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Vol. 7 #3

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Penderecki String Quartet

DISC OVERIES
WholeNote's CD forum
De Larrocha & Kovacevich
See Concert Prep (p.4)

Fleisher and the RCM
Orchestra gala, Overview, p. 8

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The partners of the Massey Hall NUMUFEST acknowledge the generous support of The Corporation of Massey Hall and Roy Thomson Hall.
DISCOVERIES is a CD review section designed to complement and enhance our pre-eminent coverage of Toronto's live classical and new music concert scene, featuring reviews by WholeNote columnists and independent contributors. CDs are considered for review in the following five categories:

1. "Concert prep" – CDs, new or otherwise, which tie in with events being featured in the current issue of the magazine;
2. "New and Recent Releases" – newly released CDs relevant to our magazine's coverage of the music scene;
3. "Worth repeating" – CDs newly re-issued, or previously released but still generally available, deemed particularly noteworthy by a member of our editorial panel;
4. "Indie list" – Small label or independent release CDs, often featuring individuals or groups active on the local music scene;
5. "Disc(s) of the month" – Discs of special interest, often with a particular connection to the month's concert activities.

We think DISCOVERIES is a logical and exciting extension of The WholeNote's coverage of the Toronto music scene. We welcome your feedback and invite submissions. Catalogues, review copies of CDs and comments should be sent to: The WholeNote, 60 Bellevue Avenue, Toronto ON M5T 2N4. We also welcome your input via our website, www.thewholenote.com.

Special Mention

This month, even more than usual, CDs in many of the categories relate to upcoming events, in particular the Massey Hall NUMUFEST, which began six years ago as the Made in Canada Festival. The weeklong celebration (November 18-24) features many of Toronto's finest ensembles and DISCOVERIES is glad to devote a significant portion of this month's coverage to this exciting annual showcase. As a matter of fact there were many more CDs relevant to the week's goings on than there was room for in the column, so I have added a "Special Mention" category at the end of the "Concert Preparation" section of the column to draw your attention to several other fine recordings that could well have been included.

David Olds
Editor, DISCOVERIES

1. CONCERT PREP

Chamber Music of Johannes Brahms
Shanghai String Quartet
Delos DE 3198 (Full Price)

Brahms is at his most luxuriant in the dense textures of the Quintet Op. 88 (1882) that launches this recording. Fortunately the Shanghai quartet, ably assisted by the Guarneri Quartet's leader Arnold Steinhardt on second viola, is possessed of a warm and well-blended tone that thrives in the musical marzipan. The Op. K65 Quartet

David Olds
Editor, DISCOVERIES

REVIEWED THIS ISSUE

CONCERT PREP

- Chamber Music of Johannes Brahms
  Shanghai String Quartet
  Delos DE 3198 (Full Price)

WORTH REPEATING

- Elmer Iseler Conducts Canadian Music
  Elmer Iseler Singers: Elmer Iseler, conductor

- Palais Evangélique de contemporain grenad

- Virtuoso Reality Joel Quarrington & Friends

INDIE LIST

- Continuum 1 Continuum Contemporary Music ensemble

- Stringtime: Canadian Chamber Music Penderecki String Quartet and others

NEW RELEASES

- Bach Arrangements
  Angela Hewitt, piano

- Copeland: Concert dans le goût théâtral
  Cappuccino: Skipp Sempé

- Feast The Calm quartet of bassoonists

DISCS OF THE MONTH

- Harry Somers - Serinette
  Hector de Serinette

- Stravinsky: The Rite of Spring/Scriabin: The Poem of Ecstasy
  Kirov Orchestra; Valery Gergiev

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NOVEMBER 1, 2001 – DECEMBER 7, 2001 WholeNote 5
Table of Contents

Concert Notes
Overview by Allan Pulker 8
Early Music by Frank Nakashima 10
Choral Scene by Larry Beckwith 11

New Music
Hear and Now by Paul Steenhuisen 14
New Music Quick Picks 14

Jazz and Band
Band Stand by Merlin Williams 17
Jazz Notes by Jim Galloway 17
Jazz Listings: Concerts & Clubs 18

Music Theatre
Spotlight by Sarah B. Hood 21
Music Theatre Listings: 22

Concert Listings
GTA 24-39
Further Afield 39-41

The Etcetera File
Music Education (advertising feature) 43
Announcements, Workshops Etc. 44
(Un)classified advertising 45

INDEX OF ADVERTISERS

REALM HOUSE OF MUSIC 4
ROANS STUDIOS 61
ROY THOMSON HALL 32, 56
SHAE MUSIC 7
SILK ROAD
CHAMBER ORCHESTRA 34
SINFONIA TORONTO 9, 31
SONIC CIRCLE 29
SOY CLASSICAL 54
SCURA POST 11
SOUNDFRAME CANADA 31
ST. JAMES’ CATHEDRAL 6
ST. MICHAEL’S CHOIR SCHOOL 40
TIMARIS CONCERT SINGERS 49
TORONTO CAMERATA 38
TORONTO CONCERT FOR THE ARTS 5
TORONTO CONCERT 27
TORONTO MUSICAL SUCCESSION 23
TORONTO SCHOOL FOR STRENGTHS 34
TORONTO SINFONIA 26
TRINITY CAMERATA ENSEMBLE 31
TRINITY’S ST. JAMES’ 52
TRINITY’S ST. PETER’S 52
VOCAL CONCERTS 29
TAPP TECH PRODUCTIONS 22
VENTUR SCHOOL OF MUSIC 43
VOCAL ART FORUM 23, 43
VOICES AND VOCAL LESSONS 43
WOMEN’S MUSICAL CLUB 52

VOLUME 7 #3 • NOVEMBER 1 TO DECEMBER 7, 2001

Alison Melville, Bruce Surtees, Dianne Webers

The WholeNote has applied to CCAB for a circulation audit.

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Next issue is Volume 7 #4,
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Clemens non Papa: Missa postores quidnam vides

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Byrd: Mess for 5 Voices

February 26, 2002 · Blessed Sacrament Catholic Church
Obrecht: Missa L'homme armé

March 19, 2002 · St. James' Cathedral (1:00 p.m.)
Lasso: Missa Belf Amphiatri

April 30, 2002 · Christ Church, Deer Park
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May 28, 2002 · Trinity-St. Paul's United Church
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OVERVIEW
by Allan Pulker

A GRAND CAUSE
The Royal Conservatory of Music pulls out all the stops Nov 16 when it presents a blockbuster concert at Massey Hall to raise funds for a badly needed new concert grand piano. The program will be Brahms' 2nd Piano Concerto and Beethoven's 9th Symphony. The performers, all conservatory teachers, alumni or friends of the Conservatory, include pianist André Lalonde, soprano Laura Whalen, mezzo Jean Silwell, tenor Darryl Edwards and bass-baritone, Daniel Lichti.

With them will be the Royal Conservatory Orchestra, the RCM Repertory Chorus and the Orpheus Choir of Toronto, all under the baton of Leon Fleisher, one of the foremost interpreters of Beethoven's music of our time. As a pianist he has recorded most of the piano sonatas, and legendary recordings of the piano concertos with George Szell and the Cleveland Symphony.

Interestingly, the first recording Fleisher made with Cleveland was the Brahms 2nd, a recording that catapulted him to pianistic fame. The concert will be a unique opportunity to hear him revisit it from the podium rather than the piano.

ORCHESTRAS
The RCM Nov 16 concert also offers the best opportunity in a long time to hear a symphony orchestra playing "standard" repertoire in Massey Hall—reinvigorating the hall, so to speak, in advance of the TSO taking up residency there in spring 2002 while the acoustically-motivated renovations to Roy Thomson Hall are taking place.

These renovations won't solve all the problems which have brought the TSO to its knees talked about current crisis. But for many among the hard-core musical community that constitutes WholeNote's 60,000 readers there's no doubt that the difficult orchestral acoustical properties of Roy Thomson Hall have been one part of the problem. Time, as they say, will tell.

CHAMBER MUSIC
Two concert venues where there have never been any complaints about being able to hear properly are the Jane Mallett Theatre and the George Weston Recital Hall. These two halls, so complementary to each other—the Jane Mallett in the heart of the city, the George Weston, on Yonge Street south of Highway 401—are home to the two largest chamber music series in Toronto, Music Toronto and the George Weston Recital Hall concert series. Among the nine chamber music concerts from these presenters listed in this issue of WholeNote, let me mention distinguished pianist and EMI recording artist, Stephen Kovacevich who gives a recital for Music Toronto Nov 5, and the legendary Alicia De Larrocha in an all-Granados program at the Weston Nov 16.

Among many other noteworthy chamber music performances this month, the Art of Time Ensemble's "Russia in Exile" program Nov 5 looks fascinating, as does the Orpheus Chamber Orchestra with the Los Angeles Guitar Quartet at the Glenn Gould Studio Nov 13. The same evening Swiss flautist, Isabelle Schnorrer, a student of Robert Aitken, performs 20th century solo flute repertoire at the Music Gallery. Women's Musical Club of Toronto presents violinist, Jasper Wood the afternoon of Nov 22, and the RCM Alumni Association present duo-pianists Alla Zaccarelli and Vera Danchenko-Stern Nov 25. And north of the city Visual and Performing Arts Newmarket presents pianist Alma Petchersky, in Newmarket Nov 18.

The human voice is probably the most fascinating of musical instruments, in its developed state—bearing its owner's identity as unmistakably as a fingerprint, and capable of transmitting the full spectrum of emotions known to the human species.

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I will single out just two others because they are a bit

St. James' Cathedral presents
LUNCH HOUR CONCERTS
Free half-hour concerts on Tuesdays at 1:00 pm

Nov 6 Nina Scott-Stoddard, soprano
Peter Bishop, organ
Elgar: Sea Pictures

Nov 13 Michael Bless (SJC) organ
TORONTO FAREWELL RECITAL
Liszt: Fantasie on "Ad nos, ad salutarem undam"

Nov 20 Michael Unger (London, ON) Program TBA
Nov 27 Paul Emlyn Jesse (St. Matthew's U.C., Toronto) Program TBA
Dec 4 Angus Sinclair (St Paul's, London) Works by Bax, Ashkenith, Whyte and Cabena

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(As always, there are dozens from many theatres.)

EARLY BIRD
I like to take a special look each month--there is often much to gain (as mentioned here.)

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The music continues unabated through the weekend, with opportunities to catch guitarist Hubert Käppel at the RCM Recital Hall, TSO saxophonist Daniel Rubinoff, accor­dion virtuoso Joseph Petric, The Orchid Ensemble, the Oakville Symphony Orchestra, and the women's choirs of the U of T Faculty of Music all on Nov 3!

VOCAL RECITALS
The human voice is probably the most fascinating of musical instruments, in its developed state—bearing its owner's identity as unmistakably as a fingerprint, and capable of transmitting the full spectrum of emotions known to the human species.

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unusual: soprano Stacie Robinson, performs the music of contemporary Canadian composers, including our own Hear and Now columnist, Paul Steenhuisen, at the Music Gallery Nov 27 (you can also hear the versatile Ms. Robinson with the Toronto Philharmonia Nov. 15); and Nov 16 soprano Norma Gentile, also described as a “sound healer,” performs music by the twelfth century German abbess and mystic, Hildegard von Bingen at the Church of the Holy Trinity.

NEW VENUES
A good sign of robust good health in the live music scene is often the appearance of viable new venues. Two that appear for the first time in this issue of WholeNote are the historic Women’s Art Association on Prince Arthur, and College Street United Church at the corner of College and Bathurst. Violinist Elizabeth Macmillan will perform with pianist, Mildred Bennett at the former on Nov 4; and the Sunrise (string?) Quartet will perform at the latter Nov 25.

MUSIC AND MEMORIES
Music and memories is the name of a concert celebrating the 80th anniversary of University Settlement Music and Arts School. With Don Ferguson of the Royal Canadian Air Farce as a doubtless lively MC, the concert will feature performances by some of the fine musicians who are or have been associated with this venerable school which offers music instruction to the children of families that could probably otherwise not afford it.

Some six years ago I heard baritone James Westman at a USH concert, well before his career took off. (He appears Nov 9 with Aldeburgh Connection.) And around the same time, at a different USH concert, I heard pianist Eve Egoyan, now, I think, universally recognized as a major contributor to the contemporary music scene.

This may be one of those opportunities to hear tomorrow’s stars today; it will certainly be an opportunity to support the school’s good work!

SINFONIA TORONTO
NURHAN ARMAN Music Director and Conductor
Toronto’s premier chamber orchestra
Saturday, November 17, 8 pm
Glenn Gould Studio

BAROQUE HITS
Etsuko Kimura, violinist
Biber Battle Suite
Bach Violin Concerto in E
Brandenburg Concerto No. 3
Telemann Don Quixote Suite
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Box Office open 11-6 Monday - Friday; 2 hours before concerts

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MUSIC UMBRELLA CHAMBER CONCERTS
2001 - 2002 season

THE ORCHID ENSEMBLE
Traditional music from China
Lan Tung, erhu; Mei Han, zheng; Jonathan Bernard, marimba and percussion
SAT, Nov. 3rd, 2001, 8:00 p.m.

HELLENIC NIGHT
Traditional music from Greece
Kostas Triandafisflou, Leonidas Zafiri, Sophia Grigoriadis, Debashis Sinha, Jayne Brown
SAT, Jan. 19th, 2002, 8:00 p.m.

SAX APPEAL
Music for winds & sax by Kulesha, Tomasi and Janacek
Featuring Wallace Halladay, saxophone
SAT, Feb 9th, 2002, 8:00 pm

LORIEN QUARTET
Music for strings & clarinet by Mendelssohn & Brahms
Lorien Quartet with Steve Pierre, clarinet
SAT, Mar. 9th, 2002, 8:00 pm

JAVA MEETS INDIA IN TORONTO
Indian, Indonesian & Jazz
Andrew Timar, Trichy Sankaran & friends
SAT, Mar. 16th, 2002, 8:00 p.m.

PAN & TELYN
Music for flute and harp by Ravel & Takemitsu
SAT, May 4th, 2002, 8:00 p.m.
Lori Gemmell, harp; Carol Ann Savage, flute

Adults: $12 - St./Sen.: $10
Children under 12: $5
All Concerts 8:00 p.m.

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EARLY MUSIC
by Frank Nakashima

The Toronto Consort, Canada's leading ensemble specializing in the music of the Middle Ages and Renaissance, opens its 29th season (count 'em!) with Martiners and Milkmaids ("Murderers and Milkmaids" in their brochure!).

The program (November 9 and 10) consists of rollicking renaissance ballads, lutesongs, madrigals, and country dances, drawn from musical portraits of the many characters to be found in Shakespeare's England. Guest performers include violinist/Cape Breton fiddler/former member of Tafelmusik/Erwin Bodky Award winner (Tafelmusik director Jeanne Lamon was a Bodky winner too!) David Greenberg.

Also participating in the concert is the eclectic percussionist (who plays "experimental," folk, early and traditional music) Ben Grossman, and singer/gambist Katherine Hill who has performed with the Aradia Ensemble, Tafelmusik Chamber Choir, The King's Noyse, and Sine Nomine.

Musical selections will feature everything from a 17th-century army recruiting song to a musical description of falconing, a popular Elizabethan sport still practised today; from the well-known "Cries of London" and the original "Greensleeves," to a song about the archetypal Tom o’ Bedlam...

(In the week following these concerts, The Toronto Consort will be recording this program for Dorian Records.)

In the always inventively programmed Baroque Music Beside the Grange series, this month's carefully crafted November 11 concert The Vienna Salon, offers quartets for clarinet & strings by Mozart & Hummel, and a quartet for bassett horn by Fusz. Colin Savage, the bassett horn & clarinet player is joined by Rosa Goldersher (violin), Pat Jordan (viola), and Margaret Gay (cello). Because of its size, the Bassett-horn (as in "small bass" clarinet) is really more like a "tenor" instrument. This is definitely something that you don't hear every day.

A Choral Anniversary: Baroque and Beyond (November 14-18) celebrates the 20th anniversary of the Tafelmusik Chamber Choir (of which I was a founding member!). Director Ivars Taurins guides the Choir through some of their favourite choral music from across three centuries. On the program are works by J.S. Bach, Henry Purcell, Marc-Antoine Charpentier, Claude Debussy, Johannes Brahms, and Healey Willan.

There is also a world premiere of a motet by Canadian composer Imant Raminsh, specially commissioned for the occasion. Baroque sensibility meets modern music. It's a tantalizing prospect.

Not to be missed (if you can get in), CBC’s Music Around Us, brings you “live” from the Glenn Gould Studio (November 15), the Furiosi Baroque Ensemble, performing Farinà’s Capriccio Stravagante, and music by Monteverdi, Merula, Marini & Arne. Performers are Gabrielle McLaughlin, soprano; Julia Wedman & Assi Linn Nosky, violins; Kathleen Kajioke, viola; and Felicity Deak, cello. Not only is it fascinating music performed by a fast-rising ensemble of historical performance practitioners, the admission is free! It doesn’t get much better than this.

Mystical Evening of Chant (November 16) is an evening of sacred chant composed by the 12th century mystic and abbess, Hildegard von Bingen (1098-1179), sung in candlelight by soprano Norma Gentile. Specializing in the music of von Bingen, Norma Gentile teaches and performs across the US and Canada, including appearances on CBS-TV, Harmonia, and All Things Considered.

Her work in the field of sound and energy healing has received international attention, and her singing has been praised by Early Music America Magazine, American Record Guide, Gramophone Magazine, and others. Her CDs include Meditation Chants of Hildegard von Bingen and Unfurling Love's Creation. She will be leading a workshop, "Sound Healing in the Heart of Light," on the next day (November 17, Bloor St. United). For registration and information: Brigitte 416-873-1514 or info@starlight-events.net. For more information, please visit the website: www.healingchants.com

Just as Tafelmusik performing Raminish is an interesting prospect, so too it should be very informative to catch Sinfonia Toronto performing some terrific "Baroque Hits" (November 17) - Biber: Battaglia Suite; Bach: Violin Concerto No.2 in E; Brandenburg Concerto No.3; and Telemann: Don Quixote Suite. This material...
has in recent years become so much the domain of specialists like Tafelmusik that it will be almost a novelty to hear an ensemble playing this repertoire with modern instruments, modern technique, and modern interpretation. Etsuko Kimura is the guest violin soloist, and Nurhan Arman is the musical director.

Following their highly successful concert and recording made just a few years ago (Christmas motets and noels of Charpentier), the latest Aradia project involves performing three of the In nata vitatem Domini canticum motets of Marc-Antoine Charpentier. This program (December 1) will be recorded for Naxos in the week following the concert.

The Aradia Ensemble (choir and orchestra), directed by Kevin Mallon, is joined by guest soloists Tracy Smith Bessette, Christine Stelmacovitch, John Tessier, Brian Duyn, and Robert Stewart. Although not as well known as Tafelmusik Baroque Orchestra, the Aradia Ensemble is quickly gaining recognition for its fine interpretations of early music repertoire.

Sartorio’s Giulio Cesare in Egitto (performed in Italian on December 3, 5, 7 & 9), may well be the first staged performance of this masterpiece since the 17th century. The presentation showcases the young talent of the Canadian Opera Company Ensemble Studio, and was made possible with generous support from the Baroque Opera Fund founded by the late Peter E. Sandor. It will be directed by Tom Diamond, with the music directed by Gary Thor Wedow.

In fact early December offers several performances of note:
-- There is an opportunity to hear, for free, student performers who may well become the stars of the future: Early Music Ensembles at UT of T (December 6).
-- Viva l’Italia (December 6, 7, 8, 9) is a Tafelmusik concert of varied and expressive Italian concertos by Vivaldi, Marcello, Locatelli, Geminiani and Albinoni. website: www.tafelmusik.org
-- The Tallis Choir presents a festive Christmas concert with soloists, orchestra and choir participating in the first Canadian performance of Claudio Monteverdi’s Vespros of the Five Laudates (December 8).
-- And Bernard Labadie will be conducting Les Violons du Roy and outstanding soloists Isabel Bayrakdarian (soprano), Benjamin Butterfield (tenor), Daniel Taylor (counterenjo), Brett Polegato (baritone), in what may turn out to be one of the most exciting performances of Handel’s Messiah (December 8) that you have ever heard.

Frank T. Nakashima 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 would be extremely grateful (and will issue a tax receipt) for any donations that you would be willing to make. The TEMC is located at 427 Bloor Street West, tel. (416) 966-1409, e-mail: temc@interlog.com - Website - www.interlog.com/temc

CHORAL SCENE
by Larry Beckwith

The month of November features some important choral concerts and a significant choral anniversary celebration, as well.

The Toronto Mendelssohn Choir opens its season on November 6th at Roy Thomson Hall with a performance of Carl Orff’s perennial favourite Carmina Burana. For this concert, they’re joined by Howard Dyck’s Kitcheener-Waterloo Philharmonic Choir and an attractive trio of soloists. In the first half, Noel Edison conducts the Mendelssohn in contemporary American composer Martin Lauridsen’s Lux Aeterna and the choir is dedicating this performance to the memory of those who lost their lives on Sept. 11, 2001 in New York City and Washington, D.C.

On St. Ignatius Day Nov 10, Lee Willingham leads his always lively Bell’Arte Singers in an evening of Italian music featuring the world première of a piece entitled Libera Me by the choir’s conductor Victor Mio.

Later in the month, the Massey Hall New Music Festival gets underway on the 18th with the Elmier Iseler Singers and guest conductor Paul Hillier singing music by Gilles Tremblay and Arvo Part, among others. Word has it that the Iselers are singing better than ever, these days and they always make a strong showing at this annual festival.

One of my older daughter’s first favourite books was a collection of poetry by our municipal poet laureate Dennis Lee entitled Jelly Belly. Composer David Passmore has set parts of it to music and the Mississauga Choral Society, under Chrys Bentley’s direction, offer it up on November 25th at the Living Arts Centre.

There are several university concerts of note, including the University of Toronto’s Women’s Chorus on November 3rd, the MacMillan Singers on November 24th; the York University’s Concert Choir performs on the 26th and their Women’s Choir on the 27th.

Critical Mass continues its monthly benefit concert series for Out of the Cold at the Church of St. Mary Magdalene on the 27th this month with a presentation of John Dunstable’s Missa Rex seculorum. And the Bach Consort presents a complete performance of the Christmas Oratorio on the 30th, conducted by Bernard Labadie, one of the country’s finest conductors.

Finally, this month, a tribute to the Tafelmusik Chamber Choir, which celebrates its 20th anniversary with five concerts from the 14th to the 18th at their home in Trinity-St. Paul’s United Church. I had an opportunity to sit down with the choir’s conductor

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NOVEMBER 1, 2001 – DECEMBER 7, 2001 wholeNote 11
Ivars Taurins, the other day, and share some of his memories. I began by asking him if he had felt 20 years ago that this was the way his musical life would evolve: that he would be known primarily as a choral conductor.

"Depending on where I am, I'm seen in a different light," he said, "either as a violist, symphony conductor or choral conductor. But I'll say one thing: I've always had a fascination with the voice."

This fascination led him to taking on the directorship of the choir, after the orchestra had experimented with collaborations with various existing Toronto choirs in the late 1970s.

"I've had to fight tooth and nail to keep the choir within an organization that couldn't quite afford one for a long time. There were many highlights in those early years: our first Dixit Dominus and especially the first Bach motet that we performed. We had a feeling that something special was happening."

Recordings slowly started to materialize, including the CBC recording of Purcell's Dido and Aeneas in the early 1990s, then later recordings of the choruses from Handel's Messiah and the complete Bach Motets.

"CBC’s involvement has been crucial, allowing the choir and me to spread our wings and take risks."

Taurins refers to many high points, concerts, recordings, guest conductors (the likes of Gustav Leonhardt, Ton Koopman and Andrew Parrott), but interestingly, "either depending on where I am, I'm seen in a different light," he said, "either as a violist, symphony conductor or choral conductor. But I'll say one thing: I've always had a fascination with the voice."

The memories include Taurins’ alter-ego, George Frederick Handel himself.

The memories include Taurins’ wide frames of reference in rehearsal, from Mahalia Jackson and Harry Belafonte to Gershwin, "It's a humbling thing to have a chorister come up and say ‘thanks for a good rehearsal. I've had a belluva day, but my spirits were lifted'. I love that. I love working on the tiny details, plugging away and enjoying the little moments of revelation that can come at the strangest times."

The anniversary program includes Baroque works, as well as repertoire by Debussy, Brahms, Mendelssohn, Willan and a brand-new piece by Canadian composer Imant Raminsh.

On a personal note, like Frank Nakashima I had the privilege to sing with the choir. My sojourn was from 1989-1995 and I have fond memories of so many aspects of the music-making with Tafelmusik. These include fabulous repertoire: Purcell’s Fairy Queen and Dioclesian, Bach’s Mass in B Minor, Christmas Oratorio and several cantatas, Mozart’s Requiem and Mass in C Minor and many, many other fine programs, including the now-famous annual Messiah performances, one of which always features Taurins’ alter-ego, George Frederick Handel himself."

The memories include Taurins’ wide frames of reference in rehearsal, from Mahalia Jackson and Harry Belafonte to Woodstock from the Peanuts comics and LIt. Furillo from Hill Street Blues (“he’s intense, but quiet”) to pasta machines and toilet paper in the trees. It sounds wacky, but those images have inspired the choir over the years to make a vibrant and unique sound.

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REFLECTIONS of ITALY and CHRISTMAS with the

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November 10, 2001
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World Premiere of Libera Me
Victor Mio
Christ Church Deer Park Anglican
1570 Yonge Street
8:00 pm

December 15, 2001
Choral Music of the Festive Season
Both Old and New
World Premiere of Requiem of Ice and Snow
Benjamin Bolden
Eastminster United Church
310 Danforth Avenue
8:00 pm

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The Penderecki String Quartet was founded in Poland in 1986 with the encouragement of the preeminent Polish composer, Krzysztof Penderecki. Fifteen years later it has successfully gone through several changes in personnel and now consists of Jerzy Kaplanek, first violin, Jeremy Bell, second violin, Christine Vlajk, viola and Paul Pulford, cello.

The Quartet is in the Toronto spotlight this month because of its Nov 19 NuMuFest concert. Quartet-in-Residence at Wilfrid Laurier University in Waterloo, the ensemble tours North and South America, Europe and Asia. Memorable recent Toronto appearances include a 1999 performance of the music of Ellen Taaffe Zwillich and Jacques Hétu for SoundStreams, and an intense all-morning concert Oct 4 this year at the Glenn Gould Studio (when our cover photo was taken).

The Quartet was a natural choice for New Music Concerts’ Nov 19 concert because of their dedication to contemporary music. Violist Christine Vlajk voiced this commitment in a recent interview. "We all believe in giving a voice to the composers of our time."

She spoke about how playing this music demystifies it, and the challenge and pleasure of "decoding" the highly personal musical language of individual composers. True to this deep-seated commitment, not only does the Penderecki Quartet commission and perform new music, they keep the works they have performed in their repertoire and they record them. About half of the fourteen CD’s listed in their discography are by contemporary Canadian composers - Glenn Buhr, Omar Daniel, Harry Freedman, Sril Irving Glick and Randolph Peters. They have also recorded several CDs by major 20th Century composers, such as Shostakovich, Britten, Schnittke and, of course, Penderecki.

A key work on their Nov 19 program will be the world premiere of Ceremonial Dances for string quartet and piano by Toronto composer (and TSO clarinetist), Raymond Lechende. "It is very nice working with them," he said, "because they are so dedicated and absolutely want to get it right... When it wasn’t obvious how to do something they kept at it until they found a way. They are absolutely dedicated to finding out what the music has to say and they want to say it."

Lawrence Cherney, artistic director of SoundStreams praises their willingness to take risks with works and composers not well known, and generally to tackle the new. "They have never said no to me," he said, "and for that they deserve a lot of credit! It is wonderful to know there is a quartet out there that you can count on to try something no one has ever done before."

(Another work on their Nov program is Croissant by Canadian composer, Gilles Tremblay, whose choral work, Vépres de la Vierge will be performed the night before by the Elmer Iseler Singers and the Ars Nova Choir from Denmark, in SoundStreams’ contribution to NuMuFest.

Bearing the name of a living composer is a strong contemporary mandate, but the Penderecki are also exceptionally well grounded in the music of the past. Christine Vlajk’s comments on the music of Béla Bartók, for example, revealed something about this when she spoke about observing the way he gives integrity to a composition by taking a single interval from thematic material and using it to build new thematic material later in the work. "He is the composer who has deepened my understanding of music the most."

Brahms is another composer whose work has touched the quartet deeply, she said, with his almost orchestral approach to the string quartet, "the grand themes with their intense "motoric" accompanying figures and the multi-voiced harmonies demanding double and triple stopping."

The breadth of their repertoire also informs the design of their concert programs. One reviewer wrote, “How do you get from Mozart to Beethoven? If you’re the Penderecki String Quartet, through Shostakovich… Pairing the Mozart and Shostakovich works was a stroke of brilliance...” Vlajk compares it to planning a meal – the magic of juxtaposing the more familiar with the less familiar is that it can help people to be more open to the new.

In mid December the Quartet commences its latest recording project, the six string quartets by Béla Bartók. This project has been facilitated by a donation of CDN $50,000 given by three donors from California’s Napa Valley, where the Quartet has been giving concerts for the past ten years for Chamber Music in Napa Valley.

This concert association has enjoyed a unique partnership with the California-based Anderson Vineyard. An electrifying candlelight performance last spring of Bartók’s music in an underground champagne-aging cellar owned by Anderson precipitated the generous support. The Quartet tours again in March and April, ending in Toronto with a performance for Music Toronto at the Jane Mallet Theatre on April 11.

Premiere

The music of Penderecki will be as prominent as his name at NuMuFest. Nov 23 the Esprit Orchestra with Simon Fryer, Roman Borys and Paul Widner present the North American premiere of his Concerto Grosso for 3 Solo Cellos.

In summer 2000 in Banff, Simon Fryer was attending the wedding of fellow cellist Shauna Rolston. Penderecki was there to conduct a performance of his Credo, and Fryer, who had recorded the composer’s Capriccio, spoke to him, asking what he was working on.

Penderecki told Fryer about his concerto grosso. Fryer suggested a Toronto performance and Penderecki had his publisher, Schott, send the score. Fryer approached Esprit’s Alex Pauk about performing the work. Paul was enthusiastic; Roman Borys, who had worked with Penderecki at Banff, and Paul Widner, who is known for his expertise with contemporary music were invited to join him in Toronto and the rest, as they say, is history.

Cellist Fryer is enthusiastic about the work: “The piece is wonderful. His [Penderecki’s] language has changed. It is much more harmonious, and he has made the most of the darkness of the sound of these cellos. It is also a substantial work, about 25 minutes long.

There are some interesting coincidences surrounding this performance. Han-Na Chang, who was in Toronto in mid October to perform with the TSO was one of the soloists in the work’s world premiere in Tokyo last June. This meant that Fryer and his two colleagues were able to talk to her about it and get some very timely help, including the correction of several tempos that had been incorrectly indicated on the score they were using.

It is also interesting that November 23, the date of the concert, is Penderecki’s birthday.
HEAR & NOW

New Music by Paul Steenhusen

I began this in early October, sitting in a room... in Yokohama, Japan, while attending rehearsals for the performance of my piece BREAD (for 13 instruments and soundfiles) by the Tokyo Ensemble ComEx at the International Society for Contemporary Music’s World Music Days.

World Music Days (a festival which takes place in a different country each year) and the imminent arrival of NUMUFEST (the most recent incarnation of the Massey Hall New Music Festival) sparked the following thoughts:

What I Do Like about Festivals

I appreciate their concentration and density of activity, and the clear focus on new music, art, or film. They are rich with possibility and the potential to generate an inspiring cumulative energy.

They convene and highlight a collection of active artists whose work can then be followed and sought in other venues. They reveal perspectives, they reveal new artists, and new pieces in a compressed time frame, benefiting comparison and initial analysis.

For these reasons I always look forward to festivals, so I can seek out the action.

Other Issues

But there are issues to consider. From my position of self-appointed armchair artistic director, I raise the following questions (and open to response):

What is the place of a festival in a town with a sophisticated listening audience and an already rich ongoing concert season?

Is this context different from that of a festival in a city where it is the significant annual magnet (such as the Winnipeg festival)?

Given the TSO’s leadership in the festival and their current turmoil, how will this crisis (both as a danger and an opportunity) affect the festival, short-term and long-term? And what, if anything, makes the NUMUFEST different from any other week in Toronto?

New Music

Oberlin Festival

In the days immediately surrounding the festival there are: a Music Gallery concert on the 15th featuring soprano Janice Jackson’s performance of Jean-Claude Risset’s vocal music; on the 17th, Critical Band performing Harry Parch, John Sherlock, and John Gowzki; the day after the festival, November 25, Amsterdam-based Mishael Mengelberg in town with his “Instant Composers’ Pool”; that same night, at Trinity College Chapel, the vocal music of Gaalbraith, Togni, Ramnish, Daley, and Schafer, among others; on the 27th, soprano Stacie Robinson & friends at the Music Gallery to play the music of Fisher, Freedman, Steenhuisen, Berg & Poulenc; that same night, the Jane Mallet Theatres hosting Toronto String Quartet performances of Webern and Sokolovic, alongside Kreisler and Mozart.

Even on Festival days (Nov 18-24) the new music world doesn’t stand still: for example, on the 21st, Ensemble Noir performs Takemitsu, Bouchard, Dunn, Louie, and Tampusza, while the Music Gallery presents David Toop & Sarah Pabees - Electroacoustics & spoken word.

And throughout the rest of the month, there is a typical flurry of new music activity, as can be seen from the New Music Quick Picks at the foot of this page. I’m eagerly anticipating ERGO’s November 7 concert “Mechanisms”, at the Glenn Gould Studio, featuring six new works, from Chris Paul Harnack, Michael Oesterle, Barbara Croan, Carl Harman, Michael Toop, and Andre Ristic.

What I’d Like Even More

Based on the ongoing frequency and diversity of concerts in Toronto, I’ve always felt that we have the opportunity for a festival that is more than a collection of eclectic concerts from different groups presented under the umbrella of a large organization.

To that end (and to stir the pot a little), I offer the following observations on some of the other festivals where I’ve been a guest composer, with their varying degrees of curation, jury selection, eclecticism, focus, etc.

The BONK Festival, Tampa, Florida, is a collective that seeks musical outsiders, renegades, and quirks from around the world, functioning on a budget of nil, promising only interesting concerts and long after-parties. Their clearly articulated goal is to present and support a core group of composers, with a satellite group of similar-interested others, often performing 3 or 4 works by each composer throughout the week.

Their friends-doing-friends approach looks good on them, as do their dedication and economy, which have gained them a faithful following.

Some of BONK’s composer-base overlaps with that of the much larger, Austrian Radio funded MUSIKPROTOKOLL, which successfully joins well-attended concerts (by ensembles such as Klängforum Wien, and the Austrian Radio Philharmonic) with late-night, alternative-venue events by new music DJs and electronic music performers.

MUSIKPROTOKOLL is also linked to a visual arts festival and the two acts take over the town of Graz for one week each fall.

Amsterdam’s annual Gaudeamus Music Week centres on an international competition for young composers. Approximately 20 works written for 4 different types of instruments are selected by an esteemed jury, after which composers and others meet for a week to hear their music sprinkled throughout a series of concerts including various other Dutch and international pieces.

Concerts are formed around the pieces competing for a single award (cash and a commission). The presence of all the composers, and the fact that being selected at Gaudeamus is a virtual guarantee of quality, creates a tangible buzz throughout this great music city each September.

Similarly, in Winnipeg, the new music competition provides a focal point to the festival, along with the featured guest composers.

Darmstadt, while officially a summer course for new music, is really a conference, with an attached festival for composers and performers. Every two years, it begins with scheduled concerts featuring prominent composers, and throws in an impossible bunch of lectures and panel discussions—an exciting random element that attracts students, professionals, audience, and musicologists.

Within the relentless chaos of the scheduled events, ensembles emerge within the ranks of festival guests, and impromptu concerts emerge on a day’s notice.

Varying (and valid) views on the aesthetic bent at Darmstadt aside, one of its beauties is that anything can happen there. It is a great opportunity for discussion, camaraderie, and creation.

In my never particularly humble opinion, with its knowledgeable audiences, plethora of media outlets, and proximity to other major centres, Toronto is perfectly suited to a grand, biennial, directed festival. A guest curator from here or elsewhere could propose a theme and/or list of composers; artistic directors of the various ensembles involved could respond with their interpretations, their own responses to the artistic challenge. It could be a place to take risks, to bring together, and to invite musicologists and documentarians to provide insight.

A pipe dream? Given the increasing communication between music organizations in the area, I think not.

In the meantime, I’ll be out at this edition of the festival and other events, with open ears.
Since being awarded the Grand Prize at the CBC Young Composers Competition 11 years ago, Chris Paul Harman, now 31, has maintained a high profile in Canadian Music.

This month marks two significant signposts in his compositional career: the release of the first CD dedicated to his music (on the CMC’s Centrediscs label), and the Jules Leger Prize for Chamber Music for his piece AMERIKA (to be awarded at the work’s performance at NumaFest Nov 19).

Since we first met in 1995, in the heyday of the Winnipeg New Music Festival, Chris Paul Harman and I have maintained contact, sharing ideas and sparring on many musical issues, both privately and publicly.

The month’s events made this an opportune time to interview him about his music and its complex array of inspirations.

STEENHUISEN: To my ears, the past two years have been critical for the development of your music. What would you identify as primary areas of change?

HARMAN: Most recently, the nature of the materials that I use is opening up and changing quite a bit. For example, in Catacombs (for flute and orchestra), the source material is a large number of orchestral and solo pieces for the flute. By using an ever-growing amount of source materials, I think my pieces are starting to become overloaded with content — somewhat counter-intuitive to what many of us are taught about being economical and honing, clarifying, refining ideas.

However, it’s not just the quantity of materials that has increased, but the emotional palette. Up until about 3 years ago, I didn’t think I could express humour or whimsy in my music. It also interests me that the more material one puts into a work the more it has an innate ability to renew or refresh itself with repeated hearings. It becomes a goal to build this element into the music in such a way that I can surprise myself even.

Increasingly, isolated, seemingly dislocated textures and materials are begun and then dropped in your music. Why fragments?

HARMAN: To create a structure that is not easily foreseeable. Ideas that are proposed and then abandoned prevent the establishment of a clear hierarchy of materials. On the other hand, I have mostly used fragments of roughly equal length, which sets up an expectation in terms of length of phrases and silences. In doing this, two opposing ideas are presented. Using fragments makes me think of Mozart’s faster movements, especially the rondos where the gestures are often encapsulated in tiny, energetic 4-bar, even 2-bar phrases. It’s always going past you, and there’s something kind of painful, kind of claustrophobic about it — concentrating so much energy into these little spaces.

How do you want the pieces to be heard? Are they a series of variations, or more like puzzles with parts missing, that we have to piece together ourselves?

HARMAN: Either or both — it depends upon the piece. For example, my piece Projections is a set of variations with a lot of silences. AMERIKA, I like to think, is more like a comic book, where the action takes place within little boxes. It was in fact inspired by the comic books of Robert, Charles, and Maxin Crumb. I remember in the documentary CRUMB, they showed a young artist’s talent test that Charles completed when he was 18. In his cartoon he developed a kind of wrinkle motif, carried to an absurd degree eventually, extended to every element of the comic — the grass, the skin, trees, the sky.

I sometimes think about this when I contemplate my own recent fragmentary pieces. Even though the material may be light or frivolous in one way, there is a slightly masochistic texture to the way everything is boxed.

The difference being, though, that in a comic book there is a narrative that carries from window to window. Yours seem to be units, or music without transitions.

HARMAN: Yes. I wanted to suggest programmatic elements of the source material (from Bernstein’s West Side Story), but in a non-contextual way — not trying to build a line or a bridge between these different impressions, but taking elements which are popular, romantic, even schmaltzy, and treating them in a very abstract way.

You mentioned that AMERIKA was built on music from West Side
I don’t trust myself. When I look at material I’ve written myself, I feel that what I am looking at is not music. Perhaps because it is too transparent, too naked. Someone else’s music, perhaps simply has an aura of mystery that makes me feel more comfortable starting out with their material.

So you're working this way to distance yourself?

Partly, but that isn’t sufficiently explanatory. There are techniques and procedures I like to use to manipulate musical material. I find that when I cross-reference these with basic material from another source, the results vary wildly, depending on the nature of that other music. This often leads me toward musical sensibilities I might otherwise have not consciously been able to reach, or might even consciously have avoided. This is a way of reaching music I cannot hear, cannot yet understand, or cannot yet recognize as a viable representation of my creative self.

A useful analogy is the cut-up writing approach of William S. Burroughs. By cutting up newspapers, shuffling the snippets, and pasting them together, Burroughs thought (somewhat supernaturally) that this was a way of predicting spontaneous structures, which is what I do. If you keep and how to order it.

Are “conscious” and “emotional” equal partners in your compositional process?

These days, no. I think the emotional choices are becoming fewer.

Why?

For reasons I can’t presently explain. I think that my music is going to change dramatically in the near future.

Do you have a sense of how?

I feel that the work I have done with fragment structures has still not gone as far as I would have liked. At this point I feel I have not been capable of working spontaneously with this kind of structure to obtain the most interesting results. One possible answer to the question may lie not in a purely linear juxtaposition of ideas or fragments but perhaps with a combination of linearity and superpositions.

Can you describe the sound of your music?

The moment you asked, a visual image came to mind, that of a page from my piece AMERIKA, which looks like the frames on a page of a comic book.

But what does that page sound like?

Like a stain, an imprint of itself.

You once told me that from time to time you consider composing (for lack of a better word) more avant-garde music. To me, this implied that you’re conscious of particular boundaries and limitations you have in your work, and perceive yourself in a certain way, aesthetically.

This issue of boundary and freedom is something I struggle with, and it is a difficult balance for me to find. It is important for me to have a way of conceiving or approaching music, whether it be my own or somebody else’s. I don’t mean having to have explicit labels for the music, it may simply be grasping for characteristics I can understand in a certain way.

For me, writing music and listening to music is 95% of the time an intensely analytical process.

New Music composer to composer, continued

Story. Most of your pieces are based on material appropriated from other sources. Is there a subtext to your choice of materials?

HARMAN: Surprisingly perhaps, sentiment or nostalgia, more often than not. For example, my work Midnight with the Stars and You is based on a popular 30s song used at the end of the film The Shining – a favourite film of mine since I was a child (laughter all around)... so for me, there was a humorous and perhaps slightly grotesque element to taking this material and treating it abstractly... I like irony. When AMERIKA was commissioned by New Music Concerts, it was originally to be on a concert called “All Canadian, Eh”, so I decided to look for material that was decidedly non-Canadian. I had previously been thinking about using West Side Story as the basis for a piece anyway.

There was a technical impetus too. Bernstein’s melodies transpose in ways that give them a free atonal structure, which with a few more simple steps could be quite easily serialized. I found it interesting to maintain some of the gestures and feelings of the original music after restructuring the pitch material.

Why don’t you begin with material you compose yourself?
**JAZZ NOTES**

by Jim Galloway

One of the main events this month is in neither a concert hall nor a club. It is the Jazz Expo - Canadian International Jazz Convention at Exhibition Place, Toronto, from Nov 2 to 4. There is an impressive array of concerts and showcases as well as lectures and seminars. Morning clinics and workshops take place from 9 a.m. to 1 p.m. and there will be live jazz all day long. Active decision makers in the industry from all over North America and Europe will be in attendance.

Jazz Expo is the first of its kind and will focus its attention on Jazz as a global movement. Trade and export will be among the key issues as International jazz industry leaders and conference delegates unite for an entire day of discussions and networking. Registration for the 3-day conference is $225, or you can attend the Jazz Market where general admission is $15.00. I suggest you visit the Jazz Expo web site at: www.jazzexpo.ca or call their toll free number from anywhere in North America 1-866-566-JAZZ (566-5299)

November Fireworks! This month's big concert event is the November Fireworks! This is the scene of earlier triumphs when the Toronto Bluesfest where general admission is $15.00. I suggest you visit the Jazz Expo web site at: www.jazzexpo.ca or call their toll free number from anywhere in North America 1-866-566-JAZZ (566-5299)

November Fireworks! This month's big concert event is the return of virtuoso jazz violinist Jean-Luc Ponty. He will be at the Government Nov 18. The evening is a co-produced by The Government and Toronto Downtown Jazz. Here is one Frenchman who does like Toronto! No stranger to us, he has built up a strong following over the years and has a new solo album of original material, "Life Enigma", which was released a couple of months ago. Head on down and make your French Connection.

In the clubs, highlights include visits by three outstanding pianists. Bill Charlap will revisit the scene of earlier triumphs when he takes up residence again at the 440 West 33rd St. He can be reached at (905) 574-3653. The Pickering Band website is: www.pickerlingband.ca.

There are only two band concerts that caught my eye in the listings for the month of November. The Mississauga Pops Concert Band presents "All Jazzed Up" with narrator George Jones of Primetime Radio 740's Big Band show on Nov 4. And on Tuesday Nov 20, The Hannaford Street Silver Band and Amici do a joint concert as part of the NuMuFest at Massey Hall. There's a pre-concert talk at 7, the music starts at 8. Featured soloist is Stuart Laughton, trumpet, Lakshmi Ranganathan, veena; Patricia Parr, piano; David Hetherington, cello; and Joaquin Valdepeñas, clarinet.

There will probably be an avalanche of Christmas Concerts listed next month; here's an early warning for the first weekend of December. The Etobicoke Community Concert Band presents its Christmas树木 Family Concert at 7pm on Dec 1 at Humber College Auditorium. On the same day the Salvation Army's Yorkminster Citadel Songsters and Band present their Community Christmas Concert w/ the Bells of Guildwood. The concert is at 7:30 at the Yorkminster Citadel, 1 Lord Seaton Rd.

Dec 2 also has two Christmas offerings: The Markham Concert Band's Music of the Season and Carol Sing-Along at the Markham Theatre, and the Guelph Concert Band's "Do You Hear What I Hear" w/guests The Renaissance Singers at the Church of Our Lady in Guelph.

Please check the complete listings section for more detail on these, and many other concerts.

Merlin Williams is currently working on a book tentatively titled "Everything I Need To Know, I Learned In Band Class". He can be reached at (416) 803-0275 (cell), or at the web site at: www.attcanada.ca/~merlinw or by e-mail: merlinw@attcanada.ca.

**JAZZ & BAND • BANDSTAND, JAZZ NOTES**

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**BAND STAND**

by Merlin Williams

I'm writing this month's column just after attending the day-long Band-Aid conference -- an enjoyable mix of music reading sessions, clinics, merchants and socializing. A suggestion for a roundtable for next year's conference; a session on publicity for community bands. There's so much in the way of no cost/low cost advertising that could be done to build the audiences at band concerts!

Long & McQuade Music has four worthwhile free clinics coming up at their Bloor St. store. Elaine Kopman presents a work-shop on Alexander Technique for musicians on Sat. Nov. 10. (As someone who's battled with overuse injuries, I strongly recommend this class for all band musicians.) Nov. 17 has hornist Kazimierz Machala presenting a workshop on efficient practicing (something we can all use.) Jazz saxophonist Mike Murley's topic on Nov. 24 is motivation. The final clinic, Dec. 1 presents the pianist's perspective via Brian Dickinson.

All of the sessions take place on Saturdays in the band department at Long & McQuade's Bloor St. store, from 2-4 p.m.

The Pickering Concert Band -- a friendly group always in need of clarinets -- has a new president (and contact person) Marie Narini. She can be reached at (905) 571-1785. The Pickering Band website is: http://www.pickerlingband.ca.

There are only two band concerts that caught my eye in the listings for the month of November. The Mississauga Pops Concert Band presents "All Jazzed Up" with narrator George Jones of Primetime Radio 740's Big Band show on Nov 4. And on Tuesday Nov 20, The Hannaford Street Silver Band and Amici do a joint concert as part of the NuMuFest at Massey Hall. There's a pre-concert talk at 7, the music starts at 8. Featured soloists are Stuart Laughton, trumpet; Lakshmi Ranganathan, veena; Patricia Parr, piano; David Hetherington, cello; and Joaquin Valdepeñas, clarinet.

There will probably be an avalanche of Christmas Concerts listed next month; here's an early warning for the first weekend of December. The Etobicoke Community Concert Band presents its Christmas Trees Family Concert at 7pm on Dec 1 at Humber College Auditorium. On the same day the Salvation Army's Yorkminster Citadel Songsters and Band present their Community Christmas Concert with the Bells of Guildwood. The concert is at 7:30 at the Yorkminster Citadel, 1 Lord Seaton Rd.

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Hear the colour of jazz

JAZZ FM91

www.jazz.fm

complete artists of the piano” says Scott Yanow, All Music Guide. Go hear for yourself at the Montreal Bistro Nov 27 to Dec 1. It’s also going to be a strong month for jazz singers; a search through the jazz listings shows a broad spectrum of the vocal art ranging from the University of Toronto Vocal Jazz Ensemble directed by Lisa Martinelli to Simone Johnson at Rhodes Restaurant.

If, however, a big band is your cup of tea, make plans to be at the Ontario Science Centre Auditorium Nov 19 at 8pm when Jazz, FM91 Sound of Toronto Jazz will showcase the Ron Collier Orchestra playing Oscar Peterson’s Canadiana Suite. By the way, happy birthdays to three of my favourite musicians this month - Ralph Sutton, Neil Swainson and Ed Bickert. Many happy returns to them and much happy listening to you.

CONCERTS

A. GTA

- CAMMAC/Michael Gallery, 10385 Islington, Kleinburg, 905-893-1211 Nov 4 - 1:30: Sunday Concert: Priscilla Wright Trio. Jazz ensemble 9,7, 30 family, und 5 free.
- Government, 132 Queen’s Quay East (at Lower Jarvis) Nov 18 6pm. Jean-Luc Ponty. 42$ tickets are on sale now at: Ticketmaster 416-870-8000; Rotate This 416-504-8447; Sonic Temple 416-222-2004.
- Jazz Expo -Queen Elizabeth Complex, Exhibition Place Nov 2 - 4. Jazz Market: 115.00 and see www.jazzexpo.ca
- Living Arts Centre, Harbord Hall, 1414 Living Arts Drive, Mississauga, 905-300-6090. Nov 16, 8pm: Kings of Swing Band Show: Music of Goodman, James, Dorsey, Shaw, Sinatra, the Andrews sisters, Glenn Miller and more.

JAZZ LISTINGS -- CONCERTS AND CLUBS

- University of Toronto Faculty of Music, Walter Hall, 60 Queen’s Park: 416-978-3744. Nov 7, 8:30: Small Jazz Ensembles. Fri, Nov 14, 8pm: Small Jazz Ensembles. Fri, Nov 21, 8:30: Vocal Jazz Ensemble, Lisa Martinelli, director 12, 46. Nov 28, 8:30: Jazz Ensembles: Paul Read, Phil Nimmons, directors. 12, 46.
- McLaughlin Performance Hall, 410 McLaughlin College, 4700 Keele St. 416-736-5186. See regular concert listings for details.

B. FURTHER AFIELD

- Canadian Warplane Heritage Museum, 9200 Airport Road, Mount Hope, 905-678-4183. Nov 17, 7pm: Toronto All-Star Big Band. Swing Out to Victory!

CLUB LISTINGS

- BaroCode 549 College (416) 928-9941 Every Wed Swinging Gang
- C'est What 57 Front (416) 867-9489 Every Sun (4-7pm) The Hot Five Jazzmakers
- Chick 'N' Dell (just south of Eglington) Mount Pleasant Ave, Toronto Every Sat (4-7 pm) Climax Jazz Band
- Gate 403, 403 Renfrew Avenue (416) 568-2800 Every Sun Jazz Jam hosted by Ron Davis
- Gladstone Hotel's Art Bar. 1214 Queen St. W. Mon/Wed/Fri: Independent, Singer Songwriter performances. Tues/Thurs/Sat: Standard Jazz Duos and Trios
- Grassman's Tavern, 378 Spadina Ave, Toronto Every Fri (4-7pm) Kid Ory and the Happy Pals
- The Leopard Lounge. 130 Dundas West. (416) 260-0298. Please for info.
- N'Awlins Jazz Bar and Dining. 299 King West (416) 556-1959. Phone for info.
- Orbit Room 590A College St. (416) 783-3470. Every Sun Dave Murphy, Every Mon Sisters Evident w/Kevin Britel; Every Wed LMT Connection; Every Thurs Planet Earth.
- Dougley's Pub and Bistro, 232 Queen Street East. (416) 669-9999. Phone for info.
- Reservoir Lounge 52 Wellington E. (416) 505-0887 Every Mon Bradley & The Beancounts; Every Tue Tyler Yarnell; Every Wed Lewis Tro/danny B; Every Fri Chad Valiant Conibis; Every Sat Terry Cassidy.
- Revival, 783 College Street 416-535-7888. Jazz FM91 and Revival present DINER & A DIVA Nov 6-300 Divine Earth Essence (Bille HolidayElla Fitzgerald); Nov 11 8:30 Julie Michelle (Miles, Monk and more).
Jazz Expo
Nov 2 - 4

Queen Elizabeth Complex, Exhibition Place, Toronto

The Jazz Market  Open 9am - 5pm, Fri Nov 2 - Sun Nov 4
General Admission: $15 per day (children under 12 free)
The Jazz Market features free music classes, concerts, dozens of exciting exhibits, a dining area, cappuccino bar and a wine bar, making it a great place to spend the afternoon or the entire weekend.

Jazz Market Highlights
Free Music Lessons 9am - Noon
Piano, Sax, Vocals, Strings & Drums
Live Jazz Concerts Noon - 5pm
Exciting & Eclectic Mix of Jazz Styles from Funk to Traditional

The Little Jazz Cat School
An interactive, educational & entertaining hour for children & families

Exhibitors
From art displays to jazz travel, from musical instruments to vintage collectibles, discover Jazz as a Lifestyle.

*Win 2 round trip packages to Cuba, flight and hotel included for 7-days, during the Cubadisco Awards in May 2002, one of the most exciting music events. The winners will also receive 2 CD new releases of Mayra Caridad Valdés, “La Diosa del Mar.” For more information call: MATECA Productions tel: 416-923-5742 or email: events@isb.com

*Only Jazz Market Ticket Holders and Jazz Expo Conference Delegates are eligible.

The Jazz Conference
For the complete 3-day Jazz Expo Conference registration and schedule please visit the Jazz Expo Website. Conference registration is $225, $150 Students

Ticket Line 416-588-4019
For more information visit www.jazzexpo.ca

...Rhodes Restaurant 1485 Yonge St. (416) 968-5315 Nov 1 Alex Dean (Sax) Vunere Lofsky (Guitar); Nov 2 Gary Benson (Guitar) Duncan Hopkins (Bass); Nov 3 San Murata (Violin) Ian Bargh (Piano) Bob Price (Bass); Nov 7 Neville Barnes (Guitar) Lenny Boyd (Bass); Nov 8 - Bob George (Piano) Reg Schwager (Guitar); Nov 9 Ian Bargh (Piano) Frank Wright (Vibes); Nov 10 Terry Paladino (Guitar) Simone Johnson (Vocals) Mike Smith (Bass); Nov 14 San Murata (Violin) Norman Amadio (Piano); Nov 15 Fred Duligal (Sax) Ian Bargh (Piano); Nov 16 - Kirk MacDonald (Sax) Lorne Lofsky (Guitar); Nov 17 Simone Johnson (Vocals) Jim McBirnie (Piano) Rob McBride (Bass); Nov 21 Danny McErlain (Piano) Reg Schwager (Guitar); Nov 22 Mike Stuart (Sax) Roby Botos (Piano) Nov 23 Dennis Christiansen (Trumpet) Ted Quinnan (Guitar); Nov 24 - Mike Murphy (Sax) Dave Ockpinit (Guitar) Steve Wallace (Bass); Nov 28 Bob Brough (Sax) David Reid (Piano); Nov 29 Bill McBirnie (Flute) Bernie Serenskip (Piano); Nov 30 Terry Lukasik (Trombone) Dave Ockpinit (Guitar) Dec 1 Bob George (Piano) Del Dado (Sax) Duncan Hopkins (Bass)

-Rockit 120 Church St. (416) 847-9565
Phone for info.

...Top O’ the Senator 249 Victoria St. (416) 364-7517 Nov 1-4 Mark Old & “Cruzo”;
Nov 5 Lisa Atkinson & The Jeff Johnston Trio: CD RELEASE; Nov 6 - 7 Leah State: CD RELEASE; Nov 8 - 11 Tenor Madness; Nov 12-14 Heather Bambrick Quartet; Nov 15 & 16 Jake Langley Quartet; Nov 19-25 Bill Charlap Trio; Nov 26-30 Marc Jordan Quartet
ALL THAT'S JAZZ

Some key factors in Toronto's rise as a jazz town
by Jim Galloway and Philip Ehrensht

During the 70s and 80s, jazz activity became far more centralized in New York than in Toronto, a fact that is changing rapidly. Now, we are seeing a renaissance of jazz centres beyond the Big Apple, and Toronto stands alongside Chicago and San Francisco at the forefront of this regional renaissance.

A third major club, the Rex, makes an outstanding commitment to showcasing Toronto's own jazz musicians. Two different ensembles are featured each night of the week, with an extra group on Saturday afternoons. Located on the hot Queen Street nightclub and restaurant strip, the Rex is a first gateway to jazz for a lot of younger people who wander in for a first listen to this stuff called jazz. A lot come back.

Three "majors" don't make a city a jazz town, though. What counts more is the extraordinary number of rooms presenting jazz on weekends or maybe once a week. Cumulative experience of jazz in countless smaller venues is what makes jazz a living presence in the community.

(Notice, we said a "living presence" not necessarily a living! Even our top musicians only get to play a few times a year in the major clubs, and the pay at smaller venues is low indeed for the years of training it takes to become a professional musician. And all the more remarkable, then, the wealth of opportunity for people to hear and love jazz around town.)

The Festivals

Putting the year-round scene at the top of the heap this way is not a dismissal of the importance of the festival scene. Even with the recent renaissance of jazz clubs, there are still nowhere near as many around as from the twenties through the sixties. When it comes to the musicians' prime imperative -- paying the rent -- it is the festivals that have taken up the slack.

As with clubs, the Toronto area has three majors when it comes to festivals. June brings two overlapping major events -- the Toronto Downtown Jazz and JVC jazz festivals. Like the Bistro and the Senator, each offers big names as well as up-and-coming talent.

In the Darwinian world of jazz recording, Toronto has a place, thanks to the survival here of one of the most respected small independent jazz labels in the world -- Sackville Records. Founded in 1968 by John Norris and Bill Smith, Sackville has produced more than a hundred recordings over the years, to high critical acclaim, and representative of a wide spectrum of the music.

Two other small Toronto labels are worth mentioning, both run on a "co-op" basis by musicians: Unity Records and Cornerstone. And in the specialist world of re-mastered, re-issued historical recordings, Jazz Oracle has a fascinating catalogue of rare recordings from the 20's and 30's.

To this quartet you can add the dozens of individual artists and bands producing their own albums, giving the little guys a voice, and hopefully some return. The blunt reality is that for your average jazz CD, sales of 1000 are considered very good. Hell, it gives you enough money to make another one!

The majority of jazz record sales take place now via mail order, the Internet and off the bandstand. Sackville is an excellent example of this "cottage industry" approach. The reality is that the major labels, their eyes pretty well on the bottom line, are not, for the most part, interested in jazz recordings. And they have retail distribution space pretty much sewn up.

Words and Music

There's an old saying that the way to make a million dollars running a jazz magazine is to start out with two million dollars. Jazz fans read avidly about the music that they love so much, but the niche-publishing sector that serves them is as pitiful as the jazz recording sector. Here again, though, Toronto has two remarkable survivors: Coda and Jazz Report.

Coda is oriented, though not exclusively, towards the avant-garde side of things. It has been going since 1958 and has acquired an international reputation for serious, in-depth jazz journalism, with the majority of Coda's subscriptions now sold outside Canada.

Bill King, one of Toronto's solid jazz pianists, publishes Jazz Report as well as organizing the Beaches Jazz Festival and an ambitious new jazz industry web site, eJazzNews.com. Now in its sixteenth year, Jazz Report's focus is the Canadian, and especially Toronto, jazz scene.

Jazz journalist, Mark Miller, one of North America's best, is, like Ted O'Reilly, a Toronto jazz institution. In addition to his writing for the Globe and Mail, Miller's books on Canadian jazz are essential reading. A new book, The Miller Connection: Jazz in Canada and Canadians in Jazz (The Mercury Press, Toronto) appears later this month. We are also fortunate that our biggest daily, the Toronto Star, takes jazz...
MUSIC THEATRE: SPOTLIGHT

Brush Up Your Shakespeare... And Your French!

By Sarah B. Hood

It’s hard to think of a true film musical made after Grease in 1978. (Some might think of Moulin Rouge; some might mention Woody Allen’s pleasing Everyone Says I Love You.)

Well, if you regret the passing of the form, you might like to know that there’s a film version of Kandor and Ebb’s darkly sexy 1977 show Chicago being shot right here in Toronto.

Before his death the legendary Bob Fosse, who choreographed the Broadway original, had planned to direct a film version; in those days Madonna was rumoured to be on the list of possible stars.

Now Renée Zellweger (as Roxie Hart) and Catherine Zeta-Jones (Velma) have been given the tough job of trying to fill Gwen Verdon and Chita Rivera’s strappy slinkiness in the cyclical tale of murderesses on death row in the '20s. Richard Gere plays nasty lawyer Billy Flynn, with Kathy Bates as prison warden Mama Morton; star-spotters, take note!

In 1998 Guy Mignault, artistic director of the Theatre Français de Toronto, won a Dora Award for Best New Musical for his creation C’était un p’tit bonheur. Now he’s taking a second shot at the genre with a pastiche of French songs that sketches the major events of the 20th century. The compositions of famous European artists like Yves Montand and Jacques Brel are mixed and matched with the work of Quebec stars like Gilles Vigneault and Félix Leclerc, and interpreted by Sébastien Bertrand, France Gauthier, Robert Godin, Jessica Heafey and Lyne Tremblay. Marie-Line Ross is at the piano, and Claude Maubert provides musical arrangements.

The TFT is one of the least appreciated producing companies in Toronto; their production values are unfailingly high and their choice of work is consistently interesting. If this production is half as good as their Brei revue of a few years ago, it’ll be one of the music theatre highlights of the season. It runs at the Berkeley Street Theatre from November 7 to 24.

Those who like to peek into the crystal ball of upcoming music theatre productions should pop down to the CanStage rehearsal hall between November 14 and 16 to see the preview of Allen Cole and Michael O’Brien’s The Miracle Man.

Cole is often drawn to projects that have a magical element to them; fairy tales in particular. His Hush!, inspired by the stories of “The Pied Piper” and “The Nightingale”, premiered at Theatre Passe Muraaille in the late 80’s. He spent three years in British Columbia as Artistic Director of the Caravan Farm Theatre, and has recently returned to Toronto to present a couple of other new works: The Juniper Tree, a Brothers Grimm tale adapted by playwright Maristella Roca that was a hit of the Toronto Fringe a few years ago, and The Crimson Veil at Factory Theatre, which was based on Italian fairy tales.

Without knowing more than the title, it sounds as though Cole may be applying his creative and distinctive sounds to another tale of magic in this production.

...CONTINUES...
While Theatre Passe Muraille is presenting its own, non-
musical take on Shakespeare’s Midsummer Night’s Dream (in which seven women take on all the parts!), Trinity-St. Paul’s Church is hosting an afternoon of Shakespeare in Song on November 11. An unusual highlight is a concert performance of the (presumably short) Baroque opera Pyramus and Thisbe. John Edwards plays lute to the voices of University of Toronto Music Faculty alumni.

Another notable University of Toronto Music Faculty project is coming up just a few days later, from November 14 to 18. It’s a production of Benjamin Britten’s Albert Herring at the MacMillan Theatre. Not as often seen as Billy Budd or Peter Grimes, it’s one of the few Britten works being performed this season. Stephen Ralls conducts and Maria Lamont directs.

For those looking for some operatic enjoyment outside Toronto, Opera Ontario is presenting Popera at Hamilton Place (November 29 and December 1) and at Kitchener’s The Centre in the Square (November 30). I could try to tell you that it’s a little-known work by Handel, about the tragic princess Popera who is doomed to... but that would be cruel. Actually, the title is a compound of “pop” and “opera”; an evening of out-and-out favourites that gives you all the best arias without even trying to string them together with a plot. It features a wonderful cast of vocalists: soprano Adrienne Pieczonka, mezzo Jean Stilwell, tenor Eduardo Villa and baritone Jason Howard, directed by Daniel Lipton.

Looking beyond the winter: The Shaw and Stratford Festivals are both well along in planning for the 2002 summer season, an auspicious one for both institutions. For Stratford it’s a 50th anniversary, and lots of special activities are planned, as well as the opening of a brand new space, to be named the Studio Theatre. In 2002 Stratford is planning to run My Fair Lady at the Festival Theatre and The Threepenny Opera at the Avon. Meanwhile, the festival has extended this year’s production of The Sound of Music, with Cynthia Dale as Maria, until November 11. Which theatre critic quipped that, in this production, “the Dales are also alive with the sound of music”?

At Niagara-On-The-Lake, longtime Artistic Director Christopher Newton is preparing to hand over the reins to Jackie Maxwell. The two will guide the festival in tandem for the summer, with Maxwell assuming full artistic responsibility when Newton officially resigns in one year, on November 1, 2002. Shaw’s musical outing for the season will be Stephen Sondheim’s Merrily We Roll Along.

MUSIC THEATRE LISTINGS

Arts Huron, Bye Bye Birdie, November 28
December 1: 8:00. Dinner theatre 6:00 or show only, Huron Heights Secondary School, 40 Huron Heights Drive, Norwalk. 905-865-2065 ext 503.

Brampton Music Theatre, Man of La Mancha. Written by Dale Wasserman; lyrics by Joe Darion; music by Mitch Leigh. Scott Lake, director; Ryan DeSouza, musical director. Nov 8, 10, 15, 16, 9:00; Nov 11, 17, 20. Lester B. Pearson Theatre, 150 Central Park Dr., Brampton. 905-874-2800. 117, 314.

Canadian Opera Company, Sartorio: Giulio Cesare in Egitto. Roger Honeywell, Kristizna Szob, Colleen Skoll, Martha Guth, Shannon Marcer & other singers; Gary Thor Wedow, conductor. December 3, 5 & 7, 8:00; December 9 matinee. Imperial Oil Opera Theatre, Tenerem Opera Centre, 227 Front St. E 416-383-8231. $45.


continues
The Toronto Mendelssohn Choir

CARMINA BURANA

LUX AETerna

by Carl Orff

by Morten Lauridsen

November 6th, 8 p.m. ~ Roy Thomson Hall

Conductors: Joel Edison & Howard Dyck - Free pre-concert chat with Rick Phillips at 7 p.m.

TICKET INFORMATION: (416) 872-4255 • TICKETS GOING FAST!

The Toronto Mendelssohn Choir ~ BIG MUSIC, BIG PICTURE

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Summer 2002

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Xerxes

by George Frederick Handel (1738)

The Vocal Art Forum

The project consists of:

1. A development phase including musical, linguistic and dramatic coaching
2. A production phase leading to performances in Autumn 2002, for which there will be no additional fee

Audition Now

For more information contact Peter Nott at:
(416) 876-5859 or vocalart@ftgo.net
HELOISE ET ABELARD
November 2, 8 p.m. Walter Hall.
$20, $10 seniors/students
Faculty Artist Series
In celebration of the newly established Lois Marshall Chair in Voice Studies, soprano Lorna MacDonald, baritone Elem Eley and pianist J.J. Penno present an evening of vocal solos, duets and operatic scenes with music by Saint-Saëns, Mozart and Verdi. Also featuring Puccini's musical setting to the true love story of "Héloïse et Abélard."

WINE AND SONG
November 3, 8 p.m. Victoria University Chapel.
$12, $5 seniors/students
MacMillan Chamber Singers; Doreen Rao, conductor.

BEN HEPPNER SOLD OUT
November 6, 12 p.m. Walter Hall. Free. Tickets required.
Wimes & Clifford Smith Visitor in Music Master Class
World's top tenor gives exclusive master class to celebrate the installation of the Lois Marshall Chair in Voice Studies.

BRITTEN: ALBERT HERRING
November 14, 15, 16 & 17, 8 p.m. MacMillan Theatre.
$25, $15 seniors/students
Stephen Ralls, conductor; Maria Lampant, director
Fred Perruzza, production designer; Diane McCusker, costume designer

MAGIC OF MENDELSSOHN
November 24, 8 p.m. MacMillan Theatre.
$16, $8 seniors/students
University of Toronto Symphony Orchestra
Power极力 Singers, University Women's Chorus; Doreen Rao and Robert Cooper, conductors. Incidental Music from "A Midsummer Night's Dream" and Christmas Cantata.

JAZZ ORCHESTRAS
November 28, 8:30 p.m. Walter Hall.
$12, $6 seniors/students
10 o'clock and 11 o'clock Jazz Orchestras
Paul Read and Phil Nimmons, directors. Season premiere of UI of T's big bands. Sponsored by Long and McQuade Musical Instruments and TD Meloche Monnex.

THE CZECH CONNECTION
December 7, 8 p.m. Walter Hall.
$20, $10 seniors/students
Faculty Artist Series
Cellist Katica Sadowa, violinist Scott St. John, and pianist
Lydia Wong, perform Smolena Piano Trio; Janacek;
Sonata for Violin and Piano; Martinu work for cello and piano

FANFARE FOR THE UNCOMMON WOMAN
December 8, 8 p.m. MacMillan Theatre.
$12, $6 seniors/students
Wind Ensemble and Concert Band
Denise Grant and Cameron Walter, conductors. Music for Brass and Wind Ensembles by lower Schoenberg and others.

Comprehensive Concert Listings, November 1 to December 7
Readers please note: presenters' plans can change & we make mistakes. Please use the phone numbers provided to call ahead.
For Jazz club listings, see pages 18-19.
For full music theatre and opera listings, see pages 22-23.
For events "further afield" just outside the GTA see pages 39-41.
And for a handy alphabetical list of presenters and venues, see page 42.

Thursday November 01
- 10:00 am & 1:00: Meadowvale Theatre. The Lion, the Witch & the Wardrobe. Touring Players. 3151 Montevideo Rd., Mississauga. 800-367-9049.
- 12:30: Christ Church Deer Park.

Sixth annual series of LUNCHTIME CHAMBER MUSIC at CHRIST CHURCH DEER PARK

November 1: Ron Greidanus, piano; Etudes by Chopin, Rachmaninov and Scriabin
November 8: Amber Bishop, soprano; James Boume, piano. Songs by Duparc, Komgold, Mozart and Strauss
November 15: Daniel Rubinoff, saxophone; John Lettieri, accordion. Music by George Fiala and others
November 22: 1 Furioso Baroque Ensemble. Music by Purcell and Handel
November 29: Heléna Bowkun, piano. Music by Chopin

1570 Yonge Street (at Heath, north of St Clair)
Music at Metropolitan

Marie-Louise Jacquet Langlais,Organist,
in a recital of French music

Friday, November 2 at 7:30 p.m.

Mme. Langlais is the widow of organist and composer, Jean Langlais

Admission: $20/$15 for Toronto RCCO members

Co-sponsored by the Toronto Centre Royal Canadian College of Organists

Metropolitan United Church
at the corner of Queen and Church Streets, Toronto
For information call (416) 363-0331

Saturday November 03

MUSIC AT DONWAY COVENANT

Daniel Rubinoff, saxophone
Jeanie Chung, piano

"The Joy of Sax"

"Daniel Rubinoff is a natural performer."

- Slur Irving Glick, Composer

Saturday, Nov. 3, 8pm
Donwray Covenant
United Church
230 The Donwray West
Lawrence at Don Mills

Tickets: $10 and $8
416-444-8444

- 7:00: Toronto Symphony Orchestra: Schuchert: Symphony #8 Unfinished; Haydn: Trumpet Concerto; Chavez: Spanish Flute; Johan: Balalaika; Nora Salomon, flute; Andrew McCandless, trumpet; Sir Andrew Davis, conductor. Roy Thomson Hall, 60 Simcoe. 416-593-4826, 427-455.

- 8:00: Guitar Society of Toronto. Hubert Kloppe, guitar. Ettore Mazzoleni Concert Hall, 77 Bloor St. West. 416-408-2584 ext. 321.


- 8:00: University of Toronto Faculty of Music: Lorea MacDonald, soprano; Elam Eley, baritone; J.J. Pena, piano. Presentation: Héloïse et Abélard. Walter Hall, 80 Queen’s Park. 416-978-3744, $20, $10.

- 8:00: 8:00: 8:00: 8:00: 8:00: 8:00: 8:00: 8:00:


- 7:30: Toronto Symphony Orchestra. Schuchert: Symphony #8 Unfinished; Haydn: Trumpet Concerto; Chavez: Spanish Flute; Johan: Balalaika; Nora Salomon, flute; Andrew McCandless, trumpet; Sir Andrew Davis, conductor. Roy Thomson Hall, 60 Simcoe. 416-593-4826, 427-455.

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- 8:00: 8:00: 8:00: 8:00: 8:00: 8:00: 8:00: 8:00:
Music Toronto presents

Nov. 5 at 8 p.m. STEPHEN KOWACEWICZ

Legendary American pianist plays Beethoven and Schubert


Wednesday November 07


Thursday November 08


The Glenn Gould Professional School of the Royal Conservatory of Music

2001-2002 Concert Season

GLAEnn GOULD ARTIST SERIES

Presents:

Thursday, Nov. 8, 2001, 8pm

ANCIENT VOICES

Mozart: Quintet in g minor

Featuring: Keith Atkinson, Marie Bérard, Sarah Davidson, Lorand Fenyves, Simon Fryer, David Humphrey,Ann Monoyios, Edward Reiffel, John Rudolph

Thursday, Nov. 22, 2001, 8pm

NIMMONS n’ BEHRENS

—ANYTHING GOES

An evening of free improvisation with jazz great Phil Nimmons on clarinet and renowned Canadian composer Jack Behrens on piano.

Ettore Mazzoleni Concert Hall
The Royal Conservatory of Music
273 Bloor St. West

$15 Adults, $12 Students. 416-408-2824 ext. 321

Friday November 9

— 8:00: Living Arts Centre. Sbs. Written by Diane Flack & Richard Greenblatt; music by Rick Sacks. Royal Bank Theatre, 4141 Living Arts Drive, Mississauga. 905-306-6000, $29.

— 8:00: Markham Theatre for Performing Arts. Lions Boyd. 171 Town Centre Blvd, Markham, 905-305-7489, $29.

— 8:00: Music Gallery. Ian Birks & Laura Kavanagh. Electro-acoustic sounds on prepared guitar, tape loops, electronics & spoken word. St. George’s Martyr Church, 197 John, 416-204-1080, $10.00.

— 8:00: Royal Conservatory of Music. Glenn Gould Artist Series: Mozart: Quintet in g; Crumb: Ancient Voices of Children; Ann Monoyios, soprano; John Rudolph, Edward Reiffel, David Humphrey, percussion; Kahn Ackinson, cello; Steven Thachuk, mandolin; Sarah Davidson, harp; Lorand Fenyves, Marie Bérard, violin; Ronnie Regan, viola; Simon Fryer, cello; Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 ext. 321. $15,912.

— 8:00: Royal Conservatory of Music. Glenn Gould Artist Series: Mozart: Quintet in g; Crumb: Ancient Voices of Children; Ann Monoyios, soprano; John Rudolph, Edward Reiffel, David Humphrey, percussion; Kahn Ackinson, cello; Steven Thachuk, mandolin; Sarah Davidson, harp; Lorand Fenyves, Marie Bérard, violin; Ronnie Regan, viola; Simon Fryer, cello; Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 ext. 321. $15,912.

The Toronto Consort presents

MARINERS AND MILKMADI

November 9 & 10, 2001 at 8pm

The Toronto Consort launches its 29th season with an evening of English renaissance music - rollicking ballads, lutesongs, madrigals and country dances, making “musical portraits” of the fantastic characters found in the streets and castles of Shakespeare’s England. With fiddler David Greenberg and Ben Grossman, percussion and hurdy-gurdy.

For Tickets call 416-964-6337

Trinity-St. Paul’s Church, 427 Bloor St. West

The Guarantee Company of North America

CLASSICAL 96FM

Bohemia

Sat. Dec. 1, 2001 8 p.m.

Guest Artists: Jamie Parker, Anton Dvorak’s New World Symphony, Symphony No. 9, Sergei Rachmaninov’s Piano Concerto No. 2. Concert sponsored by THE GUARANTEE COMPANY OF NORTH AMERICA

The Littlest Angels

Sat. Dec. 22, 2001 8 p.m.

Guest Artists: The Canadian Children’s Opera Chorus. An inspired evening of new and traditional Christmas repertoire for the whole family! Guest Artists sponsored by DaimlerChrysler Canada

Individual Ticket Prices:
Area A: $40 Area B: $30

All performances take place at the Living Arts Centre.

ORDER YOUR TICKETS TODAY! CALL 905-306-6000

MIA CONCERT SERIES SPONSORS

CHIC PATEON

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Trinity-St. Paul’s Church, 427 Bloor St. West

November 1, 2001 – December 7, 2001
Cathedral Bluffs Symphony Orchestra

Robert Raines
Principal Conductor/Music Director

Rachmaninov Piano Concerto #2 with Alexander Seredenko, Royal Conservatory of Music/CBOS Concerto Competition Winner

Wagner Flying Dutchman Overture

Brahms Symphony #2

Glick Sinfonia Concertante

Saturday, November 10, 2001
8:00 pm

Stephen Leacock Collegiate Institute
2450 Birchmount Road
$15 ($12 students and seniors)

For tickets, call the Box Office at 416-879-5566

Website: www.cathedralbluffs.com

Refreshments of the Spirit

As interpreted by:
CHRISTINA MAHLER (cello)
CHARLOTTE NEDIGER (harpsichord)

Music by Bach

Saturday, November 10 at 8 p.m.
310 Danforth Avenue, Toronto (Eastminster United Church, just west of the Chester subway)

Tickets: $15/$10

Call 416.889.5414

VIVA ESPANA!

The MAGician

Matthew Jaskiewicz, Music Director

Joaquin Rodrigo, Concierto de Aranjuez
Cuatro Madrigales Amatorios

Manuel de Falla, El Amor Brujo - Love the Magician

ISABEL BADER THEATRE
93 Charles St.W. (across from the ROM)

SOLOISTS:
Michele Bogdanowicz, mezzo soprano
Steven Thachuk, guitar

Tickets:
Adults $35, $32
Seniors & Students $32, $20
Children under 12 FREE (with an adult)

PLATINUM TICKETS: $60

TS BOX OFFICE
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MooredaleConcerts.com

BRAHMS

His profound and exciting String Quintet in G major

World famous violinist
Scott St. John

"...brimming with extraverted spirit"

Pittsbug Press

with some of Toronto’s finest musicians

Sat. Nov. 10 at 8 pm - Willowdale United
Sun. Nov. 11 at 3 pm - Walter Hall, U of T

Mooredale Concerts is the hot tip for great music, spoken commentary, a cameo appearance by a rising young star and affordable tickets! $20, ($15 St./Sr) 416-922-3714

Gabriel Faure: Requiem Op.48
Andrew Ager: Therefore Give Us Love

The Choirs of Christ Church Deer Park and Calvin Presbyterian Church with orchestra
Tracy Smith Bessette, soprano
Michael Downie, baritone
Director: Bruce Kirkpatrick Hill

3:00 PM, Sunday November 11
Christ Church Deer Park
1570 Yonge Street (at Heath)

Admission $18 / $15
for tickets call (416) 972-0707

---2:00: DUO. Mixed classical & jazz programme, Margot Rydall, flute; Ivan Zilman, guitar, Beach Hebrew Institute, 107 Kenilworth Ave. 416-483-1011, Free.
---2:00: Toronto Latvian Chamber Choir, Parish Church, 235 Tudor Ave. 416-588-4301, $18, $15.

Sunday November 11

---2:00: North 44 Vocal Ensemble, 'A Remembrance Day Concert, Durufle: Requiem. Valerie Merlo-Smith, mezzo; Steven Horst, baritone; Jürgen Petrenko, organ; Geoffrey Butler, conductor; Jenny Crober, accompanist. Grace Church on-the-Hill, 300 Lonsdale Rd. 905-764-5140, $20.


---3:00: Mooredale Concerts, Brahms. Walter Hall, 80 Queen’s Park, See Oct 10.
---3:00: Toronto Chamber Choir. Kafonmusik: Grant Us Peace. Byrd: Agnus Dei from Mass for Four Voices; Haydn: Agnus Dei from Mass in the Time of War; Mozart: Requiem (selections); Britten: War Requiem (selections), David Fallis, director, Church of the Redeemer, 162 Bloor St. West. 416-968-1338, $15, $12.
**Wednesday November 14**

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8:00: York University Department of Music, Anne Lederman & Feldnes. Canadian musical traditions & instruments; original settings, McLoughlin Performance Hall, 050 McLennan College, 4700 Keele St. 416-738-5168. Free.


7:30: Hall Jazz Concert/Lecture with Kirk MacDonald, jazz café & Brian Blain, country blues guitar. Fred Varley Art Gallery, 216 Main St., Unionville. 905.477.8511 ext.221.

8:00: Tafelmusik Baroque Orchestra. Britten: Young Person’s Guide to the Orchestra; Gnente: Piano Concerto; Dvorak: Symphony #7; Innocent Ear work. Jean Yves Thibaudet, piano; Richard Hickox, conductor. James, Dorsey, Miller and more. Hammerson Hall, 4141 Living Arts Drive, Mississauga. 905.306.8000. $40, $35, $25.


3:00: University of Toronto Faculty of Music. Britten: Albert Herring. Stephen Ralls, conductor. Maria Lament, director. MacMillan Theatre, 80 Queen’s Park. 416.678.3744. $25, $15. For complete run see Music Theatre listings.

4:30: University of Toronto Faculty of Music. Small Jazz Ensembles: Walter Ross, Queen’s Park. 416 678-3744. Free.

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8:30: Toronto Symphony Orchestra. Roy Thomson Hall. See November 14.

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8:30: Toronto Symphony Orchestra. Roy Thomson Hall. See November 14.

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8:30: Toronto Symphony Orchestra. Roy Thomson Hall. See November 14.
BAROQUE HITS
GLEN GOULD STUDIO
Saturday Nov 17, 8 pm

SINFONIA TORONTO
NURHAH ARMAN
Conductor
ETSUKO KIMURA
Violinist

SOLID BLACK AND WHITE PHOTOBUST

- 8:00: Tafelmusik Baroque Orchestra.
  A Choral Anniversary: Baroque Beyond.
  Trinity St. Paul's Church, Sun Nov 14.
- 8:00: Trinity Chamber Ensemble.
  Handel: Concerto Grosso Op.6 #12;
  Shostakovich: Sonata in D; Dvorak:
  Serenade for Strings in E; Op. 223; Elgar:
  Cello Concerto Op. 106;
  Brahms: Violin Concerto No. 2 in E; Brandenburg Concerto No.3.
  Teleman: Danube Suite, Eccho; Kinsky,
  violin; Nurhan Arman, conductor.
  Glenn Gould Studio, 250 Front St. West.
  416-205-5555. $29, $24(ad), 18(St).

TRINITY CHAMBER ENSEMBLE
John Trembath, cello
G.F. Handel
Concerto Grosso Op.6 #12
D.D. Shostakovich
Sonata in D Minor
A. Dvorak
Serenade for Strings
E. Elgar
Chanson de Matin et Chanson de Nuit
G. Parry
English Suite

November 17 at 8pm
High Park-Morningside Presbyterian Church
4 Morningside Ave., Toronto
Adults $10; Students/Seniors $8
Under 16 Free
416-241-5080

Sunday November 18
- 11:00am: 2:00 & 5:00: Hummingbird Centre.
  The Wiggles. Pre-school ditties & original songs.
  1 Front Street East. 416-872-2292. $29, $125.
- 1:30: CAMMAC/Michael Gallery.
  Sunday Concert: Morella Talaj, soprano.
  10365 Islington, Kleinburg. 905-893-1121.
  $9, $7(under 5), $6(family).
- 2:00: Harbourfront Centre.
  Sunday Concert:
  Jay Nush, vocals; mandolin,
  acoustic guitar & cello.
- 2:00: Song Circle.
  Masterpieces from the Tang Populaire.
  14 Elm St. 416-422-1489. $20, $15.
- 2:00: Visual and Performing Arts
  Newmarket. Alme Pistorius, piano. Music
  by Schubert, Beethoven, Tchaikovsky.
  905-531-1522. $30, $15.
- 3:00: Choirs of St. Luke's Church,
  East Pleasant Church & West Pleasant Church.
  Great Fall Hymn Sing. Music by

CANADA AUSTRALIA X2
Music and dialogue with cutting edge Australian and Canadian composers at Glenn Gould Studio

PETER SCULTHORPE & ERIC MORIN Tuesday, April 1
at 8 pm Contrasting the lushly lyrical music of Australia's Peter Sculthorpe with the fresh new sounds of Quebec's Eric Morin.

ELENA KATS-CHINNIN & OMAR DANIEL Thursday, May 7
at 8 pm Omar Daniel hangs upside down wired with electrodes in The Playing of Marsyas,
in imitation of Titian's painting. Giller Prize nominee Michael Redhill narrates a world premiere, Whimsical piano pieces by Australia's Elena Kats-Chernin.

ZOROASTER
150 singers, dancers and soloists surround the audience in a spectacular late-night ancient ritual celebration by R. Murray Schafer. Friday, May 24 and Saturday, May 25 at 10 pm at The Design Exchange
Monday November 19

12:00 noon: NUMU Talk. NUMU Talk, 15 Shuter St. 416-593-4828. $20, $10 (sr/st), $5 (cheaps oats).

Tuesday November 20

12:10: University of Toronto Faculty of Music. Vocal Student Performances. Walter Hall, 80 Queen's Park. 416-878-3744. Free.

Wednesday November 21


12:30: Ensemble Noir. Works by Ryan, Cady, Gregson, Kucharzyk, Kulaheva and Schaefer. Stuart Laughton, trumpet; Lukashini Rangamadzulo, voice; Patricia Farr, piano; David Hetherington, cello; Joanne Vidalopoulos, drums; Edward Gregson, conductor. 7:00: NUMU Talk. Massey Hall, 15 Shuter St. 416-593-4828. $25, $22 (sr), $15 (st).
Overture; Emperor Concerto; Pastorale Symphony. Giffard Toole, piano; Janet Govednik, music director. York Woods Public Library, 1785 Finch West. 419-225-4566, $10, $7.
— 8:00: NUMUFEST/Continuum. Discourses. Works by Tenney, Plamondon, Daoust, Osterlee, Baker & Thorup; Anne Thompson, flute; Clare Scholtz, oboe; Peter Stell, clarinet; Mark Ferber, viola; Angela Rudman, viola & other performers; Rosemary Thomson, conductor. Massey Hall, 15 Shuter St. 416-593-4428.
— 8:30: University of Toronto Faculty of Music. Vocal Jazz Ensemble. Lisa Martinek, director. Walter Hall, 80 Queen's Park. 416-978-3744, $12, $6.

Thursday November 22

— 12:00 noon: CBC Music Around Us. Ian Parker, piano. Chopin: Sonata in F # Major Op. 10 No. 2; Schumann: Fantasy Pieces, Op. 73.
— 12:10: St. Paul’s Anglican Church. Raphael Tambyeff, organ in Recital. March;
— 12:30: Admission by donation. Parker.
Beethoven: Sonata No. 5 in F Op. 24;
— 12:00 noon: Studio, Faculty of Music. Discourses.
— 8:30: University of Toronto. Lisa Martinelli, director. Walter Hall, 80 Queen’s Park. 416-978-3744, $12, $6.

Women’s Musical Club of Toronto AFTERTNOON CONCERT
November 22, 2001, 1:30 pm
Jasper Wood, violin
David Michael Riley, piano
Playing works by Vitali, Beethoven, Morawetz, Stravinsky, & Sarasate.
Morawetz: Duo for violin & piano; Stravinsky: Suite Italienne for violin & piano; Sarasate: Zigeunerweisen. Walter Hall, 80 Queen’s Park. 416-923-7092. $25.
— 8:00: Markham Theatre for Performing Arts. Second City with The Attic Room. Comedy and musical satire. 171 Town Centre Blvd, Markham. 905-305-7409. $12.50.
— 8:00: Toronto Symphony Orchestra. Liszt: Piano Concerto No. 2. Svetlana Ladas, piano; Peter Oundjian, conductor. Royal York Hotel, 100 Queen’s Park. 416-368-0400.
— 8:00: Toronto Symphony Orchestra. J.S. Bach: Suite No. 3 in D Major. Marko Stamenov, conductor. Royal York Hotel, 100 Queen’s Park. 416-368-0400.
— 8:00: NUMUFEST/Toronto. Symposium on Music and Memories. Dan Ferguson, M.C. George the Martyr Church, 197 John St. 416-968-3444 #2434. $10 (double), $15 (deuce).
— 8:00: Furies Portuguese Ensemble. Portuguese Christmas. Church of the Redeemer, 11 Avenue Rd. 416-965-2800.
— 8:00: Performing Arts. Markham Theatre for Performing Arts. Second City with The Attic Room. Comedy and musical satire. 171 Town Centre Blvd, Markham. 905-305-7409. $12.50.

Saturday November 24

— 7:00: Toronto Symphony Orchestra. Bach: Concerto for oboe and violin; Mozart: Concerto for Two Violins; Haydn: Symphony No. 80 "II Disturato"; Iconoclast Ear work. Jacques Israelvitch, conductor; violinist; Paul Meyer, violin; Richard Osgood, oboe; Ross Thompson, harp; and Mark Nevin, flutist. 416-368-0400.
— 7:30: Oakville Chamber Orchestra. Mahler: Symphony No. 5 in c sharp; Barber: Knoxville: Summer of 1916; Mozart: Symphony 410 in g; Kyle Eger, soprano; Dr. Charles Demuyck, conductor. Central Baptist Church, Rebecca and...
Morden, 905-822-7926. $15,412.

8:00 HELICONIAN CLUB.

8:00 Heliconian Club.

8:00 Markham Theatre for Performing Arts, Second City "The Arrogant Womans: Comedy and musical satire. 171 Town Centre Blvd, Markham. 905-305-7469. $28.50.


8:30 University of Toronto Faculty of Music. "The Magic of Mendelssohn. Includes Christmas Cantata and other works. U of T Symphony and Choirs. Emera Island Singers; Doreen Rau, Robert Cooper, conductors. MacMillian Theatre, 80 Queen's Park. 416-878-3744. $15.45.

8:30 Yongkinalstrinas & Joseph and the Amazing Technicolor Dreamcoat. Lyrics by Tim Rice; music by Andrew Lloyd Webber. David Belt, Caroline Muro-Dalcanzio, Darryl Hicks & other performers; Bach Children's Chorus; Virginia Reh, director. Leah Postlun Theatre, 4338 Bathurst, 416-291-0600. $21, $16, group rates. Please bring non-perishable goods for the Food Bank. For complete see Music Theatre listings.

Sunday, November 25


2:00: Mississauga Choral Society. Jelly Belly. Poems of Dennis Lee with music by David Pasma. Living Arts Centre, 1411 Living Arts Dr. 905-308-6000. 118.


3:00 Flying Cloud Folk Club. The Band. TranZAC, 292 Brunswick Ave. 416-410-3655. $20.18.

8:00: Music Gallery. Instant Composers' Pool. Misha Mengelberg, piano & A Flat Bore. Michael Moore, clarinet & alto sax; Thomas Hubauer, trumpet; Walter Wierbos, trombone; Mary Oliver, viola & other performers. Second Street: Martyr Church, 167 John, 416-204-1080. $20(advance), $25(door).

Monday, November 26

2:00: Toronto Symphony Orchestra. Roy Thomson Hall. See November 24.


8:00: Toronto Organ Club, Frank Dincena, Hammond X66 orgain, College, 329 Royal York Road. 905-824-4867. $10, children under 10 free.

Tuesday, November 27


7:30: York University Department of Music. York University Women's Choir. Anne

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THE HIGH PARK CHORUS OF TORONTO

"Christmas in the Village"

...a Holiday Concert featuring the Senior Girls, Senior Boys & Children's Divisions

Ann Cooper Gay
Artistic Director

Saturday, Nov. 24, 7:30 pm
Runnymede United Church
432 Runnymede Road

Tickets & Information
416-762-0675

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SHAN ENTERTAINMENT and Silk Road Chamber Orchestra

present

Soloists of Silk Road Chamber Orchestra take you to a journey on the Silk Road to Azerbaijan — the mysterious Land of Eternal fire. The music selection includes classical works of legendary composers U. Hajiyev (composer of the first opera in the Eastern world), R. Amirov and Niyazi and A. Beibirov. Operatic arias, art songs, folk songs and a variety of Azeri classical works are included in the program featuring L. imanov (world-acclaimed dramatic tenor) and Y. Savalan (tenor).

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7:30: York University Department of Music. York University Women's Choir. Anne
Music Toronto presents

Nov. 27 at 8 p.m.
TORONTO STRING QUARTET
No other 4 year old plays like this!

--- 8:00: Music Toronto. The Toronto String Quartet. Weber's 5 Movements for String Quartet Op. 5; Sokolov: Blanc Dominant; Kreisler: String Quartet in e: Mozart: Quartet in D K499.


--- 8:00: OnStage. Toronto Chamber Jazz Septet. Interpretations of Tchaikovsky's Nutcracker Suite: Monk: Stuff Jive Turkey; Ravell: Bella; Bach: Jesus Joy of Man's Desiring; Bill Mays: piano/keyboard; Vern Dorge: flute; Lorne Lofsky, guitar; Mike Malone, trumpet. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-386-5789. Free.


"The Nutcracker Suite"

Seven fabulous jazzmen gather together tonight for an evening that nudges you gently toward the holiday season. Come to the Studio to enjoy a night of brilliant arrangements by highly celebrated New York pianist/composer Bill Mays. On the program, interpretations of Tchaikovsky's Nutcracker Suite, Theolion Monk's Stuff Jive Turkey, Ravel's Dells and Jesu Joy of Man's Desiring.

SINGLE TICKETS $30.

Glen Gould Studio Box Office (416) 205-5555
Fax (416) 205-5551
email ggboxoffice@glenn.ca
Glen Gould Studio is located at 250 Front Street West, Toronto, Ontario in the Canadian Broadcasting Centre.
Nozell!
The Nativity According to St. Luke
by Randall Thompson and other works by Ager, Floriades, Mathias, Rutter, Wilcoocks with Paul Jenkins, organist

Saturday, December 1
7:30 pm
St George’s Anglican Church
77 Randall Drive at Hwy 2, Pickering Village, Ajax.
Tickets $12. $8 St/Sr.

Sunday, December 9
3:00 pm
Saint Thomas’s Church
383 Huron Street, Toronto
Tickets $16. $12 St/Sr.
Ticket/Information 416-769-7991

Aradia Ensemble

In Nativitatem Domini Canticum
Christmas Motets by Marc-Antoine Charpentier

Orchestra and Choir directed by Kevin Mallon
Soloists: Tracy Smith, Christine Stelmacovich, John Tessier, Brian Duyn, Robert Stewart

Aradia Ensemble’s 1999 Naxos recording of Christmas music by Charpentier was called “breathtakingly beautiful” by Gramophone magazine. The works on this concert will also be recorded – Aradia’s eighth CD for Naxos.

Glenn Gould Studio, December 1, 2001 at 8pm
Tickets: $25 adults, $22 seniors, $13 students
Glenn Gould box office: 416-205-5555


— 8:00: Performers York Region. St. George’s Anglican Church, 77 Randall Dr., Pickering Village, Ajax. 416-769-7991. $12, $8.


— 8:00: Counterpoint Community Orchestra. “From the New World.” Dr. Alan Stellings, violin; Terry Kowalczuk, conductor. Betty Oliphant Theatre, 404 Jarvis St. 416-205-5555 ext.2086. $14(adv), $17(door).

MUSIC ALLIANCE

Proudly Presents:

"From the New World"

Saturday, December 1
8:00 pm
Betty Oliphant Theatre
404 Jarvis Street
Advanced Tickets available at: “This Ain’t The Rosedale Library”
483 Church Street
$14.00 Advance
$17.00 Door

www.ccorchestra.org
(416) 925-9872
ext. 2086


— 8:00: Toronto Chamber Choir. Make We Joy Now! The Medieval Music in Modern Days. Works by Britten, Jeubert, Holman, Ager and Rubbra. Julia Saager, harp 7:00: Pre-concert Lecture; 9:00: Christ Church Deer Park, 1570 Yonge St. 416-888-1338. $15,$8.


Sunday December 02


— 1:00: Oakville Children’s Choir. Winter is in the Air. Oakville Centre for the Performing Arts. See December 1.


— 2:00: Harbourfront Centre. Sunday Concert: Katharine Wheelby, Lakeside Terrace, York Quay Centre. 25 Queen’s Quay West. 416-873-3000. Free.


— 3:00: Markham Concert Band. Music of the season; carol singing. Dr. Diana Braun, director. Markham Theatre for Performing Arts. 171 Town Centre Blvd. 905-305-7499, 416-310, family rates.

— 3:00: Sunsala. Robert Creeley XXXV. Kasenets: Echoes of a Life: Chronologie; Two Airs & Five Mirrors; Numbers;Digits; Signs; selected poems. Robert Creeley, reader/poet; Udo Kasenets, pianos; Susan Layard, singer/speakers; Richard Sacks, marimba; Linda Cartin Smith, speaker/chanter. Emmanuel College, Victoria University, 75 Queen’s Park. 416-920-5840. Free.

— 3:00: Toronto Camerata Chamber Choir. A Celtic Christmas. Works by McGlyn (Canadian premiere); music by Sargent, Janet Gadsicki, harp; Melva Treffinger, Graham.

Lydia Adams, Conductor and Artistic Director

Two Seasonal Concerts

Festivity Old & New

Traditional holiday favourites and brand new Christmas carols and Chanukah songs

With the Bach Children’s Chorus and True North Brass

George Weston Recital Hall,
Sunday December 2, 3:00 p.m.
Tickets: $30 & $35, Students and Seniors $25 & $30.
For tickets and information, call 416.870.8000

Glad Tidings

A Christmas concert for the whole family!

With the Hammersmith Street Silver Band

Yorkminster Park Baptist Church

Saturday, December 15, 8:00 p.m.
Tickets: $25, Students and Seniors $22.
For tickets and information, call 416.446.0188

The New Guitar

Concerts 2001 - 2002

December 2 2001

Brown Fugue + Dodgson Follow The Star

* Takemitsu A Boy Named Hiroshima * Wingfield Teaata

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William Beaupuis + James Brown + John Gzowski

guitars

Edward Day Gallery 33 Hazelton 2 PM

February 22 2002

Brown + Katz

James Brown “The Home Fields” CD release concert

Also featuring Ernie Tollard and Jim Vivian

Brian Katz performs original compositions

Heliconian Hall 35 Hazelton 8 PM

March 22 2002

Gismonti New Piece * Senoir Momentary Follies

* Dufour Garam masa

The Montreal Guitar Trio

Heliconian Hall 35 Hazelton 8 PM

Tickets for all concerts $20/$15

The SOCAN Foundation

www.newguitar.net

416 252-4792

November 1, 2001 – December 7, 2001 wholenote 37
**Monday December 03**

- **8:00:** Canadian Opera Company. *Sartorius: Giulio Cesare in Egitto.* Roger Honeywell, Kristina Stubbs, Colleen Skel, Martha Ruth, Shannon Mercier & other singers; Gary Thor Wadsworth, conductor. Imperial OJ Opera Theatre, Tanenbaum Opera Centre, 227 Front St. East. 416-204-1080, $15 (includes CD).

**Tuesday December 04**

  - **8:00** at 8pm: Aldeburgh Connection. Young Artists Recital. Katherine Whyte, soprano; Megan Latham, mezzo; Steven Erickson, tenor; Peter McGillivray, baritone; Stephen Ralls, piano. Walter Hall, 80 Queen's Park. 416-978-3744, $12.50.

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**T.O. CAMERATA: Chamber Choir**

**A Celtic Christmas**

3:00 p.m. Sunday, December 2, 2001

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Friday, December 7, 2001, 8:00 p.m.
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Further Readers 105

Friday November 02

-- 8:00: Symphonies, 40's Flashback, Variety Show, Heritage Theatre, 86 Main St North, Brampton. 905-874-2800. $15, $10.
For complete run see music theatre listings.

Saturday November 03

-- 8:00: Hamilton Philharmonic Orchestra. Pops Goes the Classics. Short works from the popular orchestral repertoire including Tchaikovsky's Capriccio Italiano. With Hamilton Philharmonic Youth Orchestra. Michael Reason, Glenn Maclay, conductors. Hamilton Place, 1 Summers Lane. 905-526-8556. $24-45, $22-40(adult), $11-20(12 & under).

-- 8:00: Symphony Hamilton. A Space Odyssey. Strauss: Blue Danube Waltz; Brot:

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**Sunday November 04**

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--- 2:00: 8:00: Arkell Schoolhouse. D E C E M B E R

--- 7:30: Variation; Bach: Spectacular --

--- 2:00: 8:00: St. Simcoe French Horn. The Church in Sonya, 10950 Simcoe St., Sonya. 705-357-2468. $15.

--- 8:00: Heritage Theatre. Sat. 86 Main St. North, Brampton. 905-874-2800. $33.50.


--- 8:00: Brott Autumn Music Festival.

--- 7:30: Grieg: Peer Gynt Suite No. 1. Durufle: La cathédrale engloutie;


--- 8:00: Lindsay Concert Foundation. Angèle Dubeau & Le Plait. String ensemble.

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— 8:00: Sanderson Centre for the Performing Arts, Colin James. 88 Dalhousie St., Brantford. 519-758-8090; 800-265-0710. $32.50,$29.

Saturday November 24


— 8:30: Arkell Schoolhouse. Roger Wood, violin; St. Jacobs, 2:00

Sunday November 25

— 8:30: Brett Autumn Music Festival. Tribute to the Great Crooners. In a special tribute to Rodgers on the centenary of his birth. Erich Kunzel conducts.

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MISSING LISTINGS?
Listings received too late for publication in the November issue can be found in "Missed the Mag" on our website at www.thewholenote.com. "Missed the Mag" is updated regularly throughout the month.

November 1, 2001 – December 7, 2001 Wholenote 41
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**November 1, 2001 – December 7, 2001 Wholenote 43**
ETCETERA FILE, NOVEMBER 2001

ANNOUNCEMENTS

* November 1 8:00: Toronto Symphony Orchestra, Fine Wine Specialty Tasting & Auction. Sample & bid on some of the finest wines & enjoy hors d'oeuvres prepared by outstanding chefs. Le Royal Meridien King Edward Hotel, 37 King St. East. 416-415-6790. 175, $25(auction only).


* November 4 10:00: Tandera Musical Instruments/Canadian Musician. First Annual Canada’s Musician’s Flea Market. Instruments of all kinds: guitars, drums, brass, violins, sound equipment, records, cds, videos & recording equipment will be bought, sold & traded. Thornhill Community Centre, 7755 Bayview Ave. 416-222-8222 www.tandramusic.com 46.50.

* November 4 2:30: Montgomery’s Inn Community Sing Along & Afternoon Tea. Margaret Hall, headliner, 4:00 Dundas West, 416-394-1113. 45. Friends of Etobicoke's Heritage free, Advance registration recommended.

* November 8 8:00: Toronto Symphony Orchestra, Fine Wine Dinner. Features silent & live auctions. Le Royal Meridien King Edward Hotel, 37 King St. East. 905-415-0790. $275 per person.

* November 16 7:30: Streamsmers Canada. Danish Friday Night. 7:00 & 8:15. Ars Nova chamber choir; 7:30; 8:30 Babette’s Feast, Royal Ontario Museum. 100 Queen’s Park. 416-586-5787. Ars Nova performances free; film $5.


* ARRAYMUSIC is currently accepting applications for the 2001/02 Young Composers’ Workshop, designed for composers who have completed basic studies in composition & would welcome the opportunity to work directly with a professional ensemble in the development of a new work. For more information phone 416-532-3019. Deadline for submissions December 3, 2001.

* Let’s Sing Together For Peace. Collective, New Songs for Peace Project. Songwriters are encouraged to write & donate new songs for peace to be collected, published & distributed in a book of songs promoting peace, cultural acceptance & understanding. For more information contact Honey Novick, Director of The Creative Vocalization Studio, at 416-782-7944.

LECTURES

* November 3 1:00: Toronto Children’s Choir, Meet the Composer. Stephen Hartfield. Mr. Hartfield presents his music & demonstrates how its many parts come together in concert. Features the TCC & guest choirs. Timothy Eaton Church, 230 St. Clair Ave. West. 416-932-8666 ext.111. $25(includes music package).

* November 4 2:00: Songwriters Association of Canada, Bluebird North. Songwriters perform & talk about their writing. Original material presented & participants are encouraged to talk about topics such as their writing and inspiration. Harbourfront Lakeside Terrace, 235 Queens Quay West. 416-873-5000. Free.


* November 11 2:00: Royal Ontario Museum/Peace Canada Congress. Homage to Maestro Adolph Wilfli. Toronto Free Press & Polish Canadian Congress. Lecture/Performance by Mr. Hatfield presents his music from the Renaissance to modern times & in 1938. $5(non-members), $3(members).

* November 14 7:30: Streamsmers Canada. Creativity and Madness: Danish composer Per Nørgård and Swiss pianist Adolph Wille. Discussion with percussionist, musician & Ars Nova member Ivan Hanson & Dr. Vivian Reekie, Professor Emeritus of Psychiatry, U of Toronto. Gatton Institute, 163 King St. West. 416-593-6257. 10.


* November 19 8:00: Toronto Wagner Society, Wagner in Chicago, Sandra Hurst, chorus master for the Canadian Opera Company, speaks on her experiences preparing the chorus for the recent performances of The Flying Dutchman. Arts & Letters Club, 14 Elm St. 416-933-8557. Donation of $5.10 suggested.

* November 25 2:00: Toronto Opera Club, Men With Women’s Voices. Audio-visual presentation about leading counter-tenors of today. Guest speaker: David Stanley-Porter, Rm 330, Edward Johnson Bldg, 80 Queen’s Park. 416-924-3940. $10(non-members).


MASTER CLASSES

* November 6 12:18: University of Toronto Faculty of Music, Master class with Bar Happner, tenor, Walter Hall, 80 Queen’s Park. 416-978-3744. *SOLD OUT*

* November 13 12:00: University of Toronto Faculty of Music, Master class in Italian Art Song with Sonata Horst. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.

* November 18 9:00: University of Toronto Faculty of Music, Open rehearsal & master class with MacMillan Singers. Elisier Isler Singers & Sir David Willcocks, conductor. Walter Hall, 80 Queen’s Park. 416-578-3744.

* November 27 12:10: University of Toronto Faculty of Music, Lorna Haywood Opera master class. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.

* December 4 12:10: University of Toronto Faculty of Music, French Mélodie master class with Giorgetta Duplessis. Walter Hall, 80 Queen’s Park. 416-978-3744.

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44 wholenote NOVEMBER 1, 2001 – DECEMBER 7, 2001
SERIOUSLY at a time when many North American papers have cut back on their coverage of anything besides rock and musicals. Geoff Chapman's Thursday column on the coming week in jazz always bears reading, as do his concert reviews.

Another jazz writer very worthy of attention is Ajay Heble, the director of the Guelph Jazz Festival. His recent book, Landing on the Wrong Note, is a major contribution. Heble is also editing an anthology of the papers delivered during the seminars on jazz and improvised music that run in tandem with the Guelph festival.

IN CONCLUSION It is not self-evident, and shouldn't be taken for granted, that Toronto has become such a bustling jazz town. Compared to similarly sized -- and less flourishing -- U.S. cities like Philadelphia and Detroit, the African-Canadian community here was never anything like the size of the African-American communities that were the base of jazz history south of the border.

Significant contributors to the jazz fabric of Toronto include such musicians as Cy McLean, Connie Maynard and currently, Archie Alleyne, Frank Wright and Joe Sealy, but overall it's striking that there is more jazz activity in Toronto now than in Philadelphia and Detroit. The Toronto scene prospered. But that's another story.
Six of the twelve were given explicit titles that depict different styles from around the Iberian Peninsula. *Villancico* implies an ancient song of rustic character. *Rondalla aragonesa* uses the dance rhythm of the Jota, one of the most popular dance forms, while another evokes the Zombría, a kind of nocturnal fiesta. *Andaluza, Valencia* and *Asturiana* indicate the various areas of Spain where the featured folksong or dance originated.

De Larrocha's recent RCA recording, which also includes Granados' *Valse Poétique* written in 1887, is perceptive with spontaneity of feeling and full of colour. You can hear this master musician in recital at the Toronto Centre for the Arts on November 16.

Veronica Materi

Stephen Kovacevich, piano
EMI 5 57132 2 (Full Price)

Stephen Kovacevich is a pianist who can make the unsurmounting sound meaningful, and the complex shimmer with transparency. He is an ideal Beethoven interpreter, and on this disc of five sonatas he reveals his ability to explore the full technical and expressive range of this repertoire.

The three major works on this recording, dating from Beethoven's middle period, are among his most daring and gorgeous. *Sonata No.12 in A flat* is dominated by the magnificent funeral march "'on the death of a hero". Kovacevich presses through with dramatic flourish while sustaining the poignancy. Particularly enjoyable is his resourceful handling of Beethoven's sometimes confounding accent markings - not just with sudden loudness, but also with sudden softness, a slight hesitation, or even an anticipation of the beat, without sounding mannered.

Beethoven called the two sonatas of Opus 27 "sonata quasi una fantasia" and the element of fantasy pervades both the fluid structure and the dreamlike mood. Kovacevich shines in dramatic transitions, as in the contrast in No.13 in E flat between the jolting syncopations of the allegro and the operatic melody of the adagio. In *Sonata No.14 in C# minor*, known as The Moonlight, Kovacevich builds up the intensity with relentlessly exciting momentum as each movement gets progressively more agitated.

The two sonatas of Opus 49 are slighter works, but Kovacevich turns them into beautifully molded icons of sonata form with his clear voicing, restrained use of pedal and lyrical phrasing.

Stephen Kovacevich will give a recital of Beethoven and Schubert on Monday, Nov. 5 at the St. Lawrence Centre for Music Toronto.

Pamela Margles

Haydn String Quartets Op. 77 Nos. 1 & 2
Kodaly Quartet
Naxos 8.553.146 (Budget Price)

The string quartets of Franz Joseph Haydn do not, at first glance, look like the most difficult or complex pieces in the chamber literature. Yet because of their apparent simplicity these seminal works demand more, rather than less, from performers. Unfortunately, the Kodaly Quartet failed to come to terms with this fact on their disc of Haydn Quartets Op. 77 Nos. 1 and 2.

Throughout most of this recording, the playing is technically impressive, but uninspired in interpretation. From a rather pedestrian opening of the Quartet No. 1, we find generally undifferentiated playing that is, at best, pleasantly perky — especially in the two finales — but which never plumbs the depths of these late Haydn works. Particularly disappointing is the slow movement of the Quartet No. 2, a beautifully moving piece in which opportunities for expressiveness are passed over by the Kodaly in almost every measure.

To the quartet’s credit, there is a strong sense of ensemble in these performances, which are well balanced, transparent and rhythmically unified. Intonation, moreover, is accurate to a fault — every note is skewered dead centre, with a bright, vibrato-deprived tone, resonating in the churchly acoustic.

Some might find a detached “classicism” in this disc, or perhaps even some kind of “authenticity.” If that is the case, I’ll take romanticism and inauthenticity any day.

The quartet will perform Haydn’s Op.77/1 along with music of Beethoven and their namesake, Zoltan Kodaly, on November 22 at Music Toronto.

Colin Earlock

Strong and Free
True North Brass
Opening Day ODR 9320 (Full Price)

Like their ancestors, The Canadian Brass, the True North Brass displays a high degree of virtuosity and superb sense of ensemble. They also share a penchant for stick and hi-jinks that might charitably be described as infectious. *Strong and Free*, the second release from this Toronto-based ensemble, is a sort of sonic train ride through the Canadian cultural landscape, with a few inexplicable detours to the Deep South (*True North Blues*) and the Far...
East (Purple Bamboo Melody) along the way. The typically monochromatic palette of the brass quintet is enhanced in this recording by additional instruments including the cornet, flugelhorn, euphonium, bass drum, harmonica, tin whistle and a chorus of cicadas.

A rambling potpourri of folk songs arranged by Howard Cable and Sir Ernest MacMillan’s well-known Two Sketches on French Canadian Airs are among the more conventional offerings. There are surprises as well. Joan Watson’s jaunty rendition of the 1940s hit, Carajoca, is proof positive that the French horn can swing, while trombonist Alastair Kay’s effortless rendition of Arthur Pryor’s pyrotechnic Air Variét simply has to be heard to be believed. I was somewhat disappointed that the incisive opening of Jim McGrath’s Three Miniatures did not evolve into anything more substantial than the kitschy habanera finale that concludes the work. The production by Anton Kwiatkowski is first-rate throughout.

The True North Brass have a number of Toronto area performances this season, including a noon hour concert on November 19 at Roy Thomson Hall, December 1 in Cobourg with pianist Brian Finley and December 2 with the Amadeus Choir at the Toronto Centre for the Arts.

Daniel Foley

Gilles Tremblay: Les Vêpres de la Vierge
Marie-Danielle Parent, soprano; Lise Daoust, solo flute; Société de musique contemporaine du Québec; Choër de chambre de l’OSM; Walter Boudreau, conductor
Analekta FL 2 3102 (Full Price)

Les Vêpres de la Vierge is a magnificent liturgical work by one of Canada’s finest and most internationally respected composers, Gilles Tremblay. It was commissioned to commemorate the 850th anniversary of the founding of the Abbey of Notre-Dame de Sylsanes in France, and was premiered there in 1986. In his notes on the work, Tremblay explains how his writing was influenced by the exceptionally responsive.

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November 1, 2001 — December 7, 2001 Wholenote 47
is a high-profile competition named for her for which young performers are encouraged to hone their contemporary repertoire (and in which, incidentally, Jasper Wood was a grand prize winner). Her Ten Caprices are evocative character pieces and are reminiscent of the caprices of Paganini and solo sonatas of Ysaye in their demands on the instrument. Kulesha is active in Toronto as a composer, teacher, conductor, and the Composer Advisor to the Toronto Symphony Orchestra. His Three Caprices, written in 1978 and revised 20 years later, are clever, virtuoso works that experiment with quarter tones in the third caprice.

Wood's performances of these pieces are first-rate. I especially enjoyed the effortless rendering of Eckhardt-Gramatté's sixth caprice El pajarito with its glissandos, double-stop trills and tremolo effects: an amazing piece played with sensitivity and panache. Similarly, in Kulesha's angular second caprice, Wood brings the piece alive with an intelligent, moving performance. His understanding and musicianship match his estimable technique.

There's something for everyone on Israelievitch's disc of "fantaisies" by a wide range of 19th and 20th century composers. If your taste runs to tonal, straight-ahead violin virtuosity and sentimentality, there's the Wieniawski Grand Caprice Fantastique - a piece which Israelievitch premiered in North America. Fritz Kreisler's arrangement of a Dvorak Slavonic Fantasy and Saint-SAëns' eithereal and touching Fantaisie, op. 124. If you're willing to take a few more chances, there's Schoenberg's Phantasy and the recent Michael Colgrass fantasy for violin and marimba entitled Hammer and Bow. And Israelievitch concludes the disc with a top-drawer warhorse, Schubert's C Major Fantasy.

It's a brilliant program and Israelievitch delivers it with ease and confidence. Supporting musicians include his talented son Michael, with whom he plays Colgrass' strong and dramatic piece. Harpist Judy Loman joins him for the Saint-SAëns and the sensational pianist Stéphane Lemelin proves a more than able partner in the other works.

I have no hesitation in recommending these first-rate performances by two of Toronto's musical treasures; performances that demonstrate what violin playing is all about.

Michael Israelievitch is the featured young artist in a Music Around Us noon hour recital at Glenn Gould Studio on November 8 and will be joined by father Jacques in works by Colgrass (Hammer and Bow), Ludecke and Bach. Jasper Wood will perform for the Women's Musical Club of Toronto at 1:30 on November 22 at Walter Hall and, further afield, at the Arkell Schoolhouse Gallery on the 24th.

CONCERT PREP: SPECIAL MENTION

Heavy Metal, Hanafford Street Silver Band; Bramwell Tovey, conductor (Opening Day 9DR 9319)/Messiaen – Quartet for the End of Time, Amici Ensemble (Naxos 8.554824) Both of these discs, reviewed in recent issues of WholeNote, serve as a fine introduction to the November 20 concert which features both the Hanafford Street Silver Band and Amici.

In Paradisum: The Music of Michael J. Baker, various ensembles; Michael J. Baker, conductor (Artifact Music ART 026) Released last month, this disc includes Sylvion, a work that will be performed by Continuum on November 21.

Music of a Life So Far... Simon Fryer, cello; Lydia Wong, piano (Phoenix Records PHX 0877-2) features the cellist who was the moving force behind the decision to program Penderecki's Concerto Gross on three cellos on Esprit's November 23 concert. The CD includes a work by Penderecki and one by Gary Kulesha, whose Violin Concerto will be performed by Gwen Habsig and the TSO on November 22.

Redemption: Peter Paul Koprivski–Concerto, Robert Altman, flute; Joseph Petrie, accordion; Riva Golani, viola; Toronto Symphony Orchestra; Jukka-Pekka Saraste, conductor (CBC Records SMD 5206) The Toronto Symphony's November 22 performance will include concerti by four Canadians. This disc (reviewed in our July/August 2001 issue) presents three concerti by one of Canada's finest composers.

Giovanni Bottesini: Music for Double Bass and Piano Vol.1, Joel Quarrington, double bass; Andrew Burashko, piano (Naxos 8.554002) As noted in our review of Virtuoso Reality, below, Joel Quarrington is one of the soloists featured on the TSO concert November 22. This Naxos disc is also a fine showcase of Quarrington's talents.

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Shauna Rolston
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The transcription is taken from cantatas and organ chorale preludes, the only exception being a lovely rendering of the Siciliano from Bach's Flute Sonata in E flat made by Wilhelm Kempff, a master pianist known for lyricism and spirituality rather than virtuosic bravura. His style sets the tone for this album.

Hewitt’s elegant phrasing, clear voicing and passionate articulation reveal why she is considered one of today’s leading interpreters of Bach on the piano. One of the most sublime works here arranged is the soprano aria Die Seele ruht in Jesu Händen from Cantata No.127. Unfortunately, what is luxuriously ravishing in the original, the interwinding of the soprano voice with the oboe obbligato in the same register, becomes sentimental and ineffective in Harold Bauer’s transcription.

In her delightful liner notes, Hewitt explains that, for her, hearing Bach’s music in these arrangements can shed a different light on his “surprising” harmonic progressions. To her credit, she includes the texts of the absent vocal lines in her notes.

This disc is not for everyone - some might prefer to stick to the originals, while others might actually look for something more creative in an arrangement. Yet with such beautiful piano playing, this disc does provide most enjoyable listening.

Angela Hewitt will perform Mozart’s Piano Concerto No.22 with the TSO on Thursday, Nov.29 and Saturday, Dec.1 at Roy Thomson Hall. On April 16, 2002, she can be heard in recital at Glenn Gould Studio. Pamela Margles

Couperin: Concert dans le goût théâtral Capriccio Stravagante Orchestra; Skip Sempé Naïve ES820 (Full Price)

If you wish to sample various aspects of French Baroque music in theatrical style, you would do well to choose this recording, which offers a wide variety of music performed with obvious enthusiasm and affection: an orchestral overture, ritournelle and dances; airs de cour for one or two voices; ‘a capella’ canons for three voices; and a passacaille for two harpsichords. This is an excellent program, linked to the Eighth Concert of Les Goûts Réunis and based on the premise that “if ever Couperin had written a tragédie lyrique...”.

The ‘ease and grace’ and ‘voluptuous perfume’ of Couperin’s music, as Debussy described it in 1913, is at its most evident in the smaller ensemble performances here. While the orchestral pieces reveal a relaxed elegance in many small details, the tutti sound is a bit muddy and overblown, and the ensemble isn’t always clean. Excessive noises caused by close microphone placement in the continuo section unfortunately disturb two beautifully played sections for flutes and bass. But Canadian soprano Karina Gauvin sings beautifully, and the smaller continuo section accompanies throughout with great character and sensitivity. Sopranos Sandrine Rondot and Isabelle Desrochers and bass Vincent Lecomier also display their talents to great advantage.

While I admire this project and find much to enjoy in this recording, I confess I was put off by some of Sempé’s presumptuous remarks in the self-interview which appears alongside Géaënat Vaullée’s excellent notes. Oh well. It’s still a nice CD.

Alison Melville

Feast
The Caliban quartet of bassoonists w/special guest Bill Douglas
BIS Northern Lights BIS-NL-CD-5012 (Full Price)

The Caliban Quartet has boldly made a name for itself by virtually creating and commissioning material for an ensemble otherwise ignored by composers, four bassoons.

The pieces on this disc run the gamut from cartoon theme music to folk songs to contemporary classical music to tango. That’s not even factoring in the music contributed by guest pianist, composer Bill Douglas. Douglas’ music defies description - is it pop? classical? jazz? I prefer just to think of it as good music. Listen to Banana - it’s a cross between a Latin tune and a classical bassoon etude!

Another guest, Celtic singer Kate Crossan is featured on The Emigrant’s Farewell, where the mixture of voice with four bassoons seems to transport you back to the Renaissance.

Odes to the Americas by Marjan Mozetich, the longest work on the CD, utilizes the contra-bassoon quite extensively, not only as bass instrument, but also in a melodic role, showing off the remarkable sound of its middle register, not unlike a bowed double bass.

My favourite track is contrabassoonist Fraser Jackson’s arrangement of Farewell to Stromness by Sir Peter Maxwell Davies. The sonority of the four bassoons is marvelous and provides a wonderful demonstration of the compass of the instrument.

For pure enjoyment, the comic fervor of two Raymond Scott pieces is hard to beat. I consider this CD a must have for anyone who likes to smile when they listen to chamber music.

Martin Williams

III. WORTH REPEATING
Elmer Iseler Conducts Canadian Music
Elmer Iseler Singers; Lawrence Cherney, oboe; Sandra Graham, soprano; Robert Aitken, flute; Orford String Quartet; Elmer Iseler, conductor
Centrediscs CMC-CD 6599 (Full Price)

This compilation from two vinyl LP’s on the Centrediscs label provides a unique retrospective of The Elmer Iseler Singers from the 1980s.

Recorded in a variety of Toronto churches such as St. Anne’s, Timothy Eaton Memorial and St Martin-in-the-Fields, the acoustical ambience provided by these venues is quite striking. Elmer Iseler’s contribution to choral performance in this country was enormous. This recording is an excellent example of his equal dedication to Canadian composition. Fiendishly difficult to perform, these works by R. Murray Schafer, Oskar Morawetz, Harry Freedman, Clifford Ford, and André Prévost, are presented with the most sensitive and precise execution. A sense of awe is immediately conveyed in Schafer’s piece, which evokes the rising and setting of the sun with the most gradual of crescendos and diminuendos, attesting to the local control required of the singers. A similar mystical quality is also present in Prévost’s Ahimsa, a tribute to non-violence particularly worth revisiting at this time. The stark text from Anne Frank’s diary in Oskar Morawetz’s setting of Who has Allowed Us to Suffer? is a reminder of the human hope that can remain alive despite the atrocities of war. Freedman’s Pastoral and Clifford Ford’s Mass serve as modern-day revivals of this hope. This is an inspirational disc to carry one through the darkest of days.

Elmer Iseler Singers will join with the renowned Scandinavian chamber choir Ars Nova to perform Gilles Tremblay’s Les Vêpres de la Vierge at the Massey Hall NUMUFEST on November 18.

Dianne Wells

Palace
Evergreen Club contemporary gamelan
Artifact Music ART1012 (Full Price)

Founded in 1983, Evergreen is a unique ensemble specializing in traditional and contemporary music for the gamelan degung, an orchestra of tuned percussion instruments and bamboo flute, from the Sundanese area of West Java, Indonesia.
Originally released in 1996, this CD has been re-mastered for enhanced quality, but the repertoire is unchanged. Of the nine tracks, seven are by Canadian composers. Evergreen member Mark Duggan composed Evocation...gentle falling rain, a sound painting, and Jali’s Dream where kacapi zither and steel pan provide striking sonic contrast. Steel pan is also featured in John Wyre’s Islands of Silence. Palace, by Evergreen founder Jon Siddall, juxtaposes two lively outer sections with a mysterious and slow middle movement underpinned by a bass drum pulse. L’Angoisses des machines by Quebecois Alain Thibault reflects the anguish of its title. The two remaining tracks, by American Lou Harrison, are Ibu Trish a relatively traditional-style gamelan piece, and Threnody for Carlos Chavez where the rich alto saxophone playing of Ernie Tollar is superimposed on the tapestry of gamelan sounds.

Although on one level the music speaks for itself, the inclusion of even a few liner notes would likely enhance the musical experience for many listeners. Nevertheless, we can still enjoy this compilation of great music played so well on these unusual instruments. The Evergreen Club will perform the Thibault piece and Harrison’s Threnody at the final concert of the Massey Hall NUMUFEST on November 24.

Annette Sanger

Virtuoso Reality

Joel Quarrington & Friends
Jacques Israelievitch, violin; Steven Dann, viola; Andrew Burashko, piano; Eric Robertson, harpsichord; Members of the Toronto Symphony Orchestra; Timothy Vernon, conductor

CBC Records MVCD 1108

Virtuoso Reality is an absolute treat. After listening to this disc I asked myself only one question: Where can I hear more of this incredible player?

Quarrington plays with ease and beauty and a purity of tone that sets him apart from most other bass soloists today. No CD called Virtuoso Reality would be complete without including the famous Grand Duo Concertant for violin and double bass by G. Bottesini. The bass line, when executed as flawlessly as it is here, can actually make the violinist look foolish (it was, after all, written by a bass player), however, Israelievitch (concertmaster of the TSO) holds his own brilliantly.

Sonatina Tropicale by Franco Mannino is based on dance forms of the tropics. One might think that a double bass playing these would be reminiscent of a tap-dancing hippo. It is, in fact, quite the opposite, with all the rhythmic drive and vitality one would demand and a flair that only a player like Joel Quarrington could add.

The grand finale of this program is a transcription of the popular violin showpiece Zigeunerweisen by Sarasate. There is simply no way to describe the mastery and musicality in this performance. Quarrington captures all of the Gypsy flavour that one would expect from a violin and actually adds something that makes one think that perhaps it was originally written for double bass.

In my opinion this recording may confirm what many people have been saying for years: Joel Quarrington is the finest classical double bass player in the world today, period.

Joel Quarrington will perform Raymond Luedeke’s Concerto for Double Bass with the TSO on November 22 at the Massey Hall NUMUFEST.

IV. INDIE LIST

Continuum 1
Continuum Contemporary Music Ensemble; Rosemary Thomson, conductor
CR-CD 9801 (Full Price)

For an ensemble recognized for its development of contemporary chamber repertoire for the voice, it is peculiar that the first CD release by Continuum omits the voice in its instrumentation. Despite that, this relatively young chamber ensemble demonstrates on this recording a fine finesse at weaving together a solid and very focused sound world with music by Canadians Jocelyn Morlock, Wendy Prazemant, Ronald Bruce Smith, Michelle Roi, and Chris Paul Harman. Collectively the composers possess a sensibility that incorporates post-war timbral and harmonic exploration into an accessible and very personal form of expression. The works possess a good feeling for form and gesture by evolving fluidly and freely between soft and delicate sonorities and wilder and more complex flourishes.

I sense in all of the composers an affinity with the music of Takemitsu, Saariaho, Xenakis, and Murail, but I would not go so far as to say that they are entirely derivative or lacking in originality. Morlock in particular finds a personal way of integrating tonal melodies with stochastic-like patterning effects. Other synthesizing approaches are evident in Roi and Smith. Their works build and resolve dramatic tension with material that is either very economical in the Roi piece or repetitive in Smith’s work.

To hear more from Continuum’s repertoire catch them in performance at the Massey Hall NUMUFEST on November 21.

Darren Copeland

Stringtime: Canadian Chamber Music

Penderecki String Quartet and others

Eclecra ECCD-2050 (Full Price)

In the recent Eclecra release Stringtime, a sampler of Canadian chamber works, composition is coming apart at the seams. Rather than aim for cohesion, the seven featured composers pit their instruments against one another. To their credit, the Penderecki String Quartet and Edmonton musicians Tanya Prochazka, Jennifer Buskin and Roger Admiral emerge triumphant from the battle.

The antagonism between violin and piano in Keith Hamel’s Each Life Converges to Some Centre... typifies the tense instrumental relationships here. Admiral’s piano – delicate but insistent – first hurls Buskin’s violin line, pins it down, then finally smudges it out with one powerful hammer blow.

The same energy feeds David Wall’s In medias res, one of the four quartets that bookend this recording. But the piece is nerve-wracking in comparison with Piotr Grella-Mozejko’s

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Harry Somers - Serinette

libretto by James Reaney

Meaghan Atchison; John Avey;
Michael Colvin; Alain Coulombe;
Sally Dibble; Doug MacNaughton;
Allyson McHardy; Lambroula
Maria Pappas; David Pomeroy;
Marcia Swanston; members of the
Canadian Chamber Ensemble;
Victor Feldbrill, conductor
Centrediscs CMC-CD 7601-7701
(2 CDs, Mid-Price)

This substantial entry in the slender list of recorded operas by Canadian composers is a compelling work and also an odd and unconventional one. Its genre is part historical pageant and part "festival opera", an indication that Serinette lacks the usual operatic quota of sex and violence and that many scenes move at a slow tempo.

Reaney's script, rooted in real events of Ca. 1817, opposes two factions in Upper Canada, the colonial powers at York and the utopian Children of Peace at Sharon. The former is represented by a "bad brother", young Sam Jarvis, and by a musical toy called a serinette, and the latter by his fictional "good brother", Colin, and by the barrel organ built by Richard Coates for the Sharon Temple.

Given the opera's slow rubato pace and almost stuttering word-setting idioms, its dramatic emphases are more instrumental than vocal. An attractive "divertimento" early in Act One sets period and social tone; in the 1990 premiere production its practical purpose was to move the audience to their places in the temple after an open air prologue. Listeners to the CD may be surprised how much of the dialogue is spoken rather than sung - eight of the eighteen scenes depend largely on speech, not singing. But some sung highlights shine out with special vividness and beauty: the brief aria of Sam (David Pomeroy); the "almsgiving" chant of the Sharon leader David Willson (Doug MacNaughton) set to Willson's own text; and above all the spectacular coloratura vocalises of the Bird Girl (Lambroula Maria Pappas). The melody invented by Somers for Willson's hymn "Bless'd is the garden of the Lord", hinted at several times in Act Two, blossoms into an ensemble-finale of telling poise and serenity.

Matching the period quotations in the librettto, Somers echoes a few contemporaneous musical sources, among them the Scottish song Jock O'Hazeldean (transformed into a march), and the hymn tunes Shirland, Wells, Lenox, and China. Incidentally, Somers' instrumental evocation of the barrel organ's sound in China is especially cunning and may now be the only way to appreciate it: sad to say, the original instrument, housed in the Sharon Temple Museum, was no longer playable when I visited last month.

The CD package is handsomely produced, and includes the full librettto in two languages. Annoyingly, some typos from the 1990 published text have not been corrected, and the instrumentalists are not credited. The recorded performance is clear and well balanced. Though the singing is uniformly first-class, more care might have been taken over expression in the spoken portions. All in all, this latest addition to the Window on Somers CD series is an important document for our history and for our music, and it offers an absorbing listening experience.

John Beckwith.

Editor's note: Meaghan Atchison, David Pomeroy and Douglas MacNaughton can be heard in the Aldeburgh Connection's Abracadabra on November 25.

Stravinsky: The Rite of Spring/Scriabin: The Poem of Ecstasy

Kirby Orchestra; Valery Gergiev conductor

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recording. What emerges is the kind of performance unrecorded for, well, more than 70 years. This is not to say that the basses, for example, play louder. There seem to be reserves of bottomless energy that give both works on this disc a foundation rarely heard on today's recordings. Regardless of which version or versions of Le Sacre you know, Gergiev's vitality will arrest and hold your attention right through to the most decisive closing pages ever. Ever! Ever!

Similarly, listeners familiar or unfamiliar with Scriabin's decadent, sensuous tone poem will be hearing nothing less than the most orgiastic, heavily perfumed performance on record. If it were a video it would be X rated.

The most noticeable aspect of this disc is the opulent sound. The credit for the richness of the actual recording must be given to Jaap de Jong who developed the all vacuum tube equipment employed. The perspectives are as heard from a dozen rows back in a fine European hall. An elegant touch that may be missed by some listeners: to maintain the acoustic presence between the two works, instead of pure silence, one is subtly aware of fussing in the orchestra.

Valery Gergiev and the Kirov Orchestra perform Stravinsky's Firebird, Debussy La Mer and Rachmaninoff's Piano Concerto No.4 with Alex Slobodyanik at Roy Thomson Hall on December 2 at 7:00.

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