5 (non-members).

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

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Jim Galloway (JG), Guido Basso (GB) and Phil Nimmons (PN) in Conversation

**Cover Story: A Toast to Moe**

**JG:** Sitting here with Guido Basso and Phil Nimmons, shall I say, veterans of the Canadian music scene.

**GB:** That’s with Russ Little.

**JG:** And we are drinking a toast to Moe, and I wanted us to reflect a little on Moe Koffman who, as we know, passed away within the past few months. It’s coming up to festival time and we are having a tribute to Moe June 27 in the Nathan Phillips tent, and you, Guido, are playing on it.

**GB:** That’s with Russ Little.

**JG:** Appropriate, since Moe’s last public performance was on the same stage at last year’s festival. Both of you knew him very, very well, better than I did.

**PN:** I was thinking when I really first met Moe...

**GB:** Before I first moved to Montreal, of course, I’m a saxophone player in the band.

**JG:** Moe, of course, I’m a saxophone player in the band.

**PN:** We used to really kid him about that. I mean, he had nothing to worry about, you know, to have to go to work, to earn his living, to play jazz music, to have to make a good living, you’d have to, you know, have to go out there, to go where the work was. The studio scene was very lucrative and Moe was, besides being a fabulous musician, he was a great business man.

**JG:** I think that’s an interesting point to bring up.

**GB:** You know what I mean?

**JG:** We used to really kid him about that. Terribly so, you know.

**GB:** He was as good at handling business as he was at mastering his instruments.

**PN:** He worried a lot, too.

**GB:** Oh, sure. He was a worrywart, no question about that. I mean, he had nothing to worry about, because first call would be Moe Koffman, because Moe, you could depend on Moe to read the chart, not only that, play it in the style that the music was written and he’d play it on alto saxophone, doubling on flute, piccolo, clarinet, and the flute family, I mean also the G flute, what do they call it, the alto flute. He was impeccable, a standard that many youngsters were influenced by and many musicians all over Canada were very much influenced by Moe Koffman. He said he had to work hard to play the way he did. It did not come as naturally as it does with some other musicians. He made it work because he practised like a concert artist. He practised five hours a day. He practised all the instruments every day. Even if he was busy working, he would still find time to practise and practise and practise. He was a practiser freak. To have Moe play a dixieland thing on clarinet was easy for him, you know. He would just do it. He knew the concept and...

**PN:** Traditional.

**GB:** He would just do it - we’d say, Moe, we want you to sound like Johnny Hodges on this - and he would - we want you to sound like Charlie Parker and he’d do that. There was nothing that he could not do. You’d have a hard time finding someone to fit his shoes. Jerry Toth, of course, and Moe in the saxophone section, and you would have nothing to worry about - everything was covered. And Bernie Pitzel, also. And we’ve lost all these wonderful alto players, doubling musicians - we’ve lost them all. Sure, there’s a new crop coming out now, but they don’t seem to find the opportunity to perfect their doubling chops, because there aren’t that many occasions for them to do that.

**JG:** And right to say that they bring a different concept to the music?

**GB:** We’ve always been influenced by the ‘pop’ market in a certain way.

**JG:** And it by jazz.

**GB:** True, and now, if you’re looking at the youngsters, well R & B and Rock ‘n’ Roll - the saxophone players are really into that - that’s what they listen to, as well as jazz. So you get more of a fusion kind of player, rather than a particular direction, which was like Moe - jazz.

**JG:** I think it interesting that both of you and Moe were able to combine, and combine successfully, studio work with playing jazz. Because all three of you were considered, and are, wonderful jazz players, and not everyone who spends his life in the studio holds on to that.

**GB:** It’s true that it can taint you a little bit, because you’re playing a variety of music and it’s a bit taxing on the brain. However, that would be work and where we’d get our musical kicks would be to do jazz gigs, playing in bands like Rob McConnell, Phil Nimmons; Ron Collier, too, had a jazz band at that time and so we all belonged to one band, or two or three, to maintain our sanity, our musical sanity.

**PN:** Paid for the monkey on our back.

**GB:** That’s right. (Laughing). But it was always nice to sit in a studio band where you had enough jazzers in the band to give the studio orchestra that feeling of a jazz band. In the phrasing, everybody would phrase in a jazz style and it would be wonderful.

**JG:** I think that’s an interesting point to bring up.

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**PN:** I was thinking when I really first met Moe...

**GB:** Before I first moved to Toronto...

**PN:** I’m trying to remember whether he did any playing, (in Nimmons ‘N Nine), I don’t think so. Jerry Toth was the saxophone player in the band.

**GB:** True, and now, if you’re looking at the youngsters, well R & B and Rock ‘n’ Roll - the saxophone players are really into that - that’s what they listen to, as well as jazz. So you get more of a fusion kind of player, rather than a particular direction, which was like Moe - jazz.

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**JG:** You know, maybe, touching on what you just said there, a lot of readers of WholeNote are into classical music and maybe it’s worth explaining a little bit how the same tunes on paper are played differently by a jazz band.

**GB:** Yes, Phil, do you want to start on that one?

**PN:** Well, I was just going to add a little bit to the fact that you were saying how we still maintained the jazz element, so to speak, speaking very loosely, or paraphrasing you very loosely, but starting in where I come from, Vancouver, when I first started to play out there, and this is mainly with the CBC, the people that we dealt with at the Corporation, it seemed that they had no interest in jazz, themselves, the people that were hiring you, so it always seemed to be a part of something that we were doing. And also it seemed, when I came to Toronto to study and then stayed, eventually, in the fifties, the same thing seemed to take place, so, in other words, we had people, even although we were in studio orchestras, some of the people that you
would be working for, their inclination would be to have pieces of music that would be jazz oriented. So that there was even a certain amount of satisfaction, even as studio musicians and a lot of that, I think back to the arranging that went on with a lot of people at that time was all very demanding and satisfying to you musically as an instrumentalist, or as a sideman, as we used to call ourselves.

It was very satisfying musically. I think even when we went out and played dance jobs, playing in Stan Patton’s band, was a kick, even if I only got an eight bar solo, you know. GB: When it came to phrasing, though, when jazz players read a piece of music, they tend to want to swing, so the notation could be very simple, but out of that simple notation, you have to find a way of articulating it in a way that it does swing. The difference between jazz-oriented and classically trained players is that classically trained players read the notes exactly the way they are written, and so in order to try and get the most out of classical players, composers and arrangers — I’m talking about jazz composers and jazz arrangers — figured out a way of writing the music in 12/8 instead of 4/4, to give it more of that — what do they call that...

PN: Swing eighth notes, the rolled eighth notes.

GB and JG in unison: The rolled notes, yes.

At this point Guido illustrated what he was saying by singing a phrase. Unfortunately, the limitations of print deny the reader this pleasure.

GB: Now, if you write that in 12/8 it confuses the living daylights out of me, but if you write it in straight 4/4 and give me a bunch of eighth notes, I’ll make them roll. Know what I mean? And so that is the difference conceptually of getting a bunch of jazz-oriented musicians to play music that’s written in 4/4 and straight eighth notes, they’ll make it work. But we’ve been caught sometimes where we’d get a chart from some singer who’s been touring and doing concerts with symphony orchestras. Well, they’ve figured, ‘Well, we want it to swing, so we’re going to have this thing written in 12/8’, and then, of course, they’re using the same charts when they show up someplace where we are playing and we can’t make that thing move at all, because it’s a different language altogether in 12/8. And so you sit there for a moment and you study it and you say, ‘Oh, that’s all it means — it only means (and here we have another vocal rendition from Signor Basso). Pow! That’s all it means! Well, why didn’t they write it that way?

(More laughter.)

PN: It’s a very interesting thing, ‘though, because I, until I started to teach a few years ago, never thought about it, we just did it. We’ve only had to say, well, how does this happen, and, of course, the technical explanation is that you take two eighth notes that make up a quarter note, but those two eighth notes, to swing them, they sound like part of an eighth note triplet, the first eighth note being a quarter note and the second eighth a triplet of that three eighth note, so to speak. And even if you dotted eighths is that, those two eighth notes, to swing them, they sound like part of an eighth note triplet, the first eighth note being a quarter note and the second eighth a triplet of that three eighth note, so to speak. And even if you dotted eighths...
years. At that time he did not know that he was III. Life was going to be ideal. No more of that responsibility, making sure that 20 or 30 musicians were in the pit. No subs, no crises. Now he’s getting rid of all that stress, the moving stress was over. This was, I think, August of ’99, he started feeling uncomfortable and early September. I remember Rick Wilkins had a gig re-recording some cues for a Wayne and Shuster special that Frank Shuster was hosting and Moe almost didn’t make that gig. He had gone in for tests and that day was waiting for the results. They did come in and were not very pleasant, however he was very courageous and fought the battle like so many people do and got himself in shape for that target date of June 2000, jazz festival.

JG: But, you know, his attitude was so positive.

GB: You’d phone him and say, ‘Moe, how are you doing and he would say, oh, fine, everything’s cool. And then, after he did those gigs and I remember, just like it was last night, Rob featured Moe on ‘Things Are Getting Better’ and a few other things and he just played his ass off. He just played so beautifully and we were all in tears and so happy for him to see that he was playing, thinking that maybe, we’ll, it’s going to be OK. That was the last time he played.

PN: The last that we know of. He could be having a ball in the land of 2 and 4.

GB: It’s still hard to believe that he won’t be phoning me to say, Guido, have you been paid for that gig? A very nice guy – a very nice friend, and if Moe was your friend, you were blessed.

PN: We went on a world tour in 1967. Moe was in the orchestra, and Moe and I and Barbara Lownsbury, one of the Lownsbury sisters. We were gone for three weeks, four weeks to India and all over the place doing concerts at the Commissions, but Moe and I and Barbara shared the same three seats on the plane. I had the window seat, Barbara was in the middle and Moe was on the aisle. Everybody sat in the same seats for three weeks. But Moe and I, when we landed in Saarbrücken, and I’ll never forget, we both came back to the plane, and we’d bought this brandy, German brandy, big 80 ounce bottles that cost us like a dollar ten or something, unknown to each of us, we didn’t know the other had bought it. We get to Africa, Acra, I guess. Anyway we had to go across the Equator and I think it was Moe who got the idea we should all have a smash going across the Equator, so everybody had a shot of brandy, the whole plane, except the crew, all snapping! Because the plane had to sit on the tarmac without air conditioning and when we got on the plane to fly to Dar-Es-Salaam, the thermometer – the red was right up at the top and didn’t come down for hours, even after we got up in the air, so everybody had a drink from these 80 ounce bottles of brandy, and everybody was, on one little smash, the whole band was…!

GB: Is that the same tour where Teddy Roderman was betting with some of the guys in the band, because everywhere the plane landed, there was always someone, usually a lovely lady, who would know Moe and ‘Oh, Moe Koffman! Moe!’ … in every obscure country and landings and airports and Teddy was betting with some of the guys and saying, ‘Oh, here, this is like no-man’s-land and nobody’s going to know Moe. So he’d take the bets and sure enough, the plane would land and the daughter of some diplomat or some such thing would say Moe Koffman. All over the world.

JG: Well, Swinging Shepherd had a lot to do with that. It really made him a household name.

GB: After Swinging Shepherd, he had the taste of a hit record and he kept on trying to get more hits. And they were not terribly positive developments. But, you know, his attitude was so positive.

JG: That’s interesting. I think a lot of us do that.

GB: And it’s jazz, of course. When you can afford to play jazz, you go out and play it again!

New Improvised Music in Toronto:

by Phil Ehrensaft

The velocity of jazz’s trajectory to a full-fledged art music has been stunning. In 1920, jazz was an urban African-American folk music. By the late 1930s, Goodman and Ellington were in Carnegie Hall. Then within a decade the bebop revolution effectively transformed jazz into a rapid-fire chamber music, reintroducing to Western art music the improvising that had disappeared after Beethoven and Schumann.

(A word of caution: the term improvisation is a misnomer. Real-time composition, requiring a pace of mind-body coordination way beyond human capacities for spontaneous action by performers, is a more accurate take. Many, many hours of disciplined practice are required to internalize a set of musical modules, and the myriad ways they can be combined, in order to "improvize." Jazz improvisation, like conversation, won’t gel unless each participant has a font of knowledge, how to listen to others, and can respond creatively. Think of it as the attentiveness required of a string quartet, moved up several notches.)

Bebop’s improvisational anti- was upped again from the late fifties through the early seventies by the two strands of the "New Thing": free jazz and avant-garde. Free jazz jettisoned the harmonic structures and steady pulse of bebop, opening every dimension of the music to simultaneous improvisation, typically performed at searing energy levels. Avant-garde jazz intermingled composed elements and free blowing. The composed elements involved increased attentiveness to contemporary classical music and non-western art music.

Jazz styles created after bebop have effectively blossomed into what can be termed "New Improvised Music." This covers the spectrum from Third Stream music; avant-garde, free jazz, and Asian American jazz through to the post-jazz school of improvised music arose which received various labels. We'll use "Euroimprov."

This article focuses on three of Toronto’s younger, “thirty-something” performers of New Improvised Music who will help define the future of the music. Thirty-somethings are, after all a crucial cohort for the future of any musical form. There’s been a decade after collecting a diploma to hammer out one’s musical identity, learn the ropes as a professional musician and make a long-term commitment to what can be an unusually trying profession. It’s a high-energy phase of the life cycle: a persistent will to climb new mountains combines with more savvy on how to negotiate the path.

The three: classically trained bass player Rob Clutton, whose interests and competence span the spectrum of improvised music, from jazz standards to Euroimprov; Dr. Rob Wannamaker, a mathematician who has directed his focus towards composition and Euroimprov, and who is also Information Central for the Toronto scene via the Soundlist e-mail calendar and web site; and percussionist Mike Gennaro, whose abidingly curious mind took him on a musical journey from indie rock to Euroimprov and avant-garde jazz. Gennaro is also the organizing force behind Toronto’s improv loft scene.

Clutton is one of a new breed of artists comfortable and creative at multiple points along the improvised music spectrum. This multivocality is a delightfully positive development in a jazz and improv world notorious for factionalism. The presence of pan-spectrum players who rank among the top performers for each of their musical points of interest helps calm unnecessarily troubled waters.

The most visible example of a pan spectrum player is thirty-seven year old trumpeter Dave Douglas, simultaneously Down Beat critics’ 2000 best jazz artist, jazz album and trumpeter, and winner of the award for up-and-coming jazz composers most worthy of future attention. Douglas is a key figure in New
York’s avant-garde “Downtown” scene, plays an exceptionally fine neohop trumpet when revisiting standards, and is the best Klezmer trumpeter in the business. He also composes classical music.

And among his avant-garde role models were the likes of bassist Charlie Hayden, who accompanied Ornette Coleman in creating their pillar of the “new thing,” but is also noted for his understated and loving approach to jazz standards. And the godfather of New York’s Downtown scene, John Zorn, has one of the meanest alto saxophones around in each of the multiple genres that fuel his passion.

This is the kind of path that Clutton is carving out for himself. The range of his playing extends from Steve Koven’s piano trio, which has a regular gig playing standards at the Crowne Plaza, to frequent appearances at the Friday night improv concerts performed at ARRARYMUSIC’s studio loft. Clutton is the bass player for NOJO (Neufeld-Occipinti Jazz Orchestra), the Toronto-based experimental big band that is well regarded in North American jazz circles. The Elbow duo, collaboration between Clutton and guitarist Tim Postgate, another mover and shaker in the local improv scene, has been going on for ten years. Postgate is also a member of Rob Wannamaker’s sextet, which has just issued a very fine album, Tender Buttons. Another intriguing duo involves fellow bassist Victor Bateman.

To the quiet-spoken Clutton’s ears, some of the most fascinating music happens when people who usually play “free jazz” switch gears to play free improvisation. Clutton would like to try playing and composing music where one dimension at a time is open for open experiments while the other elements are held constant.

Rob Wannamaker comes to improvisation from an entirely different place. He is primarily a composer who also has a passion for playing and supporting improvised music.

Wannamaker’s preferred strands of improvised music issue from European innovations that emerged from the 1960s onwards. One strand emerged directly from European jazz, especially in London. Some of the U.K.’s best jazz musicians were inspired by the New Thing in New York and Chicago. They created a vigorous free jazz scene in London.

At a second stage, there was a natural curiosity not just to play this challenging new American music but also to make original, indigenous contributions. The net result was an improvised music that, among other things, moved away from the African-American rhythmic instincts and intense energy levels that permeate avant-garde jazz.

A third stage proceeded when some people began to think about improvisation that proceeded from the framework of European composed music. Wannamaker points, for example, to performances by the British guitarist and musical thinker Derek Bailey, who employs structures that clearly parallel Webern’s compositional techniques. I’ll put in my own two cents here by suggesting that this decision would likely not have happened without jazz. Wannamaker’s sojourn to the University of California in San Diego, where he will earn his doctorate.

Percussionist Mike Gennaro has become a central figure in Toronto’s improv scene via what can be termed the Frank Zappa route. His points of departure are indie rock, a teenage interest in free jazz and a very lively mind.

No one in the arts world should underestimate the innovativeness of some explorations that are proceeding in the underground rock milieu. I say this from the point of view of someone who does not care for this music one whit. But put enough intelligent people together with restless minds and instruments in their hands, and there’s a Darwinian evolution of interesting ideas.

Gennaro discovered free improvisation in the mid-90s and was initially skeptical of the music. Then he heard some key performances that changed his musical life. And led him to a leadership role in the improv movement. The sophistication of Gennaro’s percussion work and musical evolution is all the more impressive because he is self-taught. I had the pleasure of hearing Gennaro, Clutton and pianist Ryan Driver have a go at Thelonious Monk’s music at a

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Chasing the Music

In quantitative terms, Toronto’s New Improvised Music is percolating quite actively. But the scene is constrained by a lack of stable, central venues. The music is there, but you have to pay attention and sometimes venture out of the way places in order to check things out.

The crown jewels among the Golden Horseshoe region’s New Improvised Music venues are, respectively, the Guelph Jazz Festival and the Music Gallery. The Guelph Jazz Festival, which takes place September 5-9 this year, is one of the best festivals of its type in North America. The artistic director, Ajay Hebbe, presents a full range of eminent new music improvisers from both sides of the Atlantic. This kind of annual festival pumps inspiration and energy into the local scene, but the prime need is for venues which function year-round.

The timing of the Music Gallery’s callous eviction from its central location was especially egregious for improvised new music in this city. The improv scene had just developed to a point where central location and visibility were needed to help take things on to a new stage. Now that the Music Gallery is settling down in St. George-the-Martyr Anglican Church, there will be an opportunity to make up for lost time. Roughly a quarter of the Gallery’s concerts present a gem of an art project ranging from avant-garde jazz to Euroimprov. This amounts to around 20 concerts per year. It’s a big help, but not enough to carry the day.

There are two other steady gigs: Mike Gennaro’s Friday night series at ARRAYMUSIC’s studio in the West End loft district, and Eugene Martynee’s Sunday night series at the Artword Theatre. Then there are more sporadic events at places like Clinton’s Tavern, the Art Bar, and Blue Moon. Attending the two steady gigs on a regular basis would provide a solid sampling of Toronto’s Euroimprov musicians. That would be less the case for the jazz side of things. The closest place to get a semi-regular dose of avant-garde jazz is the Hallwalls Contemporary Arts Center in Buffalo.

Musicians in Our Midst

By Wally Wood

Emilie-Claire Barlow has to be the best-kept-secret jazz chanteuse in Canada, but not secret for much longer, I’ll bet. She is singing at Toronto’s Rex Hotel on June 21 and 22 as part of the JVC Jazz Festival and has other jazz engagements in Ottawa and Toronto in July. She has just released her second CD, called Tribute, backed on the CD by Toronto musicians Tom Szczesniak, Rob Pitch, Scott Alexander, Brian Barlow, Russ Little, John Johnson, Guido Basso, Steve McDade and the late Moe Koffman. The CD is a tribute to, among others, Antonio Carlos Jobim, another late Brazilian musician, Manfredo Fest, Ella Fitzgerald, Duke Ellington and Billy Strayhorn.

Emilie’s father, Brian Barlow, is at the heart of her career, as drummer, arranger, promoter and friend. Brian Barlow, who was known in a previous incarnation as Brian Leonard, was a longtime member of the superlative Toronto-based aggregation, the Boss Brass, and was the Jazz Report’s 1999 Percussionist of the Year.

“Brian is a musician’s musician, and a fabulous arranger,” says Guido Basso, himself a fabulous horn player, with a unique flugelhorn sound, a member of the Order of Canada, etc.

“And Emilie is something special (as a singer),” says Basso. “She has a great voice and is a consummate musician. She sings in tune, and her phrasing is impeccable. Plus, she also happens to be a wonderful young woman. I feel as proud of her as a grandfather might,” he adds. Count him among a growing number of her fans.

There are deep roots to the E-C Barlow musical family tree. Her pure voice may have come in the genes. Her two grandmothers were professional singers in Toronto. Her mother Judy Tate, was with a Canadian institution, the Laurie Bower Singers. Her father has long been a high profile musician in Toronto. And the late Bob Homme, television’s Friendly Giant, was Emilie’s step-grandfather.

Now Emilie, 25 on June 6, stands, unaffectedly, on the edge of something big.

She feels as though she has been in the music business forever already. Recording jingles as a seven-year-old, she was scared to talk, but eager to sing. “I can’t remember a time when I couldn’t read music,” she says. She was playing the piano at two, then the violin, then the cello then the clarinet, then the trombone. But her main instrument is a focused voice with the capability — lyrically slow and eye-opening fast — to leave even hard-nosed Toronto musicians entranced. Father Barlow, her most enthusiastic fan says that she is the hardest working musician he has ever known.

Music has surrounded Emilie virtually all her life, from support at home and particularly supportive teachers at school, to playing Anne in Anne of Green Gables in Grade 7, to Bob Homme (with Rusty the Rooster and Jerome the Giraffe) adding endless adventure to his 100-acre farm near Toronto. Emilie remembers sitting in a tree-house there, where she could “see the whole world.”

Emilie has been a member of ACTRA since the age of seven. She went to the Etobicoke School for the Arts, in Toronto, then studied voice, music theory and arranging at Toronto’s Humber College, and then decided simply “to get out there and do it!” She has sung at virtually all the top jazz spots in Toronto, including the Montreal Bistro, the Rex Hotel, the Ontario Science Centre and at the Jazz Report Awards at the downtown Holiday Inn. Below downtown Toronto.

Catch her at the Rex Hotel on June 21 and 22; at the Ottawa Jazz Festival on July 15; at the Montreal Bistro on July 19, 20 and 21 and at Toronto’s Beaches Jazz Festival on July 28.
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Not so, ... Serinette

Sorry to be a self-appointed accuracy watchdog. A while back I noticed that a fundraising brochure for the upcoming Soundstreams Production of Harry Somers' and James Reaney's opera "Serinette" featured a colour portrait of John Graves Simcoe, a mistake since he has no connection with the opera and in fact left Canada twenty years prior to the events depicted.

Now I find, in the story by Sarah B. Hood in the May "WholeNote," further little errors. Knowing how inaccuracies tend to multiply until they assume historical status, I'm writing you, hoping that the proper facts can be presented.

The memorial tablet in the south porch of St James's (it's not a "tombstone") names John Ridout (not "Colin"), son of Thomas Ridout, surveyor-general, who was "assigned to an early grave" at the age of eighteen on 12 July 1817. I think his first name is never mentioned in the opera. (Godefry Ridout, the composer, was descended from this family.)

Samuel Jarvis, John R.'s opponent in the duel, was later acquitted — perhaps, as many felt at the time, owing to pressure on his behalf by members of the Family Compact. Colin Jarvis, Samuel's "younger brother," is a fictional character, an invention of the librettist, James Reaney.

Cheers,
John Beckwith

(Serinette is being presented at St. James Cathedral May 31 and June 2. Full text of Sarah Hood's May article can be found on the WholeNote website at www.thewholenote.com. Ed.)

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