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David Olds, editor, DISCOVERIES

Special note: This month, in keeping with the holiday season, we asked our reviewers to recommend “Stocking Stuffers” — discs that they are especially fond of. And recognizing that many of our writers are active participants in the Toronto music scene, we also invited them, under the heading “Tooting Our Own Horns”, to comment on some of their own projects. The result is a special one-time mini-review section Stockings and Horns on pages 52 and 53 immediately prior to our usual coverage.

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**toothpaste**

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**the weekend**

**FRIDAY MARCH 1 / 2002**

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JANE MALLETT THEATRE, ST. LAWRENCE CENTRE

**Preludes** - Selected short films by Rhombus Media celebrating the 25th Anniversary of the Toronto International Film Festival

**Zoom** - directed by Jeremy Podeswa

**The Heart of the World** - directed by Guy Maddin

**A Word from the Management** - directed by Don McKellar

**Electroacoustic music by Ariel Santano**

8:00 PM **CONCERT WITH FILMS**

**Helen Barbara** - directed by David Lammers, music by David Drumm

**Rhombus** - directed by Esther Eva Domen, music by Yannis Kyriakides

(both films premiered at the 2001 Holland Festival)

**Music by Brian Current and World Premiere of José Evangelista's new concerto for violin: rivka golani**

---

**SATURDAY MARCH 2 / 2002**

10:00 AM - 4:00 PM open rehearsal, rendezvous with young composers, speakers event

4:00 PM - 7:00 PM reception, matinee concert, dinner

7:15 PM - 7:45 PM pre-concert films and electroacoustic music

**Preludes** - Selected short films by Rhombus Media celebrating the 25th Anniversary of the Toronto International Film Festival

**The Line** - directed by Atom Egoyan

**Camera** - directed by David Cronenberg

**Prelude** - directed by Michael Snow

**also:** Portrait of Evelyn Hart, produced for the 2001 Governor General's Performing Arts Awards, and Electroacoustic music by Mathieu Lefontaine and Pierre Alexandre Tremblay

8:00 PM **CONCERT**

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THE TORONTO CONCERT-GOERS GUIDE

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**Krisztina Szabó**

by Allan Pulker

The photo of mezzo soprano Krisztina Szabó gracing our cover fitted perfectly the mood of the December-January music scene Somewhere between glitter and golden glow:

But her presence on the cover is more than mere window dressing. Significantly, she is appearing three times over the period of time covered by this issue early in December in Sartorio’s Giulio Cesare in Egitto; in recital in mid-December with James Westman; and in mid-January in Strauss’s Salome.

All three productions are under the auspices of the Canadian Opera Company, whose multifaceted ensemble program has facilitated Szabó’s transition from student to professional (a transition referenced in several WholeNote stories as the biggest challenge facing young singers).

The three roles she plays this December/January provide some insight into how the COC helps the process along: in Giulio Cesare she is undertaking a major role, along with fellow Ensemble Studio member, rising tenor Roger Honeywell. It’s a low key production (at the Imperial Oil Theatre, not the Hummingbird) of a little-known but intriguing work which will not invite comparisons with other productions. The arias are plentiful and short, there are three duets for her and much of the action is carried by recitative, so there is plenty of variety without the big arias of a more modern work.

Then, on December 14 she gets the opportunity to do three big arias, but will be sharing the stage, and the burden, with James Westman and members of the Ensemble Studio.

In Salome it’s back to the trenches! She plays the part of the page, a minor part, except that she has a lot of singing for about ten pages early in the score, and then does not appear again a lot of responsibility, but for a short time.

Her stepping in at the last minute last spring to perform the role of Idamante in the C.O.C.’s production of Mozart’s Idomeneo, and her performance of Zerlina in Rhombus Media’s Don Giovanni: Leporello’s Revenge film established her as the genuine article. She now stands poised to join the ranks of Canadian singers with established international careers.

Krisztina’s earliest training as a singer, was her six years in the Toronto Children’s Chorus, where she “learned to sight sing like a demon” and also learned to sing in many different languages, skills that provided a strong foundation for her musical development. (It’s another nice resonance in a month in which choirs, including children’s and youth choirs, figure so prominently in the concert scene.)

She is a graduate of the Faculty of Music at the University of Toronto. Sitarist Shambhu Das ... incense burned as Mr. Das sat in a position to...
University of Western Ontario, where she studied voice with Darryl Edwards, who is still her teacher and piano with Damiana Bratusz, who "taught us what integrity is in music." After graduation she lived for two years in England, where she heard about the Canadian Opera Company's Ensemble Studio Program. She auditioned for one of the highly coveted spots - over a hundred singers audition annually for a handful of positions - and was accepted.

It would appear she has made the most of the opportunity. The path to where she now stands, she says, has been straight and clear, though by no means easy. But what interests her most is "engaging in work that challenges and inspires." She especially enjoyed working with innovative Toronto opera company Queen of Puddings because so much more than just singing was expected of her. In that context she got to really work on movement, which, along with acting ability, she recognizes as a vital skill for a singer.

"To succeed in singing these days," she says, "it is very important to act and move well."

From Tom Diamond at the COC she is learning that studying the score of an opera to discover what the strong emotional statement that needs to be made in each scene, is as important to her as it is to learn the music, which she usually does very quickly, thanks to Jean Ashworth Bartle and the Toronto Children's Chorus.

After Salome in February she is travelling to Strasbourg where she will be playing the part of Magnolia in a production of Showboat (the cast of which will include fellow Canadian, baritone Brett Polegato.) In May she will be performing with l'Opéra de Québec and in October in Opera Atelier's production of Cherubini's Médée. In 2004 she will be taking the title role in a production of La Cenerentola in Nevada.

In other words - get out to hear Krisztina in December or January - opportunities like this are likely to be fewer and farther between!

CONCERT NOTES ♦ Over View

Chanticleer and Dawn Upshaw

Two concerts coming up at the Weston Recital Hall in the next while caught my eye: partly because the artists, quite different, have just released a CD together.

First is a concert by Chanticleer on Dec 6, second, a recital by American soprano, Dawn Upshaw, with pianist, Gilbert Kalish, on Jan 9.

Chanticleer's concert program, though it includes the music of contemporary composers, John Tavener and Jaakko Mäntyjärvi, and 20th century composer, Hugo Distler, is solidly anchored in the past. The Hugo Distler piece, Es ist ein Ros entsprungen, based on Michael Praetorius' exquisite Christmas hymn of the same name, is an inspired piece of work in its synthesis of the purity and innocence of Praetorius' work with the complexities and ironies of the troubled times in which Distler lived (he was driven to suicide in 1942 at the age of 34 by harassment from the Nazi authorities in his native Germany.)

Upshaw's program is more contemporary, the earliest compositions being by Schumann and Mussorgsky, and the latest by six contemporary composers, all now in their early to mid forties.

Upshaw is a singer well worth hearing. Praised by critics for her fusion of searching intelligence and a voice of great purity and clarity, she has collaborated with some of the most celebrated artists of our time, including Richard Goode, Gilbert Kalish, the Kronos Quartet, James Levine, Esa-Pekka Salonen, Peter Sellars and Simon Rattle. A reviewer for the Philadelphia Enquirer wrote of her that she "...sets about
illuminating words with the sound and glow of her voice," and a reviewer for the New York Times Magazine wrote, "I revere Upshaw... because of her voice's thought-charged clarity and its resemblance to the light of ordinary days."

Perhaps in this last comment is the nub of why this pair of concerts jumped out at me. In December we celebrate the extraordinary; in January we return to the ordinary, carrying with us a desire to infuse the usual with something more.

**Spotlight on Song**

**The Aldeburgh Connection**

Two Toronto musicians who seem to rise above the ordinary on a regular basis are Stephen Ralls and Bruce Ubukata, whose extraordinary "Aldeburgh Connection" recital series will celebrate its twentieth anniversary in January with three events.

The first, January 11, will be a recital by baritone, Gerald Finley, of settings by the great all of whom have been nurtured by Pedrotti, Catherine Robbin, the Aldeburgh Connection, Salon," will bring a recital by baritone, Gerald Finley, of settings by the great, including Russell Braun, Kathleen LoPresti, Catherine Robbin, Lois Marshall and Greta Kraus. The program of approximately 100 songs will, in Ubukata's words, be "artfully arranged" into three programs. Ubukata also assured us that the three concerts, being well after the holiday season, "will contain no turkeys or chestnuts!"

Many of the singers in this list were spotted while still on the rise by Ralls and Ubukata. "It's not hard to spot talent," Ubukata told us, "but we do take pride in the fact that, by virtue of being in the right place at the right time, we have helped along people who have gone on to great things."

The third, "The Great Song Marathon," will begin at 10:30 am and end at 9:30 pm on Saturday, January 19. Twenty singers, including both Aldeburgh Connection alumni and younger singers whom Ralls and Ubukata "have spotted" will perform in this "day-long hit parade of art song" to raise funds for two scholarships at the University of Toronto named after Toronto's season, Dec 20. Ubukata is reported to have said that he wrote twenty string quartets before writing one he considered good enough to publish, so this will be an opportunity to hear "la crème de la crème" so to speak, played by a string quartet that has risen to the top and stayed there.

**December EARLY BIRD**

Sixty-one of the 440 concerts listed in this issue of WholeNote occur in the first four days of December, so a careful read through the Dec 1-4 listings should be rewarded with something for every musical taste and budget. Have a look and get out and be part of the scene!

**December 5 to 24**

offers a veritable feast of music, both seasonal and secular.

Dec 15 the Amadeus Choir and the Hannaford Street Silver Band program includes Daniel Pinkham's festive and exuberant Christmas Cantata and compositions by Canadians Eleanor Daley and Mark Streit.

Dec 9, Concertsingers perform, under their new music director, Lenard Whiting, well-known to WholeNote readers as a tenor soloist (he will, for example, be the tenor soloist in the Sacred Music Society's 500-voice Messiah) and as one of the forces behind Opera Anonymous and Tryptych.

One of the oldest (and best) choirs in the city, St. Michael's Choir School, gives its Christmas concerts Dec 14 & 15 at Massey Hall; and one of the newest and best, the Victoria Scholars, with guest, Robert Pomakov and James Westman, will fill the beautiful St. Anne's Church with their exquisite music-making Dec 23.

**A CONCERT EASY TO OVERLOOK**

among all the Messiahs and brass, will be the Tokyo String Quartet, playing one contemporary work and the first two of Johannes Brahms' three string quartets as part of Music Toronto's season, Dec 20. Brahms is reported to have said that he wrote twenty string quartets before writing one he considered good enough to publish, so this will be an opportunity to hear "la crème de la crème" so to speak, played by a string quartet that has risen to the top and stayed there.

In the very quiet period between Christmas and the first weekend in January, Toronto Operetta Theatre takes over the Jane Mallett Theatre with Sigmund Romberg's immortal operetta of love and heartbreak, The Student Prince, with tenor, Stuart Howe, in the title role. Winner of the Metropolitan Opera Competition in 1999 Howe is also singing in Opera in Concert's production of La Straniera on December 2.
January
Apt from Salute to Vienna on New Year’s Day, first concert of 2002 will be “Shanti: Festival of Music for Peace on Earth” featuring sitar player Shambhu Das, now a Toronto resident, who in the 1960s was George Harrison’s sitar teacher.

And here are a few other January offerings that caught my eye.

Jan 13 Trinity-St. Paul’s Vocal Concert Series presents “Theatrical Masterpieces” with soprano Patricia O’Callaghan, mezzo Vilma Vitols, and an orchestra conducted by Gary Kulesha in a program including Arnold Schoenberg’s masterpiece, Pierrot Lunaire.

The RCM has a trio of interesting chamber concerts: The Niangray Brass Jan 13, the Glenn Gould Faculty Wind Quintet Jan 18 and, Jan 20, “Landscapes of Memory — Music inspired by the poetry and art of Christopher Pratt.”

Just two days later, Jan 22, Music Toronto presents the wonderful young Canadian piano virtuoso and Deutsche Grammophon recording artist, Naida Cole.

Finally, if you’ve not yet reserved tickets for the first collaboration ever of Nexus and the Kronos Quartet, do so before it is too late. This concert, at the Glenn Gould Studio Jan 31, was the brainchild of CBC producer, Barbara MacKenzie Mahler. Could this be the beginning of a beautiful friendship? Kudos, Ms. MacKenzie Mahler!

Handel’s Messiah
Thirty to choose from

It was just slightly more than two hundred and sixty years ago that George Frideric Handel, the musician son of a barber-surgeon from Halle in Lower Saxony, composed the Oratorio, Messiah, which has stirred innumerable audiences since its first performance in Dublin in April, 1742.

Composed in a mere three weeks, it is described in the Oxford Dictionary of Music as “something of an oddity in Handel’s work since he was not a religious composer in the accepted sense.” The article goes on to say that “...its power, lyricism, sincerity, and profundity make it ... an outstanding example of devotional art.”

Originally intended for performance at Good Friday and Easter, its message of hope and affirmaition has made Messiah phenomenally popular with Christmas audiences.

This year we list thirty performances of Messiah, many complete, in and near Toronto. They encompass an enormous range of choirs, most with orchestra, joined by what amounts cumulatively to a whole choir of top flight soloists, some of whom will be in two completely different performances.

The “Messiah season” begins with two relatively small and highly professional choirs: the first, on December 7, by the Elmer Iseler Singers with orchestra at St. James’ Cathedral, the second on December 8 by La Chapelle de Quebec, Les Violons du Roy and soloists, Isabel Bayardarian, Daniel Taylor, Benjamin Butterfield and Peter Harvey, conducted by Bernard Labadie at Massey Hall. The third performance in Toronto with a small, professional level choir will be Tafelmusik, in Trinity-St. Paul’s December 20, 21 and 22.

Outside Toronto we will be able to hear the Elora Festival Singers, another small professional level choir, in Elora on December 8, La Chapelle de Quebec/Les Violons du Roy in Port Hope on December 9 and the Elmer Iseler Singers in Markham on December 10. Other performances by smaller choirs include three performances by the Arcady Choir and Strings, The Toronto Classical Singers on December 9 and the Calvin Presbyterian Church Choir on December 16.

There are also several notable performances using considerably larger forces. These include, of course, the Toronto Mendelssohn Choir with the Toronto Symphony Orchestra on December 15, 18, 20 and 23, and the Sacred Music Society and World Youth Day Choir - 500 voices in all - at Convocation Hall on December 13.

The World Youth Day Choir is an interesting story in its own right. Specially formed this year to perform at a gala concert to be attended by the Pope and 400 Cardinals at World Youth Day in Toronto on July 25, 2002, this will be the Choir’s first public performance.

Other larger Messiahs will be the Mississauga Choral Society’s on December 16 at Hammerston Hall and the Brott Autumn Music Festival, in Hamilton on December 17 and at the Weston Recital Hall on December 21.

Also of interest will be the Nathaniel Dett Chorale’s performance of excerpts from Messiah in two concerts with jazz pianist Joe Sealy: in Guelph on December 14 and in Toronto on December 19.

Several soloists are in more than one performance: counter-tenor, Daniel Taylor, for instance, is with Violons du Roy twice, and with Brott twice. Mark DuBois will also be in the Brott performances as well as with the Iselers. And there are several others.

One last thought - Messiah is probably one of the most accessible pieces of “classical” music in the repertoire. Most of us have a memorable Messiah somewhere on our personal musical path. So why not take a young person to one of these many performances? If it turns out to be memorable for him/her, it will be doubly so for you.

QUICK GUIDE TO MESSIAH PERFORMANCES, NEXT PAGE
**EARLY MUSIC**

*by Frank Nakashima*

**DECEMBER**

Quick starters can get a sneak preview of a new recording in preparation for the Naxos label; catch the latest Arcady project involving three of the *In natae vivat Domini caecum* motets of Marc-Antoine Charpentier (December 1). The Arcady Ensemble, under the direction of Kevin Mallon, is joined by guest soloists Tracy Smith Bessette, Christine Stelmacovich, John Tessler, Brian Duyne, and Robert Stewart.

Sartorio’s *Gliui O Crescire in Egitto* (performed in Italian, December 3, 5, & 7 at 8:00), is probably the first staged performance of this masterpiece since the 17th century, and will showcase the young talent of the Canadian Opera Company Ensemble Studio, including Roger Honeywell, Krisztina Szabó, Colleen Skull, Martha Gath, and Shannon Mercer. This presentation was made possible with generous support from the Baroque Opera Fund founded by the late Peter E. Sandor. Tom Dmond directs, and Gary Thor Wedow is music director.

The Tafelmusik Baroque Ensemble presents *Viva Vivaldi*, a concert packed with Italian concertos (December 6 - 9) by Vivaldi, Marcello (*Oboe Concerto in d*), Locatelli, Germanini and Albinoni (*Oboe Concerto in d*). John Abberger, Marco Cera, baroque oboes.

**Sine Nomine, December 21**

& 15), *Welcome my Lord Sir Christmas*, featuring the music of Hildegard of Bingen and Guillaume Dufay, and early carols. You won’t want to miss the sumptuous big screen visuals (back by popular demand) – i.e. projected images of the Christmas story from the fabulous world of medieval illuminations, paintings and sculpture.

**THE DELIGHTFUL MUSIC of Holborne, Senfl, Sermisy, Tye & others (December 16) can be heard in a concert entitled Make We Merrie in the Baroque Music Beside the Grange series. Alison Melville, Avery Maclean, Colin Savage & Stephanie Archer, recorders; Katherine Hill, soprano.**

**A VENETIAN VESPERS service will take place on December 16 at the Church of the Redeemer. Following up on last year’s highly successful Mass reconstruction, featuring the music of Alessandro Grandi (Monteverdi’s “second-in-command” at St. Mark’s,**

**CONCERT NOTES + EARLY MUSIC**

**QUIk GUIDE TO**

**Messiah performances**

Performances are complete unless otherwise indicated. For details consult our comprehensive concert listings, commencing on page 24.

**GTA**

Dec 07 9:00: Elmer Iseler Singers
Dec 08 7:30: Arcady Choir and Strings
Dec 08 7:30: Village Voices (Part I)
Dec 08 8:00: Massey Hall.

**Further afield**

Dec 07 7:30: Arcady Choir and Strings
Dec 08 8:00: Brampton Symphony Orchestra (Excerpts)
Dec 08 8:00: Elora Festival Singers
Dec 09 7:30: Friends of Music: Les Violons du Roy
Dec 11 8:00: JANG Arts & Entertainment, Nathaniel Dett Chorale (arrangements)
Dec 16 7:30: Mohawk Singers (selected choruses from Part One)
Dec 17 8:00: Brett Autumn Music Festival.

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12 Wholenote December 1, 2001 – January 31, 2002
Venice), the Musicians in Ordinary present all the music, plainchant and chanted readings from a Venetian Vespers circa 1630.

Hear psalms by Grandi, motets by him and Monteverdi, sonatas by Marini and other music performed as an actual service! Hallie Fishel (soprano) and John Edwards (lutenist) are joined by Nancy DeLong (mezzo-soprano), Esteban Cambre (bass), Christopher Verrette (violin), Paul Grimwood (organ), and a ritual choir for the plainchant. A collection will be taken.

IN A SEASON FILLED with Messiah performances (see our comprehensive guide, page 14)
Tafelmusik Baroque Orchestra & Choir contribute a few (Dec 20 – 22) with soloists Karina Gauvin, soprano; Catherine Robbin, mezzo; Rufus Müller, tenor, followed by their famous Sing-along Messiah (December 23) with the inimitable Ivars Taurins in his role as Maestro Handel.

And motets from the 14th century & other music for the season are on the musical menu (December 21) when Sine Nomine Ensemble for Medieval Music presents Ab oriente luc: Medieval Music for Advent.

HERE ARE A FEW OF THE MANY free events this month:

· Early choral & instrumental music of the season will be performed by the Riverdale Youth Singers (December 17) in a program called Personent Hodie, with special guests - Akeff Janos Ungvary & Avery Maclean, recorders; Felicity Denk, viola da gamba; John Govedas, harpsichord; André Rakus, organ; Mark Bell, conductor;

· Student performers of the Early Music Ensembles at U of T are featured in a free noon-hour concert (December 6);
· If you're not doing anything on Christmas Eve (other than waiting for Santa Claus to arrive), you might consider catching an Organ recital of Christmas music performed by William Wright;
· A charitable initiative known as Critical Mass presents Clemens non Papa’s Missa pastores quidnam vidistis (December 11) & admission is by freewill offering (okay, well, a $10 donation is suggested), with proceeds going to “Out of the Cold.”

JANUARY
Mooredale Concerts presents the I Furiosi Baroque Ensemble in a program including music from the Middle Ages to the Baroque (January 12 & 13).

Baroque bassoonist Michael McCraw is back in town and joins Barbara Kallaur, Alison Melville (flutes) and Michael Jarvis (harpsichord) in the program For Emperors and Kings (January 13) presented by Baroque Music Beside the Grange, Telemann: Quartet in d; trios by Hotteterre, Quantz & others. The next day, he appears at St. Andrew’s United Church for A Baroque Miscellany, a program of music for violin, harpsichord & bassoon.


Ah, so you didn’t realize there was such a thing as a baroque clarinet? Well, the Academy Concert Series presents The Art of the Baroque Clarinet (January 26) - works by Handel, Molière, Baldassare and others – featuring Nicolai Tarasov on the baroque clarinet.

The Tafelmusik Chamber Choir is best known for their interpretations of the baroque choral repertoire. However, who knows what their free noon-hour program, The French Connection (January 29) will bring?

On the same day, Critical Mass presents William Byrd’s Mass for 5 Voices.

EARLY FEBRUARY
Lands of Ice and Fire: Tales of the Norse (February 1 & 2) – The Middle Ages was a great period of story-telling in Europe, and some of the most fantastic and rauous tales come from Scandinavia where the gods of Valhalla played havoc with the destinies of mortals.

Story-teller Peter Tiefenbach brings these wondrous yarns to life with music, by the Toronto Consort, taken from both early music sources and traditional music of Norway, Sweden, Finland and Iceland.

I Furiosi Baroque Ensemble is joined by world-renowned violinist Mayumi Seiler whose refined virtuosity is certain to grace the works of the Italian masters on this program (February 8), La Giovinetta.

Frank T. Nakashima (franknak@interlog.com) is President of the Toronto Early Music Centre, tel: (416) 966-1409, a non-profit charitable organization which promotes the appreciation of historically-informed performances of early music. Donations are tax-deductible and may be made to TEMC, 427 Bloor Street West, Box 17, Toronto, Ontario M5S 1X7. E-mail: temc@interlog.com; web www.interlog.com/~temc
**CHORAL SCENE**

by Larry Beckwith

The busiest season of the year for choirs in Toronto is upon us, with multiple holiday concerts taking place virtually every night during the month of December. Please consult the comprehensive WholeNote listings (commencing page 24) for all the details.

I often get asked to recommend concerts around this time of year that involve young people. So, to start, here's a sampling of interesting-sounding programs by children's and youth choirs in the city, followed by a few other suggestions for top-quality holiday choral fare.

The Canadian Children's Opera Chorus, under Ann Cooper-Gay's direction, are seemingly everywhere, this month. They give their own Winter Concert at the George Weston Recital Hall on December 1, then participate in a performance of Britten's *A Boy Was Born* Dec 12 at St. James' Cathedral with the Orpheus Choir of Toronto, all conducted by Brained Blyden-Taylor. The phenomenal Bach Children's Chorus, conducted by Linda Beaupre, are in concert at the George Weston Hall Dec 15, singing Christmas and Hanukkah music. And Mark Bell's flourishing Riverdale Youth Singers team up with some of the city's finest baroque musicians on December 17 to present "Personent Hodie", a concert of early choral music for Christmas.

Of course, the Toronto Children's Chorus, directed by Jean Ashworth Bartle hit stride this month, giving several concerts. They present their annual Chorus Christmas at Roy Thomson Hall on December 15, participate in an OnStage radio concert at the Glenn Gould Studio on the 19th, and then join with several other of the city's musical institutions for a carol sing in the rotunda of City Hall Dec 21.

And while the Toronto Camerata are an adult choir, they are offering "Carols for Kids from 2 to 92" at Grace Church on-the-Hill Dec 22.

**OTHER HIGHLIGHTS** of this bustling choral season:

*Amadeus Choir*: They present the winners of their annual Carol/Chanukah song-writing competition and raise the roof of the George Weston Hall on Dec 2.

*Annen Singers*: This community choir gives an intriguing program, including the seldom-heard *Cantata #1 of J.S. Bach*, at St. Thomas' Church on December 8.

*Les Chapelle de Quebec*: Bernard Labadie brings his choir, orchestra and sparkling soloists to Roy Thomson Hall for a pristine performance of Handel's *Messiah* on December 8.

*Pax Christi Chorale*: The Mennonite choir of Toronto, directed by Stephanie Martin, sings "Ancient Noels" with a Renaissance band on December 8 and 9.

*Bell'Arte Singers*: Lee Willingham's choir is enjoying a season of premieres. In their Christmas program on December 15, they give the first performance of local composer Ben Bolden's *Regale of Ice and Snow*.

*Tafelmusik Choir*: Our own "world-class" baroque choir performs *Messiah* seriously for three nights, then parties a bit for the sing-along version at Massey Hall on December 23, led by a spiritedly-legged G.F. Handel.

**JANUARY**

As always, choral activity lags a bit in January, though there are some significant offerings, including a Ukrainian Christmas celebration by the excellent Vesnivka Choir on January 13; a concert of animal music by the VocalPoint Chamber Choir on January 17; and the Tafelmusik Chamber Choir's free Noon Hour Roy Thomson Hall concert of French choral music on January 29.

**IF YOU'RE STUCK** for gift ideas, the box office is open for two special choral

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**Capture The Spirit Of Christmas!**

**Mississauga Choral Society**

Chrys A. Bentley

Artistic Director

Presents G.F. Handel

**Messiah**

Sunday, December 16, 2001, 3 pm

Celebrate the holiday season with Handel's greatest hit! Full orchestra, 90-voice choir and special guest soloists perform one of the most beloved choral works ever written.

Reserve your seat for an afternoon of stirring, joyous and majestic music!

Call 905.306.6000 Tickets: $35/25

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**CONCERT NOTES • THE CHORAL SCENE**

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WholeNote December 1, 2001 – January 31, 2002
events that are taking place later in 2002.

From May 16-19, Toronto plays host to Podium, the biennial conference of the Association of Canadian Choral Conductors. Events include public concerts (National Youth Choir, Exultate Chamber Singers), workshops and competitions. For information and to register, visit the conference website at www.choirsontario.org/events/podium.

On November 7, Nicholas Goldschmidt announced the details of his upcoming Toronto International Choral Festival, entitled The Joy of Singing Within the Noise of the World. The festival features nearly 40 concerts from May 31-June 22, with choirs coming from Japan, Austria, Senegal, Cuba, Scotland, Hungary, the Czech Republic, Sweden, Russia, and from all across Canada. Also featured is a staggering array of all-Canadian soloists. For the amazing details, go to the festival website at www.joyofsinging.ca.

2001 has been an eventful year. I turn to choral music for strength and comfort and highly recommend it for feeding a hungry mind and heart. And I somehow feel – maybe naïvely – that as long as we keep making music together we can face the future with hope and joy.

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The Chancel Choir of Kingsway Baptist Church
presents
A Candlelight Service of Lessons and Carols
Sunday, December 16, 2001 7:30 pm
at Kingsway Baptist Church
41 Birchview Blvd. (Bloor St. at Montgomery Rd., Etobicoke)
416-239-2381
Melvin J. Hurst, Director of Music and Organist
A service of beauty and tradition in the Cathedral style.

The North Toronto Women's Chamber Choir
AUDITIONS

Committed to high quality, this polished women's choir has spaces for new members. We begin new repertoire in January for our Spring concerts.

Some music reading ability is required.
For an audition or more information call Anne Yardley at 416-485-2259.

The Estonian Philharmonic Chamber Choir presents
RAVIO PART
Tuesday, February 26 at 8pm
Metropolitan United Church

Tõnu Kaljuste, conductor
A magnificent program of Rachmaninov’s Vespers and music by Estonia’s Veljo Tormis.
S$30 (students/seniors $20)

ARVO PÄRT
Wednesday, February 27 at 8pm
Metropolitan United Church

Estonian Philharmonic Chamber Choir
Tõnu Kaljuste, conductor
Elmer Iseler Singers
Lydia Adams, conductor
Recent works by Arvo Pärt, the stunning Mass for double choir by Swiss composer Frank Martin, a world premiere for double choir by James Rolfe and John Estacio’s Eulogies.
In cooperation with the Elmer Iseler Singers
S$30 (students/seniors $20)

CANADA AUSTRALIA X2
Music and dialogue with cutting edge Australian and Canadian composers at 8pm Glenn Gould Studio

PETER SCULTHORPE & ERIC MORIN
Tuesday, April 4

ELENA KATS-CHERNIN & OMAR DANIEL
Thursday, May 7

$20 (students/seniors $15)
Artists & programs subject to change

www.soundstreams.ca

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December 1, 2001 – January 31, 2002 Wholenote 15
ONES TO WATCH

By Paul Steenhuisen

"Composer to Composer" will return to its usual form in February with a full-length interview of Linda Catlin Smith (whose recently released CD Memories Fords is reviewed by Brian McMillan in DISCOVERIES this issue on page 56).

In keeping with this issue’s seasonal theme, here instead are short statements about their ideas, aesthetics, and current projects by seven people we are likely to hear more from in the coming year: Erik Ross, Yannick Plamondon, Bongani Ndogana, Victoria Maidanik, Christien LEDROIT, Brian Current, and Rose Bolton.

Erik ROSS

Studies: U of T/Christos Hatzis, Gary Kulesha, DMA in progress. I have recently developed an interest in working with the more dramatic art forms; the collaborative process is one that in my current state I find quite appealing. But I purposefully focus on chamber writing – I love it, and as I find it to be the most personal and developmental – the most logical way to expand one’s compositional palette. Thus, the alternation of these endeavors gives me immense satisfaction, as I am appealing to both my introverted and extroverted desires.

I am currently working on an oboe concerto for Joseph Salvaglio, which will hopefully take me to Memphis next season, and my future projects include an opera ‘short’ for Tapestry New Opera Works’ presentation at the Opera America Conference next April.

Yannick PLAMONDON

w3.arobas.net/~gaspar/

Upcoming: NUMUFEST broadcast of new work for Continuum. Dec 16, 2 New Hours, CBC Radio 2

Music is for me a poetic field, in which I have constructed sound metaphors according to my experience of the world (nature/Humans etc.)

I think that one of the most important challenges for composers now is to cross the mass-culture barrier – I mean to do it! Keeping in mind that complexity/sophistication and musical individualism (coming from our aristocratic historical background) is a very good argument, there are a lot of people out there looking for non-commercial musical experiences, to express their individuality as a listener.

I believe that there is an unlimited amount of artistic success available. And I ask to be surrounded by beauty and excellence. According to that, our future success (as contemporary music composer/performers etc.) is directly connected to the possibility of creating a sane community of critical exchanges.

The traditional concert hall event needs to reach another level. The social-political field of the concert is still caught in its 17th century solution, but sustained my interest in working with the more success available. Our current state /find quite compelling.

My piece African Kaddish (for large orchestra) touches on everything from Xhosa and Venda music ending with a grand sweep of both Hollywood music. In February, African Heritage Month, Ensemble Noir will perform a piece for African music, an African and the music and the event needs to reach another level.

Victoria MAIDANIK

Currently working on a project for the Sylvestrov Group, a new Toronto chamber ensemble.

For biographical information, see the CMC website at gopher://www.music.mcgill.ca/~cledroit

It is very important that each of my pieces has its own individual concept – I look at each new composition from a slightly different angle.

In the case of my piece ensemble “cumming(s)ongs” for soprano and small chamber, the musical concept came directly from the aesthetics of e.e. cummings’ poetry.

In order to give musical expression to the visual aspect of the poems, a wide range of vocal techniques was used: from singing to whispering, and pure declamation. The essence of the poems dictated the diversity of the vocal techniques and the structural form/musical language of the piece. I attempt to use a “kaleidoscopic” technique in order to fold, twist, retwine, and transform the fundamental musical material. Yet the main idea is to create constant change and an element of unexpectedness without destroying a consistent musical environment.”

Christien LEDROIT

www.music.mcgill.ca/~cledroit

Upcoming: The premiere of Push broadcast live on Radio Canada, Feb. 10, 2002 at 8pm.

A few years ago, I began to think about what music is to me, what it should sound like, and how it should be written. I grew up playing guitar in a punk rock band; so the concept of a chord progression is vital to me. In the vast majority of the music I’ve experienced, the most common element is the chord – to me this just seems to be one of the most basic elements of music, and my harmonic system reflects this in several ways.

Of course, I can’t ignore the various influences of contemporary works I’ve studied, and this shows in my work through such concepts as the use of elements (figures treated as entities, then subjected to various permutations), rhythmic concepts (layering of rhythms, adding rhythm to structure through harmony), and electroacoustic elements. My goal as a composer is, I suppose, to communicate to others using the tools at hand.

Brian CURRENT

www.briancurren.com

PLAYWRIGHT Anton Piatigorsky and I are midway through a new chamber opera for Vancouver’s Opera Breve. Titled Airline Icarus, it’s about the intersecting thoughts of passengers aboard a commercial airplane that climbs and climbs. Some of the themes are hubris mixed with technology, a forced intimacy of strangers and flying too close to the sun. We are going to continue despite the awful events in September, but of course with sensitivity to the tragedy. My writing lately has been

PREMIER CHORAL RECORDING

The internationally renowned chorus ensemble, The StaveScape Singers, under the direction of Dr. Kenneth G. Mills, is holding auditions for SATB to enlarge the core ensemble for the recording of its original masterwork, The Fire Mass, for the first time with full orchestra. Length of project: approximately one year to recording date.

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The New York Times

The Fire Mass

"This is a superbly trained vocal ensemble... They function as one — singing with piercing purity and in flawless unison."
very gestural, very goal-oriented, very overt, and now I'm incorporating it into the opera, while thinking about pacing, both musically and dramatically. I've also just finished a revision for the Oakland Symphony of a 1998 piece This Isn't Silence. The idea is that background textures will sometimes form a 'kind of silence' or canvas upon which other material is placed. Eventually this 'silence' overwhelms and inundates the piece. And it's loud and wild.

Rose BOLTON for biographical information, see the CMC website.

HAVING SPENT MANY SUMMERS camping in the Canadian Shield regions, the natural sounds of the forests have become the subject matter for much of my music, where I strive to replicate the experience of being immersed in a "soundscape".

When one sits still in the wilderness, the sense of passing time is so slow that it is barely perceivable, but it is formed gradually by thousands of tiny quick changes. I like to compare some of my recent works to suspensions in water, where events and motives seem to float, and I think this expresses an escape from our urban surroundings. I hope that my music can cause the listener to feel transported. In my current projects I am also inspired by the possibilities of creating music which depicts unknown and imaginary microcosms.

Cheapsheets & Composer Companions Reduced Ticket Prices & Heightened Appreciation

If you're reading this column, you likely already know something about new music. If you want to know more, or have friends/colleagues who are interested in exploring contemporary music, the Canadian Music Centre has two programs that will be of interest.

The first is called Cheapsheets. Fifteen of Toronto's contemporary music organizations have introduced a new student pass that entitles its holders to a flat rate of $5.00 for concert tickets during the 2001/02 season. Participating organizations include: Arraymusic Ensemble, Canadian Opera Company, Continuum, Esprit Orchestra, Evergreen Club Gamelan, Music Gallery, Hannaford Street Silver Band, Music Toronto, New Music Concerts, Royal Conservatory of Music, Sinfonia Toronto, Soundstreams/Encounters 2001/02, toneART Ensemble, the TSO, and the Toronto Wind Orchestra. High school and university students can acquire a Cheapsheet pass for $10.00, which will remain valid through until the end of July 2002. Students simply present the pass at the respective box offices in order to receive the $5.00 special price (GST is included). Tickets are subject to availability on the day of performance. Whenever the pass is used it is stamped and recorded, but there is no upper limit on the number of events students can attend using the pass.

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system. In the 2001/02 season, the organizations presenting CHEAPSEATS are offering over 100 contemporary music concerts!

**Composer Companion**

As well, the CMC will be continuing its Composer Companion program, “to help demystify contemporary music and build audiences for new work.” It’s a relatively informal and light-hearted approach to outreach and audience development, based on a simple concept. Audience members are paired at concerts with professional composers, who essentially serve as ambassadors for new music. Participants meet with their composer companions just prior to the performance and discuss the program to follow. They are then seated together and the composer takes the listener through the evening step-by-step. It is a great way to hear new music and gain insight into the music.

While those with little or no musical background are highly encouraged to participate, COMPOSER COMPANIONS is not just for those unfamiliar with new music. The CMC has matched composers with students, teachers, executives, retirees, artists from other disciplines, journalists, and some amateur and even professional musicians.

Dozens of concert patrons have been partnered with a variety of composers during the past four concert seasons. Couples, families and student groups can easily arrange to have a composer guide for an evening. There is no additional charge to be accompanied by a composer, and tickets for the composer companions themselves are provided courtesy of the participating music presenters.

Past composer companions have included Wende Bartley, Rose Bolton, Alastair Boyd, Chan Ka Nin, Michael Colgrass, Omar Daniel, Ted Dawson, Daniel Foley, Christos Hatzis, Alice Ho, Michael Hynes, Irene Johansen, Henry Kucharzyk, Jim Montgomery, David Parsons, James Rolfe, Jeffrey Ryan, Linda Catlin Smith, Paul Steenhusen, and Timothy Sullivan.

For more information on COMPOSER COMPANIONS, or to make arrangements for your own composer companion, contact Sheldon Grabke at the Canadian Music Centre (416) 961-6601 ext. 207.

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**New Music Quick Picks**

What follows is an eclectic sampling of the live contemporary art music being presented over the coming two months. For program details (and numerous other interesting new music concerts) please consult the comprehensive concert listings starting on page 24.

- **Saturday Dec 01 8pm:** Earshot, JewelBar
- **Sunday Dec 02 3pm:** Sumusda, Robert Creeley LXXV
- **Wednesday Dec 05:16 8pm:** Theatre Centre, Body Geometry: the 7th Angel
- **Thursday Dec 06 8pm:** Music Gallery, Brigitte Poulin - MTLP (Montreal Piano)
- **Sunday Jan 06 8pm:** New Music Concerts, SLOWOW Wooden Quintet
- **Friday Jan 18 8pm:** Arraymusic, Nord
- **Sunday Jan 20 8pm:** New Music Concerts, Stephanie Therrien, E. E. Siang, Aimee, Politique, Mike Zwet.
- **Feb 06 8pm:** Esprit Orchestra, Toothpaste

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**Jazz Notes**

by Jim Galloway

“**A One and a Two!”**

Another year of memorable music is almost gone — a good time to pause and reflect on just how fortunate we are in Toronto, given the vast array of music that is available from one year’s end to the next.

It’s the time when various “best of the year” lists proliferate, but I’m not going to indulge. I’m not much of a believer in the “best of” philosophy - the music is too subjective to be rated that way and polls can be so manipulated that they are pretty well meaningless, as well as being too tied to the recording industry to be taken seriously.

Lovers of the music all have their own favourites. Some of my greatest satisfaction this past year has come from listening to the interplay of musicians who were not ever poll winners, but who told wonderful stories through their music.

Meanwhile, the face of the music continues to change, as change comes natural attrition; each year we lose a few more master makers — in 2001, to name only a few, we lost Buddy Tate, J.J. Johnson, John Lewis, our own Moe Koffman and just recently, Tommy Flanagan. But we still have the memories and, in many cases, a legacy of recordings through which we can celebrate their music. And for that much, at least, we can be thankful to the recording industry.

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mention Denny Christianson Quintet on Dec 8 and 9, as well as Archie Alleyne’s “Kollage”, featuring Dougie Richardson on Dec 20 and 21, and the Rhythm & Truth Brass Band on Dec 27.

Among the interesting bookings at Rhodes you can find San Murata, Neville Barnes, Lenny Boyd on Dec 8, Bob Brough & Adrean Farrugia on Dec 19 and Alex Dean, Steve Wallace, Reg Schwager on Dec 29.

AND THEN THERE IS NEW YEAR’S EVE!

Ask around in the business and you will discover that this is not the favourite night of the year for a lot of musicians. A New Year’s gig is too often one of those nights where the “amateurs” come out to be entertained and not even the better money that can be made on this one night of the year makes up for the fact that you are playing for people who really don’t care. The solution? Try to find a decent “jazz” engagement, where you are making music for an audience that presumably has some interest in what you are doing, and is in the habit of going out more than once a year.

Fortunately there are a few of those engagements around. Among the lucky winners this year, for example, are two veterans of the music game, Norman Amadio and Bob Price who will bring in the New Year at Rhodes. Those traditional stalwarts, the Hot Five Jazzmakers, will have a New Year’s Eve Party at the Prince Regent Ballroom, Ramada Plaza Hotel, Toronto Airport East, and I am fortunate enough to be back again at The Montreal Bistro where I’ll toast the old year, welcome 2002 and the real Millennium, along with Ian Bargh and Rosemary Galloway.

DETAILS ON CLUB BOOKINGS for January were not available at time of going to press, but there are two piano greats “back to back” at the Bistro in the second half of the month. Quite different in approach, but both steeped in the tradition of the music, they are Junior Mance, whose Chicago blues roots are always pulsing behind great stride piano player today. It’s a great opportunity to hear two of the masters. Mr. Mance appears Jan 15 to 19, and from Jan 22 to 26 you can experience the two fisted virtuosity of Mr. S.

Jazz Bar and Dining

- Leopard Lounge. 130 Dundas West. (416) 280-0099
- Mezzrow’s 1546 Queen W. (416) 535-4800
- Montreal Bistro & Jazz Club 15 Shearburne St. (416) 383-0179
- N’Avlins Jazz Bar and Dining 299 King West (416) 595-1056
- Orbit Room 580A College St. (416) 783-3470
- Quigley’s Pub and Bistro 2732 Queen Street West. (416) 696-9998
- Reservoir Lounge 52 Wellington E. (416) 955-0867
- Rex Jazz & Blues Bar 194 Queen St. West (416) 598-2475
- Rhodes Restaurant 1496 Yonge St. (416) 958-8315
- Rocket 120 Church St. (416) 947-8555
- Top O’ the Senator 248 Victoria St. (416) 384-7517

IN THE CONCERT FIELD, the big name in town in December is Grammy winner, saxophonist Branford Marsalis, appearing Dec 7 and 8 at the George Weston Recital Hall. Also on Dec 8, the Classic Jazz Society of Toronto is presenting Marty Grosz & His Orphan Newsboys. Marty is one of the foremost jazz rhythm guitarists, but his Fats Waller type vocals are equally in demand. Looking ahead to January, on the 25th CBC Radio Jazz Beat will present a ragout of reeds - The Sax Summit with Seamus Blake, Phil Dwyer, André Leroux, Mike Murley and P.J. Perry at the Glenn Gould Studio.

CONCERT QUICK PICKS

- Bardeau 549 College (416) 928-9941
- C'est What 67 Front E (416) 867-6499 (every Sat, 4-7pm, The Hot Five Jazzmakers)
- Chick ‘N’ Dell (just south of Eglington) Mount Pleasant Ave (every Sat, 4-7 pm, Climax Jazz Band)
- Gate 403 403 Roncevall Avenue (416) 588-2930
- Gladstone Hotel’s Art Bar 1214 Queen St. West
- Grosman’s Tavern 379 Spadina Ave, (every Sat, 4-7 pm, Kid Bastien and the Happy Pals)
- Leopard Lounge. 130 Dundas West. (416) 280-0099
- Mezzrow’s 1546 Queen W. (416) 535-4800
- Montreal Bistro & Jazz Club 15 Shearburne St. (416) 383-0179
- N’Avlins Jazz Bar and Dining 299 King West (416) 595-1056
- Orbit Room 580A College St. (416) 783-3470
- Quigley’s Pub and Bistro 2732 Queen Street West. (416) 696-9998
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Jazz Concert Quick Picks

Here's a quick guide to the Jazz related events in the comprehensive listings starting on page 24.

Dec 2 - 1:30pm CAMMAC/McMichael Gallery. Rosemary Sagar and Friends.
Dec 2 - 8pm: Jazz FM91. Sound of Toronto Jazz. George Gallus Trio
Dec 5 - 8pm: University of Toronto Faculty of Music. A Night of Vocal Jazz Solos
Dec 7 - 8pm: Toronto Centre for the Arts. An Evening with Bradford Marsalis
Dec 7 - 8pm: Toronto Jazz Orchestra/University Wind Orchestra
Dec 8 - 8pm: Classic Jazz Society of Toronto. Marty Grosz & His Orphan Newsboys
Dec 8 - 8pm: TRANZAC. Club Ginger Suetet.
Dec 17 - 8pm: Jazz FM91. Sound of Toronto Jazz. Barry Elmes Quintet
Dec 19 - 8pm: Nathaniel Dett Chorale. An Indie Christmas
Jan 7 - 8pm: Jazz FM91. Sound of Toronto Jazz. Heather Bunbrick & Trio
Jan 7 - 8pm: Toronto Symphony Orchestra. Club Swing
Jan 16 - 8pm: University of Toronto Faculty of Music. Small Jazz Ensembles
Jan 21 - 8pm: Jazz FM91. Sound of Toronto Jazz. Tony Centauri & Trio
Jan 23 - 8pm: University of Toronto Faculty of Music. Small Jazz Ensembles
Jan 25 - 8pm: CBC Radio Jazz Beat. The Sax Summit. Seamus Blake, Phil Dwyer, André Leroix, Mike Murley, P.J. Perry & other musicians
Jan 30 - 8pm: University of Toronto Faculty of Music. Small Jazz Ensembles

WOODWIND REPAIR

by Merlin Williams

The holidays seem to be rapidly approaching once again, and I’m sure there are plenty of you who need some guidance in buying gifts for the band musician in your life. Here are some ideas, hopefully good ones:

A metronome. If you know a musician who doesn’t own one of these, get it for them. Make them use it. Please. The new ones are small, convenient, electronic, and usually have an earphone jack to minimize the annoyance to friends and family.

An electronic tuner. Ditto everything I said about the metronome.

A practice mute (for brass players). OK, this sort of counts as a gift for yourself. Yamaha makes a nifty high-tech version called the Silent Brass System - the mute almost completely blocks the sound, but the instrument blows relatively normally while the player listens to themselves through headphones. Now if they could only make a version for saxophones....

A music stand. A decent sturdy folding stand is a must for every band musician. If they’ve already got one, how about a set of wind clips for outdoor concerts?

A case cover. My wife bought me one of these for my bassoon several years ago. It’s great! My bassoon doesn’t get so cold on the way to rehearsals in the winter, and it’s got backpack straps so I can free my hands up to carry other things.

Recordings! The True North Brass Quintet has just released “A True North Christmas” on Opening Day Records (ODR 9323). I highly recommend it both for the excellent playing and the sparkling arrangements. Al Kay’s setting of “Silver Bells” as a Brazilian Samba has to be heard to be believed!

Still stuck? I have it on good authority that very few of them will turn up their noses at a bottle of single malt Scotch.

ON TO THE CONCERT HIGHLIGHTS of the month. Please check the listings for complete info, venues, ticket prices etc.

-Scarborough Community Concert Band is presenting seasonal music, including sing-alongs on Dec 3, 10, 16 & 17. All four events are free.

-East York Concert Band and conductor Ernie Walker are presenting a concert of popular seasonal favourites at an unusual venue, The Blue Danube Restaurant, on Monday Dec 3.

- The Etobicoke Youth Band and their guests, the Etobicoke Suzuki Strings are presenting their December Musical concert on Saturday Dec 8.

-Saturday Dec 8, the University of Toronto Wind Symphony & Concert Band are presenting perhaps the only band concert that doesn’t centre around holiday music this month. The program includes Tower’s Fanfare for the Uncommon Woman & Schoenberg’s Theme and Variations.

The Hannaeford Street Silver Band seems to be the ensemble of choice for Toronto’s top choirs. Sunday Dec 9 the HSSB is in Season’s Greetings - Festival of Carols with the Toronto Mendelssohn Choir. On Saturday Dec 15, the band join forces with the Amadeus Choir for their Glad Tidings concert.

-The Festival Wind Orchestra and guest vocalists Tracey Wilkins and Mark Ruhnke perform a program of classics and carols on Dec 11 at the John’s Rehabilitation Centre.

-The Northdale Concert Band are presenting Band Music for the Holidays at Church of the Redeemer on Dec 15. This is a good band, and it should be a treat to hear them in this venue.

-The Slide Rule Trombone Ensemble is presenting their annual holiday concert on Wed. Dec. 19 at Saint Thomas Church. It’s my fervent hope that I’ll finally be able to catch this group in concert this year.

Merlin Williams is probably going to get a lump of coal in his stocking this Christmas. If you’d like to let him know about an upcoming band event, he can be reached at (416) 803-0275 (cell), or on the web at www.attacanada.ca/~merlinw or by e-mail: merlinw@attacanada.ca.
Christmas in Bethlehem and New Year’s Eve in Heidelberg

WINTER SHOWS OFFER WORLDS OF SONG

By Sarah B. Hood

Celebrate of the season take so many forms that I’m sure you will pardon my straying a bit more widely than usual from this column’s musical theatre turf! Parties and plays, concerts and festivals abound.

If you’ve read my column in past years you’ll know I’m fond of Ross Petty’s annual Pantomime at the Elgin Theatre. This year it’s Snow White and the Magnificent Seven, and Petty plays the evil Queen. Melissa Thomson (Beauty in Beauty and the Beast) is Snow White, and Graham Abbey, who played Henry V at Stratford, is Prince Charming.

“I think it’s perfect for a first theatre production,” he comments. He should know; he grew up in Stratford, and got hooked on theatre very young. Snow White runs from December 4 to January 6.

To judge by their newly released CD (reviewed in this issue), you should try to catch Humbercrest United Church’s The Star of Bethlehem on Friday, December 9. The church, whose junior and senior choirs demonstrate real skill, is located at 16 Baby Point Road in Etobicoke.

Also on the community front, since WholeNote is produced in the Kensington Market neighbourhood many of Elizabeth DeGracia (seen here in Jane Eyre) and Stuart Howe (tenor lead in Tapestry’s Iron Road) headline Romberg’s The Student Prince, as Toronto’s Operetta Theatre continues its tradition of ushering the old year out with offerings from the classical light opera repertoire.

CHARLES DICKENS is so associated with Christmas that it’s not much of a stretch to classify the Civic Light Opera Company’s production of Oliver! as seasonal fare. The 1968 movie version was nominated for 11 Oscars and won five, including Best Music, and no wonder; it’s a memorable score. The stage version (which came first), includes a few numbers not found in the film like Bill Sykes’ sombre “My Name”, which is only quoted as a leitmotif in the soundtrack. Otherwise, they’re pretty similar, and the show is a good choice for an amateur company because it has so many parts that everyone can shine. Oliver! runs from December 13 to 23 at the pleasant little Fairview Library Theatre in Scarborough. The December 13, 15, 16 and 22 performances are already sold out.

Finally, Toronto Operetta Theatre welcomes in 2002 with its annual New Year’s Eve Gala at the St. Lawrence Centre, including a reception, Heidelberg Buffet Dinner and Champagne Dance Party. The food may be delicious, but the true main course will be the evening’s

 OPERA

ANOUSH

by ARMEN TIGRANIAN, in concert version

Komitas Choir and Orchestra
David Varjabed, Musical Director
Susán Brown, Coloratura Soprano
Artur Muhendissian, Baritone
Sarkis Koundakjian, Tenor
Pianist: Adolfo De Santis

Saturday, January 26th & Saturday February 2nd, 2002 at 8 p.m.
Markham Theatre
171 Town Centre Boulevard, Markham, ON

Tickets $25 - $35
For Reservations call Markham Theatre
Box Office: 905-305-7469

Under the Patronage of the Armenian Embassy and organized by the Hayastan Foundation, Canada Inc. and the Milk Fund for Children of Armenia

The Vocal Art Forum
While tradition gets its holiday due, I’m pleased to say there will be lots of originals around, too.

From December 4 to 16, performer/playwright Damien Atkins (who won the $25,000 Prism International prize for his Good Mother, produced last year at Stratford) is staging his solo cabaret Real Live Girl at Buddies in Bad Times. It’s a revue of songs originally written for women, and “has more theatrical ambition” than most cabarets, says Atkins. Accompanied by “fantastic pianist” John Hughes, Atkins will perform songs from Chicago, Hedwig and the Angry Inch and even Disney musicals. “They’re all united because they all say something about femininity,” he says.

The period right after the holidays is often a ‘dead’ time in the theatre season, so it’s fitting that D.O.A. Productions is presenting their “phantasmagorical musical comedy”, titled The Dance of the Dead, from January 11 to 26. The concept is intriguing: besides being a play about a suicidal fellow named Edward Sorrows/who makes a bargain for his soul, it’s also an experiment in sound performance that places a chorus of 16 spirits right in the audience. The musical selections sound pretty tempting: running the gamut from chorales to torch songs to gospel.

There’s no shortage of operatic offerings over the season either. The Canadian Opera Company is presenting their double bill of Strauss’ Salome and Rossini’s Il Viaggio a Reims in repertoire between January 18 and Feb 5.

Meanwhile, Opera in Concert offers more Bellini, in this, the 200th anniversary of his birth, with La Straniera on December 2. Opera Ontario presents Mozart’s The Marriage of Figaro in January (February 2) and Smetana (February 8), while Opera Mississauga stages its first ever benefit concert, the Night of a Thousand Stars, on December 7 and 8.

So long for 2001; I wish WholeNote readers the abundant blessings of the season and peaceful, happy holidays!
New School of Classical Vocal Studies.

Monettes: Arnold & the Night Visitors; traditional Christmas music. New School International Chorus and Orchestra; William Shkolnoff, conductor; Daniel Eby, artistic director. December 14 & 15: 2:00 & 6:00. du Maurier Theatre Centre, 209 Queen’s Oatway West. 416-973-4000. $25, $17.50, group rates.


Sung Milne, Sinead Such, David Bedard, Odette Beaupré, Michelle Sutton, Russell Braun, Michel Corbal, Laura Whalen, Robert Milne, Simah Pratschke, performers; Carlo Fabbri, conductor. Jan 26 & 31, Feb 2: 8:00 at Hamilton Place, 1 Summers Lane, Hamilton; Feb 8: 8:00 at The Centre in the Square, Kitchener. 800-575-1381.

Opera Ontario. Papaga. Jeanne-Michèle Charbonnet, soprano; Jean Stilwell, mezzo-soprano; Eduardo Villa, tenor; Jason Howard, baritone; Kitchener-Waterloo Symphony; Daniel Lipton, conductor. Dec 1: 8:00. Hamilton Place, 1 Summers Lane, 800-575-1381.


Theatre Aquarius/Markham Theatre for Performing Arts. Joseph & The Amazing Technicolor Dreamcoat. Andrew Lloyd Webber’s classic musical. Dec 4: 7:30; Dec 5-7: 8:00; Dec 8: 2:30 & 8:00. 171 Town Centre Blvd, Markham, 905-305-7469. $39, $50, $45.

Theatre Centre. Body Geometry; the 7th Angel. Inter-media event incorporating new music, film, aerial dance, spoken word, extended voice & the circus arts. Jane Miller, vocals; Viv Moore, performance/dance artist; Julia Sasso, dancer; John Kamnaf Farah, pianist/composer; Kayt Lucas, aerial artist & other performers. December 5-16, Tuesday-Saturday: 8:00; Sundays: 2:30. Theatre Passe Muraille Minospace, 16 Ryerson Ave. 416-504-7629. $21, $16, PWYC (Dec. 5 preview & all Sundays).


Toro Operetta Theatre. Romberg: The Student Prince. Elizabeth DeGrecia, Stuart Howe, Bruce Kelly, Keith Klassen, performers; TOT Orchestra and Chorus; Robert Cooper, conductor; Guillermo Silva-Marin, stage director. Dec 20 (pre-view), 26, 31, Jan 4, 5: 8:00; Dec 30, Jan 2: 2:00. Jane Mallett Theatre, 27 Front St. East. 416-366-7723. $32, $470.

Theatre Centre. Body Geometry: the 7th Angel. Inter-media event incorporating new music, film, aerial dance, spoken word, extended voice & the circus arts. Jane Miller, vocals; Viv Moore, performance/dance artist; Julia Sasso, dancer; John Kamnaf Farah, pianist/composer; Kayt Lucas, aerial artist & other performers. December 5-16, Tuesday-Saturday: 8:00; Sundays: 2:30. Theatre Passe Muraille Minospace, 16 Ryerson Ave. 416-504-7629. $21, $16, PWYC (Dec. 5 preview & all Sundays).


Scottish Opera Course

in support of the Opera School at the University of Toronto

This year’s Winter Course - by popular request

The Ten Greatest Arias

starts Tuesday, January 15, 2002

- ten Tuesdays - 7:00 to 9:30 pm
- 100 metres from Museum subway station
- huge video screen - comfortable seats
- $385 per course - seniors $335
- just ask anyone who has taken his courses...

For a Registration Form call 416-486-8408
For information on Iain’s TOUR OF ITALY in May 2002, call 416-221-6411

DECEMBER 1, 2001 – JANUARY 31, 2002 Wholenote 23
CZECH IT OUT!
December 7, 8 pm. Walter Hall.
$40, $10 senior/students
Faculty Artist Series
Cellist Shauna Rolston, violist Scott St. John, and pianist Lydia Wong, perform an all-Czech program that includes Smetana Piano Trio, Martinu Sonata No. 3 for Cello and Piano.

FANFARE FOR THE UNCOMMON WOMAN
December 8, 8 pm. MacMillan Theatre.
$12, $6 seniors/students
Wind Ensemble and Concert Band
Denise Grant and Cameron Walter, conductors. Inspired by Aaron Copland’s famous opus, Fanfare for the Uncommon Woman by Joan Tower salutes women with uncommon courage. Also featured are works by Robin Engelman, Holst, Shostakovich, Vaughan Williams, Bach and others.

GARY WILLIAMSON AND FRIENDS
January 18, 8 pm. Walter Hall.
$20, $10 senior/students
Faculty Artist Series
Jazz pianist Gary Williamson joins Kevin Tuckett, Perry White and Terry Clarke in an effervescent session on the Faculty Artist Series.

A LITTLE LOVE POTION
January 20, 2:30 pm. MacMillan Theatre.
$20
Opera Tea
An afternoon of opera and tea on the theatre stage, featuring Donizetti’s L’elisir d’amore. Sponsored by the Julie-Jiggs Foundation.

MARTIN ISEPP  JOHN R. STRATTON VISITING ARTIST
MASTER CLASSES
January 22 & 25, 11 am. Walter Hall. Free
Piano and vocal duos
January 23 & 29, 11 am. Walter Hall. Free
Opera
Distinguished British conductor, vocal coach and pianist, Martin Isepp has conducted the Canadian Opera Company, Washington Opera and Orchestre de Picardie, France. He has worked with the Young Artists Development Program at the Metropolitan Opera, and has been head of opera training at the Julliard School, head of the music staff at the Glyndebourne Festival Opera and head of music at England’s National Opera Studio.

HELMIUTH RILLING
MASTER CLASS
February 1, 12:10 pm. Walter Hall.
Free
Featuring the Elmer Iseler Singers and MacMillan Singers in Haydn’s Creation
Artistic Director and conductor of the Oregon Bach Festival and the International Bach Academy, Stuttgart, Helmuth Rilling is world renowned for his interpretations of Bach’s cantatas and choral works. He has conducted most major orchestras in Eastern and Western Europe, Asia, Canada and the United States and has commissioned such composers as Krzysztof Penderecki, Arvo Pärt, Robert Levin, Osvaldo Golijov, and Tón Dún.

Comprehensive Concert Listings
Readers please note: presenters’ plans change & we make mistakes! Please use the phone numbers provided to call ahead. For jazz club listings, see page 19. For full music theatre and opera listings, see pages 22-23. For events “further afield” just outside the GTA see pages 46-47. And for a hardly alphabetical list of presenters and venues, see page 48-49.

December

St. James’ Cathedral presents
LUNCH HOUR CONCERTS
Free half-hour concerts on Tuesdays at 12 noon.
Dec. 4
Angus Sinclair (St. Paul’s, London), Works by Bales, Athkinson, Whyte and Cabana
Dec. 11
Edward Moroney (St. Andrew’s Church, Scarb.)
Dec. 18 NO RECITALS until 2000
Jan. 8
Ashley Tidy
Jan. 15
Thomas Ritchie (Church of St. Clement, Eglington)
Jan. 22
Peter Nikiforuk (St. Peter’s Lutheran Church, Kitchener), Bach: “Weddi” Prelude and Fugue in e
Jan. 29
William Mactax, (Yorkminster Park Baptist Church, Toronto)
Feb. 5
Maxine Tsevernt (RCM)
63 Church Street (at King)
416-364-7865 Ext. 224
www.stjamescathedral.on.ca

MISSISSAUGA SYMPHONY 2001/2002 Season
John Barnum, Music Director & Conductor
Celebrating 30 years of sharing our passion for orchestral music
MISSISSAUGA SYMPHONY SERIES SPONSORS

Bohemia
Sat. Dec. 1, 2001 8 p.m.
Guest Artists: Jamie Parker
Anton Dvorak’s New World Symphony, Symphony No. 9, Sergey Rachmaninoff’s Piano Concerto No. 2.

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!

Pre-theatre dining available at Live Cuisine
ORDER YOUR TICKETS TODAY!
Call 905-306-6000
FREE UNDERGROUND PARKING
WWW.MISSISSAUGASYMPHONY.COM

Saturday December 01
— 12:00 noon: Royal Conservatory of Music Community School, Loyal Concert. Informal concert featuring RCM students of all ages & levels. Free.
— 2:00: Canadian Children’s Opera Presents. A Little Seasoning. Works by Holman, Daley & Vaughan Williams, CCCO and Apprentices Choruses. Guest: David Hetherington, cello; Susan Haapen, flute; Savely Johnston, percussion & other performers. Ann Cooper Gay, artistic/music director. George Weston Recital Hall, 5040 Yonge St. 416-870-8000, $15, $20; 119,715(tsr).
— 7:00: Toronto Symphony Orchestra. Vasks: Cantabile for Strings; Mozart: Piano Concerto #22; Schmidt: Symphony #4. 416-593-4828, $20 for 2 levels.
— 7:00: Vocal Youth Singers of Toronto. Christmas Concert. Trinity St. Paul’s Church, 231-1841.
7:30: Cantores Celestes. 7:30: from 7:30: Oakville Children's Choir.
8:00: Oriana.


- 7:30: Amadeus Choir. - 7:30: The Christmas Carol. - 7:30: John's Norway Christmas & St. John's Anglican Church Brass Handbell Choir. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-742-7008. $18, $15, $10 (child)

- 8:00: Toronto Chamber Choir. Make We Joy Now! The Medieval Music in Modern Days. Bittern. - 8:00: Toronto Table Ensemble. Blend of South Asian rhythms with music & dance styles from around the world. du Maurier Theatre Centre, 231 Queen's Quay West. 416-873-4000. $18-25.


Sunday December 02


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

Glad Tidings
A Christmas concert for the whole family!
With the Hannaford 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
www.amadeuschoir.com

TOMTOM CAMERATA Chamber Choir
A Celtic Christmas
3:00 p.m. Sunday, December 2, 2001
Mille Faitte - a thousand welcomes - from Camerata and Celtic harpist Janet Gadeskij, together with Toronto composer Daniel Sargent in A Shepherd's Meditation - and the Canadian premieres of works by Irish composer Michael McGlyn, leader of Anuna of Riverdance fame.

Grace Church-on-the-Hill
300 Lonsdale Road - corner of Russell Hill Road
near St Clair West station
Tickets $15/$12
www.torontocamerata.org ~ info@torontocamerata.org
Friends: 10365 Iffington, Kleinburg, 905 893-1121. $9.97, $20(family), under 6 free.

GUITAR SERIES

Tuesday, December 4 at 8pm
Canadian Guitar Quartet
Philip Candelaria, Denis Doganeci, Patrick Roux, Louis Tétrapis

Introducing the brilliant new Canadian Guitar Quartet! Reviews of their first CD in the May/June issue of Fanfare Magazine were sensational. "I would certainly buy tickets to hear these musicians play these pieces... superbly performed and recorded." (Robert McColley) Tonight’s concert features quartets from their CD and more, including the evocative music of Quebec’s Patrick Roux.

SINGLE TICKETS $30.
Glenn Gould Studio Box Office (416) 205-5555
Fax (416) 205-5551
email ggstix@toronto.cbc.ca
Glenn Gould Studio is located at: 250 Front Street West, Toronto, Ontario in the Canadian Broadcasting Centre

- 12:00 noon: Hart House Music Committee, Sara Haba, flute in Recital, 7 Hart House Circle, 416-978-5382. Free.
- 12:30: Yorkminster Park Baptist Church. Giles Bryant, organ & Beverly Bryant, soprano in Recital, 1555 Yonge St. 416-592-5837. Free.

- 2:00 p.m.: Music Toronto. Anagnoson & Kinton. Join their 25th anniversary celebration!


- 1:00 p.m. & 3:00 p.m.: George Brown Theatre.

The Glenn Gould Professional School of The Royal Conservatory of Music

2001-2002 Concert Season

GLENN GOULD ARTIST SERIES

Presents:

Thursday, Dec. 6, 2001, 8pm
MARK FEWER, violin
PETER LONGWORTH, piano
Violin and Piano Sonatas by Mozart, J.S. Bach, Schubert, and Beethoven.

Sunday, Jan. 20, 2002, 2:30pm
"LANDSCAPES OF MEMORY"
Music inspired by the poetry and art of Christopher Pratt

John Brickens, piano
Michelle Cheramy, flute
Jane Liebel, soprano

Ettore Mazzoleni Concert Hall
The Royal Conservatory of Music
273 Bloor St. West
$15 Adults, $12 Students, 416 408 2824 ext. 321
Pax Christi Choirale
Toronto's Mezzo-Choir - Stephanie Martin, Conductor

Ancient Noëls
The music of Christmas Past, including Victoria's "A Mine O Magnificat" and Renaissance motets on the mystery of Christ's birth.

Saturday, December 8, 2001 - 8:00 p.m.
Sunday, December 9, 2001 - 3:00 p.m.
Grace Church on-the-Hill, Toronto
Reader Mary Wiene of CBC Radio
Recordare Early Music Ensemble on period instruments
Information/Ticket Orders: 416-494-7889

A Gentle Christmas
Deer Park United Church
129 St. Clair Avenue West

Choir, Solists, Flutes & Strings
Conducted by William Wright
Marc-Antoine Charpentier's "The Story of the Birth of Christ"
"Magnificat" and "Messe de Minuit"
J.S. Bach's "Ein Kind ist uns geboren" (BWV 142)
Pergolesi's "Magnificat"

Saturday, December 8 at 8 pm
Admission $20 - call 416-481-2979

Organ Recital of Christmas Noëls
Christmas Eve at 10:50 pm  Admission Free
— 7:30: Mississauga Children’s Choir. A Ceremony of Carols. Britten: Ceremony of Carols; music by Poston, Hatfield, Rutter & Chadwick, Thomas Bell, director. Royal Bank Theatre, Living Arts Centre, 4141 Living Arts Drive, Mississauga, 905-624-9794. $15.


— 8:00: Acoustic Harvest Folk Club. Ottawa River Arts Theme show. Birch Cliff United Church, 53 East Road. 416-264-2235, 41.


— 8:00: Eastlake Centennial Choir. Christmas Concert. Uptown United Church. See December 6.

— 8:00: Etobicoke Youth Band. Journey Through the Twelve Days of Christmas; other seasonal music. Glenlake United Church. See December 7.


— 8:00: The Affiliated Youth Chorus. Handel: Messiah. Central United Church, 2235. $12.


— 8:00: Toronto Centre for the Arts. An Evening With Bradford Marsalis. Jazz saxophone. George Weston Recital Hall. See Dec. 7.

— 8:00: Toronto Choral Society. St. Nicholas; Britten: St. Nicholas; Courtney: A Musicalological Journey Through the Twelve Days of Christmas; other seasonal music. Glynn Evans, tenor; William O’Hea, piano; Geoffrey Butler, artistic director. Central Technical School, 725 Bathurst St. 416-970-8000. 820.


Sunday December 9

7:30: Choirs of Leicester United Church.
8:00: Church of the Holy Trinity.
7:30: Festival of Carols.
8:00: Oakville Centre.
12:30: Royal Conservatory of Music, 161 Bloor St. W.
8:00: Flying Cloud Folk Club.
7:30: St. Andrew's United Church.
7:30: Festival of Nine Lessons and Carols.
8:00: J. Arvy

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**Monday December 10**


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**Tuesday December 11**


- 1:00: St. James' Cathedral. Lunch Hour at St. James': Edward Moore, organ. Program TBA. 65 Church St. 416-304-7865 ext. 224. Free.

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**Wednesday December 12**


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**St. Andrew’s United Church**

Dexter Roberts, Organist and Director of Music

**present their third annual**

**Festival of Nine Lessons and Carols**

with gingerbread and cider reception

**Sunday, December 9 at 4 pm**

117 Bloor Street East

(just west of Church St.)

Call 416-929-0811 for more information

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The Orpheus Choir of Toronto presents

**A Boy Was Born**

Wednesday Dec 12th, St James Cathedral, 8:00 pm.

Christmas Oratorio - Saint-Saëns
A Boy was Born - Britten

Brained Blyden-Taylor, Artistic Director

Shawn Grenko, Organ

The Trebles of Grace Church on-the-Hill

Orpheus Choir of Toronto

**$20 adults, $15 students. For tickets call 416-530-4428**

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**The 500 Voices**

**of the**

Sacred Music Society

and

World Youth Day Choir

**present**

**Messiah**

by G. F. Handel

featuring

Sinfonia Sacra

Conductor: Uwe Lieflander

December 13, 8:00 p.m.

Convocation Hall, 31 King's College Circle

Soprano: Iris Rodrigues, Tenor: Lenard Whiting, Sopranos: Nina Scott-Stoddart, Bass: Special surprise guest

Tickets: $20/15 416-410-1808 or 416-292-1101

An Orion House Artists and Sacred Music Society co-production
The New School of Classical Vocal Studies
Daniel Eby, Artistic Director
and the New School International Chorus and Orchestra
Wm. Shookhoff, Conductor
Proudly presents
A Fiftieth Anniversary Production of Menotti's
"Amahl and the Night Visitors"
With Traditional Christmas Music
at the DuMaurier Theatre
Harbourfront Center
Dec. 14 at 2 pm & 8 pm
Dec. 15 at 2 pm & 8 pm
General Admission $25.00
Students/Seniors $17.50
Call the DuMaurier Box Office at 416-973-4000 or 416-968-0984
For groups of 10 or more

The rafters will ring with the vocal talents of 340 choirboys as they perform in a massed choir and smaller complements. These young men come from across the GTA, rehearse together daily and have entertained audiences throughout the world. Part of Toronto's holiday season for 62 years! Visit us www.SMCS.on.ca

Great Family Entertainment for all Ages

Tickets On Sale November 27
Ticket Price $15, $22, $25. Service charges apply.
Call Roy Thompson Hall Box office:
(416) 872-4255
Massey Hall is located at 178 Victoria St, Toronto
Welcome My Lord Sir Christmas
Friday & Saturday
December 14 & 15, 2001
at 8 pm
Welcome the Yuletide with an evening of haunting carols, dances and chant from the Middle Ages. Music by Hildegard of Bingen and anonymous masters is presented in front of a backdrop of medieval illumination.

Concerts take place at Trinity-St. Paul’s Church, 427 Bloor Street West
Call (416) 964-6337 for tickets.
Saturday December 15

2:00 & 8:00: EMPressions Show Choir. Can't Believe It's Christmas. Seasonal selections. Burgharthorpe Auditorium, 500 East Mall. 416-248-0410. $15, $10, group rates.

7:30: Anno Domini Chamber Singers. Noel We Sing. Christmas music by Rutter, Willcocks, Gardner, Vittoria, Sweelinck, and Britten.

8:00: Anno Domini Chamber Singers. Noel We Sing. Ettore Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-2524 x321. $7, $4.

8:00: Amadeus Choir/Hannahford Street Silver Band. Glad Tidings. Pinkham. Christmas Cantata; Rutter: Gloria; carols by Daley, Streit and others; music for brass band. Lydia Adams, conductor. 7:15: Pre-Concert Chat with Lydia Adams. Yorkminster Park Church, 1585 Yonge St. 416-466-0188. $25, $22.

8:00: Amadeus Choir/Hannahford Street Silver Band. Glad Tidings. Pinkham. Christmas Cantata; Rutter: Gloria; carols by Daley, Streit and others; music for brass band. Lydia Adams, conductor. 7:15: Pre-Concert Chat with Lydia Adams. Yorkminster Park Church, 1585 Yonge St. 416-466-0188. $25, $22.

7:00: Royal Conservatory of Music. Young Artist Series: Chamber Music Extravaganza. Ettore Mazzoleni Concert Hall, 273 Bloor St. W. 416-408-2524 x321. $7, $45.


7:30: TSO. Handel Messiah. Christine Brandes, soprano; Anita Krause, mezzo; John Tessier, tenor; Russell Daley, baritone; Toronto Mendelssohn Choir; Toronto Mendelssohn Choir; Toronto Mendelssohn Choir. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $35-$85.

7:30: TSO. Handel Messiah. Christine Brandes, soprano; Anita Krause, mezzo; John Tessier, tenor; Russell Daley, baritone; Toronto Mendelssohn Choir; Toronto Mendelssohn Choir. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $35-$85.

7:00: TSO. Handel Messiah. Christine Brandes, soprano; Anita Krause, mezzo; John Tessier, tenor; Russell Daley, baritone; Toronto Mendelssohn Choir; Toronto Mendelssohn Choir. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $35-$85.


5:00: Toronto Children's Chorus/Roy Thomson Hall. Joy Be Yours! Traditional & new Christmas music, Chaminak music & other seasonal selections. Linda Beaupré, director; Eleanor Daley, accompanist. George Weston Recital Hall, 5040 Yonge St. 416-870-8000. $22, $20.
Ave. 416-696-0093. $15, $10, $5 (under).

8:00: Bell’Arte Singers. Christmas with Bell’Arte. Belden: Requiem of Ice and Snow (world premiere) choral music of the festive season. Eastminster United Church, 310 Danforth Ave. 416-699-5879. $20, $12, group rates.

8:00: Cathedral Bluffs Symphony Orchestra. Eastern Europe. Smetana: The Moldau; Dvorak: Slavonic Dances 5 & 6; Weinzweig: Interlude in an Artist’s Life; Chopin: Piano Concerto No.1 (excerpt); Rachmaninoff: Scherzo Op. 16; Bartok: Sonata No. 1; Schuman: The Red Manor, 162 Bloor St. West. 416-468-7408. $10, $7.

8:00: Monty’s Inn. A Chic Christmas. Sandy Macintyre & Friends. 4709 Dundas St. West. 416-394-1181. $15, $12 (Friends of Etobicoke’s Heritage).

8:00: The Vinyl Cafe Musicians. The Christmas Concert. Lisa Lindo, Dennis Pendrith, John Sheard, Chris Whiteley, Calvin Cairns & Keith Glass, Stephen Leacock Collegiate Institute, 2450 Birchmount Rd. 416-879-5566. $15, $12 (children under 12 free).

8:00: Christmas with Bell’Arte. Beethoven: works including Pathétique Sonata & Allegretto from Tempête; Chopin: mazurkas, waltzes, polonaises, nocturnes, preludes, Fantaisie Improvisée; Oliver Gould Studio, 250 Front St. West. 416-205-5555. $25, $18.

8:00: Les AMIS Concerts 19th Season 2001-2002
Michael Pepa, Artistic Director
Heliconian Hall
35 Hazelton Ave., Toronto

Sunday, December 16, 2001 7:00 pm

RACHEL MERCER, cello
LYDIA WONG, piano

Johannes Brahms Sonata No.2 in F major, Op. 99
Gary Kulesha ... and dark time flowed by her like a river...
Dmitri Shostakovich Sonata Op.40 in D minor

Sunday, February 17, 2002 7:00 pm

ORFEO DUO
Vita Wallace, violin & Ishmael Wallace, piano

Robert Schumann Sonata No.3 in A minor

Les AMIS 20th anniversary tribute to Michael Pepa
Introduction and Caprice (1999) for violin and piano
Toccata and Fancy (2001) for piano - world premiere
Falstaff Variations (1997) for Piano Trio

Adults: $20.00 / Limited tickets available to Students: $8.00
Call 905 773-7712

Voices presents...
Les Voix de Noël

Saturday, December 15
8:00 p.m.

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

A FRENCH CHRISTMAS

Fauré: Mess Basse
Poulenc: Quatre motets pour le temps de Noël
Selections by Willan, Britten, Bairstow and others
French carols
Traditional carols

COME, CELEBRATE THE SEASON!

Tickets $15, $10
Available at the door.

VOICES
50 Glebeamount Avenue
Toronto, Ontario M4C 3R6
Tel: (416) 429-7740
http://Voiceschoir.tripod.com

http://Voiceschoir.tripod.com
performers. Convocation Hall, 31 King’s College Circle. 416 677-6000.
- 8:00: Voices, Les Voix des Neiges. Fauvet: Messe Basse; Poulenc: Quatre Motets pour le temps de Noël; music by William Britten & Baxtrem; French carols: traditional carols; Ron Ka Ming Cheung, artistic director. 7:30:
Pre-concert talk. Saint Thomas’s Church, 383 Huron. 416-429-7740. $15, $10.
Sunday December 16
- 2:00: Calvin Presbyterian Church. Handel: Messiah. Calvin Church Choir; Stephanie Martin, conductor. 26 Delisle. 416-923-8030. $20, $10, $5(children under 12), family rates.
- 2:30 & 7:30: Impresario Society. Flamenco & Opera & so much more... Antonio D’Havila, flamenco guitar; Victoria Taranova, dramatic coloratura soprano; Una Taranova, piano; composition: guests: Leisha Antosia Emile Roffelsen, soprano; Alexandra Emile Conn, mezzo; du Maurier Theatre Centre, 231 Queen’s Quay West. 416-973-4000. 130, 125.
- 3:00: Baroque Music Beside the Grange. Make We Merrie. Music by Holborne, Senti, Sennet, Tye & others; carol settings from the 16th & 20th centuries. Alison Melville, Avery MacLean, Colin Savage & Stephanie Archer, recorders; Katherine Hill, soprano. St. George

BAROQUE MUSIC BESIDE THE GRANGE
Make We Merrie
Renaissance Consort Music for Recorders, Voice and Viol, by Isaac, Senfl, Carver, &c.
Alison Melville, Avery MacLean, Stephanie Archer, Colin Savage, recorders; Katherine Hill, soprano
Sunday December 16 at 3 pm
St. George the Martyr Church. Stephanie & McCaul
CALL 416-588-4301 FOR INFO AND RESERVATIONS

VocalPoint Chamber Choir
Ian Grundy, conductor
Festival of Carols
SUNDAY DEC. 16, 3:00PM
Grace Church-on-the-Hill
(Lonsdale Ave. and Russell Hill Rd)
Traditional and Contemporary Carols and Readings
Tickets: $15; Students/Seniors $10
Available at the door or call (416) 484-0185

Impresario Society (Hollywood, California) Presents:
FLAMENCO & OPERA
...and so much more...
16, December, 2001, 2:30 p.m., 7:30 p.m.
Harbourfront, Du Maurier Theatre
Victoria Taranova
soprano
Antonitas D’Havila
guitar
Una Taranova
piano
Holiday lottery at the intermission
Artists CD’s available by tel: 905/712-9741
Special Guests:
Louisa Roffelsen, Alexandra Connan
3:00: Music Gallery, Toronto. 

Monday December 17

The North Toronto 
Women's Chamber Choir 
directed by Anne Yardley 
presents

WINTER FANTASY 
featuring Britten's 
A Ceremony of Carols 
Sunday December 16, 2001 at 8 p.m. 
The Church of the Transfiguration 
111 Manor Rd. East, Toronto 
Tickets $10/ $5, under 12 free 
For information call 416-485-2259

ENSEMBLE SERIES 
Wednesday, December 19/01 at 8 pm 

Judy Loman, harp 
Toronto Children's Chorus 
Jean Ashworth Barton, conductor 

Experience the magic of Christmas with the glorious voices of the 65-member core of this world-famous choir. The brilliant Toronto Symphony harpist Judy Loman is featured in John Rutter's Dancing Day as well as Christmas variations by Salzedo and Samuel-Rousseau.

SINGLE TICKETS $30.
Glenn Gould Studio Box Office (416) 205-5555 
Fax (416) 205-5551 
email ggstix@toronto.cbc.ca 
Glenn Gould Studio is located at: 250 Front Street West, Toronto, Ontario in the Canadian Broadcasting Centre
vocals; the Three Cantors (Paul Kowarsky, Benjamin Maisner & Yacov Motzen); Champagne vocal quartet; David Warrack, conductor. Musy Hall, 15 St. Bruton, 416-872-4255, $35-$65, 7:30RSS.


Tuesday December 18
- 12:00 noon: Roy Thomson Hall. Christmas is Coming! Excitement Chamber Singers; John Tuttle, organ/conductor. 60 Simcoe St, 416-872-4256. Free.
- 8:00: Toronto Mendelssohn Choir/TSO. Handel: Messiah. Christine Brandenburg, soprano; Asteria Krause, mezzo; John Tessier, tenor; Russell Braun, bass; Toronto Symphony Orchestra. Music Berman, conductor. Roy Thomson Hall, 60 Simcoe St, 416-508-4222, $35/45.

Wednesday December 19
- 8:00: Nathaniel Dett Chorale. An Inigo Christmas. Blend of spirituals, carols, jazz & gospel works; Handel: Messiah (arrangement); Parting songs; Joe Sealy, jazz piano; Los Tapias: Graham & Taylor, conductor, St. Andrew’s Church, 73 Simcoe St. 416-872-1212. $30/125.
- 8:00: On Stage. Judy Lusan, harp; Toronto Children’s Chorus, Rutter. Dancing Day; Christmas variations by Salcedo and Samuel R. Jean Ackworth, flute, conductor; Eric Friesan, host. Glenn Gould Studio, 250 Front St. West. 416-964-5535.
- 8:00: Slide Rule Trombone Ensemble. Music for the Season. Saint Thomas’s Church, 583 Huron St. 416-508-5514. $10.
- 8:00: Toronto Mendelssohn Youth Choir. Voices, The Magic of Christmas; Brittner: St. Nicks Carillon & other music. Members of the Toronto Symphony Youth Orchestra; Canadian Children’s Opera Chorus; Ann Cooper-Garay, conductor. Grace Church on the Hill, 300 Lonsdale Rd. 416-508-0422. $30/42. $10/15.
- 8:00: Mazzetta Caffe Restaurant. Kari Losami, vocals/cello & Reg Schwager, guitar. 581 St. Clair Ave. West. 416-588-5857. 46.

Thursday December 20

- 8:00: Tafelmusik Baroque Orchestra. Handel: Messiah. Karen Davison, soprano; Catherine Robbins, mezzo; Rufus Muller, tenor. Tafelmusik Chamber Choir and Orchestra. Trinity St. Paul’s Church, 426 Bloor St. West. 416-968-3337. $25/15.

Friday December 21
- 11:30am: City of Toronto. Holiday Church Celebration. Songs and music of the holiday season. Toronto Children’s Choir; Toronto Mass Choir; Toronto Mendelssohn Choir; Toronto Opera Brass. Toronto City Hall Rotunda, 100 Queen St. West. 416-392-6161. Free.
- 12:00 noon: Roy Thomson Hall. Volunteers. Sing Your Own Lunch Concert:

sine nomine Ensemble for Medieval Music

Ab oriente lux:
Medieval Music for Advent

Friday, December 21, 8 p.m.

Saint Thomas’s Anglican Church, 383 Huron St. Tickets $12/8.

Information and reservations: 416-638-9445

Heavenly Music for the Season...
Brott Music Festivals and Essilor Canada Present...
Handel’s
Messiah

FRI DEC 21
Toronto Centre for the Arts, North York.
8 p.m.
Tickets $25/$21
National Academy Orchestra
Brott, Conductor
Mark Da Bois, tenor
Daniel Taylor, alto
Monika Walchek, soprano
Daniel Licht, bass
Elmar Isler, Singers

FOR TICKETS CALL: 416-870-8000
Brott Music Festivals 909, 925 Song 1, 888-475-9277

38 wholenote December 1, 2001 – January 31, 2002
Sunday, December 23

Friday, December 28
- 8:00: Toronto Operetta Theatre. Ruddigore: The Student Prince. Elizabeth Dragojevic, Stuart Howe, Bruce Kelly, Keith Klassen, performers; TOT Orchestra and Chorus; Robert Cooper, conductor; Guillermon Silve, stage director. Music Theatre, 27 Front St. East, 416-366-7772. $25-$40. For complete run see Music Theatre listings.

Saturday, December 29
- 7:00: Oakville Seniors' Centres. 4th Annual Variety Show Extravaganza. Oakville Centre for the Performing Arts. See December 28.

January

Tuesday, January 01

Monday, December 24

Sunday, March 2, 2003 at 8pm
Our Lady of Sorrows Church 3055 Bloor St. W., Etobicoke

The Song of Songs


David Hetherington, cello
Featuring world premieres of works by Canadian composers Tomás Dušáček and Sruil Irving Glick, as well as works by Harry Somers, Maurice Durufle and Krzysztof Penderecki.

Sunday, June 16, 2002 at 8pm
Metropolitan United Church 56 Queen St. E., Toronto

Tickets: 416-761-7776
Subscriptions $68; Students & Seniors $58
Single tickets $25; Students & Seniors $20

December 1, 2001 – January 31, 2002 WholeNote 39
THE ALDEBURGH 20 CONNECTION

Come and help us celebrate 20 years of song in a trio of concerts, featuring a galaxy of the finest Canadian artists!

At home on the world's greatest stages — Covent Garden, the Met, the Park Opera — one of Canada's favourite baritones, returning to our recital stage with his own selection of English poets in settings by Schubert, Schumann, Loewe, Sibelius, Karg-Elert and Britten.

GERALD FINLEY baritone
STEPHEN RALLS piano

Friday, January 11, 8 pm
Glenn Gould Studio, 250 Front St West
Tickets $30/$25 seniors & students.
Call: 416.205.5555

A dazzling array of Aldeburgh alumni join us for this 20th anniversary gala concert!

A recreation of the great musical parties of the 19th and 20th centuries.

THE BIRTHDAY SALON
Sunday, January 13, 2:30 pm
MacMillan Theatre
80 Queen's Park
$50/$40 seniors & students.
Call: 416.444.3976

Enjoy a feast of solo and ensemble offerings: Purcell, Schubert, Brahms, Faure, Vaughan Williams. Serenade to Music; a spirited new commission from John Greer and much more.

THE GREAT SONG MARATHON
Saturday, January 19, 10:30 am - 2:30 pm, 10:30 pm
Walter Hall, 80 Queen's Park
Day pass $30; single concerts $15/$12 seniors & students.
Call: 416.978.3744

Join us for the morning, afternoon, evening or the entire day as over twenty singers, from Canada's most distinguished to the new generation, join forces to perform The Aldeburgh Connection's choice of the world's greatest songs!

Proceeds from this event will be donated to scholarships at the Faculty of Music, University of Toronto, in memory of Greta Kraus and Lois Marshall.

Gerald Finley and Stephen Ralls perform at the Aldeburgh Connection in Canada.
BAROQUE MUSIC BESIDE THE GRANGE
For Emperors and Kings
Masterworks for flutes from the courts of Louis XIV and Frederick the Great
Alison Melville & Barbara Kallaur, baroque flutes
Michael McCraw, bassoon, Michael Jarvis, harpsichord

Sunday January 13 at 3 pm
St. George the Martyr Church, Stephanie & McCaul
CALL 416-588-4301 FOR INFO AND RESERVATIONS

Comedy, Written by Scott White, directed by Vinetta Stormer-Berg; Sandra Caldwell, Kevin Dennis; Jeff Madlen, Donald Saunders & other performers. Upstairs at Berkeley, CanStage, 26 Berkeley St. 416-388-3110. $27 (premium), For complete run see Music Theatre listings.
- 8:00: Toronto Philharmonia. The Phil goes to the Movies. Music from: The Deer Hunter, Fantasia, Amadeus, The Four Seasons, West Side Story, Kiss Me, Driving Miss Daisy, I Am Not I, soprano; Kerry Stratton, conductor. George Weston Recital Hall, 5040 Yonge St. 416-870-8000. $37.63/$32.28($6 students)

Friday January 11
- 8:00: DaVilce Centre for the Performing Arts, Inside Cleveleys Fat Song, jokas & audience participation. 130 Navy Street, Oakville. 905-815-2021. $29.99

Saturday January 12
- 2:00: Victoria-Regina Church. Second Saturday Concert: Rachel Personel, soprano; Peter Tren, piano. Music by Handel, Mozart & others. 190 Medland St. 416-769-6178. Free will offering.
- 7:00: Toronto Symphony Orchestra. Orchestral Dances. R. Strauss: Waltzes from Der Rosenkavalier; Bruch: Violin Concerto #1; Gounod: Ballad Music from Faust; Campragne: Danse villageoise & other music. Rebecca Brenner, violin; Jacques Lacombe, conductor. Roy Thomson Hall, 60 Queen's Park. 416-593-4828. $27.45.
- 8:00: Moerendela Concerta. / Furioso Baroque Ensemble. Music from the middle ages to the baroque, With Alyssa Michalski, harp. Willowdale United Church, 349 Kennedy Ave. 416-972-3714. $20/$15

Sunday January 13
- 2:00: Royal Conservatory of Music. The Niagara Brass - Bach to Bartok and Beyond.
- 3:00: Baroque Music Beside the Grange. For Emperors and Kings. Telemann: Quartet in E, trio by Hofetter, Danzi & others. Barbara Kallaur & Alison Melville, Rutes; Michael McCraw, bassoon; Michael Jarvis, harpsichord. St. George the Martyr Church, 197 John St. 416-593-4831. $18/$14.
- 3:00: Moerendela Concerta. / Furioso Baroque Ensemble. Walter Hall, 60 Queen's Park. See Jan 12.
- 3:00: Toronto Symphony Orchestra. Orchestral Dances. Roy Thomson Hall. See January 12.
- 3:30: Vesnivka Choir, A Ukrainian Christmas. Guests: Ukrainian Male Choir; Halyna Kutka Kndrcki, conductor. Humbercrest United Church, 16 Baby Point Road. 416-763-5179. $20/$15

Monday January 14
- 8:00: TSO. Schipperke: From Under the Overture; Mozart: Clarinet Concerto; Tchaikovsky: Symphony #1 Winter Daydreams; Joaquin Valdez, clarinet; Peter Dunjick, conductor. Roy Thomson Hall, 60 Queen's Park. 416-593-4828. $26/$40.

Tuesday January 15
- 1:00: St. James' Cathedral, Lunch Hour at St. James' Thomas Fitches, organs. Program TBA. 65 Church St. 416-334-7885 ext.224. Free.

Music toronto presents
Jan. 15 at 8 p.m.
TORONTO STRING QUARTET Brahms and Tchaikovsky sextets

- 8:00: TSO. Schipperke: From Under the Overture; Mozart: Clarinet Concerto; Tchaikovsky: Symphony #1 Winter Daydreams; Joaquin Valdez, clarinet; Peter Dunjick, conductor. Roy Thomson Hall, 60 Queen's Park. 416-593-4828. $26-$40.

Thursday January 17
- 8:00: TSO. Schipperke: From Under the Overture; Mozart: Clarinet Concerto; Tchaikovsky: Symphony #1 Winter Daydreams; Joaquin Valdez, clarinet; Peter Dunjick, conductor. Roy Thomson Hall, 60 Queen's Park. 416-593-4828. $26-$40.

Women's Musical Club of Toronto
AFTERNOON CONCERT
Jean-Claude Pennetier
Thierry Félix
piano
bassoon

January 17, 2002, 1:30 pm
An Afternoon of French Romantic Music: Poulenc, Debussy, Ravel & Fauré

The Associates of the Toronto Symphony Orchestra presents
The Soprano with Strings Attached!
Monday, January 14, 2002
7:30pm
Trinity St. Paul's United Church
427 Bloor Street West

Haydn: String Quartet Op. 33, The Bird
Chausson: Chanson Perpétuelle
Respighi: Il Tramonto
Schuman: String Quartet in A minor, Op. 41
Narella Martinez, Soprano
Atis Bankas, Violin
Terry Holowach, Violin
Ladislau Darida, Viola
Thomas Mueller, Cello
(TSO Musicians)
Tickets at Door $15/$12(Seniors/Students)
For more information, please call 416-993-9298

December 1, 2001 – January 31, 2002 Wholenote 41
Thierry Félix, baritone; Jean-Claude Pannier, piano. Walter Hall, 80 Queen’s Park. 416-923-7052.

- 8:00: Markham Theatre for Performing Arts, Ivanca Chews the Fat. Songs, jokas & audience participation, 171 Town Centre Blvd, Markham. 905-305-7488. $28. For complete run see Music Theatre listings.


**Friday January 18**


- 8:00: Music Theatre Mississauga. Macrackers... The Nonsense Christmas Musical. Book, music and lyrics by Dan Goggin. Massey Hall, 6315 Montevideo Rd, Mississauga. 905-821-0099. $20, $18. For complete run see Music Theatre listings.

- 8:00: Royal Conservatory of Music. Glenn Gould Artist Series: Glenn Gould Faculty Wind Quintet. Kathleen Redolph, flute; Keith Atkinson, oboe; Max Christie, clarinet; Fraser Jackson, bassoon; Chris Cheng, horn. Etoile Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 ext.321. $15, $12.


- 8:00: University of Toronto Faculty of Music. Dave Yeung, bass; Gary Williamson, pianos; Kevin Toronc, trumpet; Perry White, saxophone; Terry Clarke, drums. Works by Mingus, Stenhouse, Brunel, Silver and others. Walter Hall, 80 Queen’s Park. 416-978-3744. $20, $10.

**Saturday January 19**

- 10:30am, 2:30, 7:30: Aldeburgh Connection. The Great Song Marathon. Twenty singers perform; all proceeds donated to scholarships at the Faculty of Music, U of T. Walter Hall, 80 Queen’s Park. 416-978-3744. $15, $12.


- 7:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Jan 16. 416-408-2824 ext.321. $15, $12.


- 8:00: Celebrity Symphony Orchestra. Carnival in Opera. Arias and songs. Adam Zdunikowski, tenor; Grażyna Brodzikowska & Anna Stafujinska, soprano; Andrzej Rechicki, conductor. Living Arts Centre, 4141 Living Arts Drive. 905-368-6000. $45, $38.

- 8:00: Meredith and Bernard Farley, guitarists. Holphenian Hall, 35 Hamilton Ave. 416-922-8002.


- 8:00: Royal Conservatory of Music Community School. Singing From Scratch Level 5 Class Recital. RCM Recital Hall, 273 Bloor St. West. 416-408-2824 ext.321. $45, $33.

**Sunday January 20**

- 1:00: CAMMAC/Michael Gallery. Sunday Concert: Doug McLade Trio, 10128 Islander, Minto. 905-883-7721. 90.47. $20(family), under 5 free.


- 7:00: RCM Community School. Lyric & Silver Singers Recital. Etoile Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 ext.321. $45, $33.

**Monday January 21**

- 2:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Jan 16. 428-2056.

- 8:00: Cantiche Choral of York Region. Rebell Bums Night. Sing-along: pipers; highland dancers; Robert Richardson, conductor. Thornhill Presbyterian Church, 273 Centre St. West, Thornhill. 905-731-8318. $15.

- 8:00: Jazz FM101.3. Stand of Toronto Jazz. Terry QuaHerington Trio. Ontario Science Centre Auditorium, 770 Dan Mills Rd. 416-966-1000. $10.

**Tuesday January 22**


**Music Toronto presents**

**SING ARIEL**

- 8:00: New Music Concerts. Sing, Ariel


**New Music Concerts. Sing, Ariel**

Patricia Green

Jan. 20, 2002 at 8 pm

Glenn Gould Studio

**New Music Concerts. Sing, Ariel**

Patricia Green

Jan. 22 at 8 p.m.

NAIDA COLE

Toronto’s superstar pianist

- 8:00: Music Toronto. Naïda Cole, pianist. Corigliano: Étude Française; Kurimoto: La Memoria; Copland: Piano Sonata; Messiaen: excerpts from Vingt Regards; Ravel: Miroirs. Jane Mallet Theatre, 27 Front St. East. 416-
Friday January 25

- 6:00: Amici. Weber: Langager Satz; Strauss: Till Eulenspeigel-Einmal Anders; Schubert: Octet in F, D.803. Scott St. John, Marie Béard, violas; Steven Dann, viola; David Hetherington, cello; Joel Quarrington, bass; Joaquín Valdepeñas, clarinet; James Sommerville, horn; Kathleen McLean, bassoon. Jane Mallett Theatre, 27 Front St. West, 416-368-7723. $27, $24 (students), $12.50.

- 6:00: On Stage: Studio Jazz - The Sex Squared. Steamus Blake, Phil Davies, André Lecours, Mike Murley, P.J. Perry, Campbell Ryla, Perry White, saxophones; Mark Eisenman, piano; Neil Swainson, bass; Terry Clarke, drums. Glenn Gould Studio, 250 Front St. West, 416-205-5555. $30.


- 8:00: Toronto Centre for the Arts. Piano: poole, contrabassist. Works by Rossini. Canadian Opera Company Orchestra; Richard Bradshaw, conductor. George Weston Recital Hall, 6040 Yonge St. 416-870-8000. $190, $70.


Saturday January 26

- 8:00: Viva! Young Singers of Toronto. Sing-along Fundraiser. Trinity St. Paul’s Church, 427 Bloor St. West. 416-788-8482.

- 7:00: Royal Conservatory of Music Community School. Senior Violin Ensemble. St. Leonard’s Church, 25 Watts Ave. 416-408-2824 ext. 321. $15, $5.

- 7:00: Toronto Symphony Orchestra. Roy Thomson Hall. See January 23.


Sunday January 27


- 2:00: Chamber Music Society of Mississauga. Happy Birthday Mozart! Piano: Trio #5 in G. Mozart: Piano Trio #1 in D. Mendelssohn; Piano Trio #1 in D. Peggy McGuire, violin; Marsha Moffitt, cello; Colin Savage, clarinet; Jennifer Tung, piano. Royal Bank Theatre, Living Arts Centre, 4141 Living Arts Drive, Mississauga. 905-306-6000. $18, $12.

- 2:30: Off Centre Music Salon. Unsinkable Titans. Mahler: Kindertotenlieder; Muhendissian, baritone & other solists; Komitas Choir and Orchestra; Adolfo De Saris, piano; David Varjabed, musical director & conductor. Markham Theatre for Performing Arts, 171 Town Centre Blvd. 905-360-7409. $25-$35. For complete run see music theatre listings.

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**NEW**

**More wonderful tones...**

**The Art of the Baroque Clarinet**

Moltar Concertos - Handel’s Overture & much more

Performed by historical clarinet player Nicolai Tarsov with string accompaniment

Saturday, January 26th at 8 p.m.

310 Danforth Avenue, Toronto (Eastminster United Church; just west of the Chester subway)

Tickets: $15/10

Call 416.889.5414

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**ACADEMY CONCERT SERIES**

**Never more beautiful tones...**

**The Art of the Baroque Clarinet**

Moltar Concertos - Handel’s Overture & much more

Performed by historical clarinet player Nicolai Tarsov with string accompaniment

Saturday, January 26th at 8 p.m.

310 Danforth Avenue, Toronto (Eastminster United Church; just west of the Chester subway)

Tickets: $15/10

Call 416.889.5414

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**OFF Centre Music Salon presents**

a special one-time PACKAGE offer in time for Holiday giving (or give yourself a gift)!

**3 CONCERTS FOR $99**

($69 seniors & students)

Buy before December 31st and Off Centre will pay the service charge on all new packages as our gift to you!

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**Sunday, January 27/02**

**“INSINKABLE TITANS” Mahler & Shostakovich.** Linda Maguire, mezzo-soprano; Erika Raum, violin; Mikhail Tellet, cello; Inna Perkus & Boris Zarankin, piano.

**Sunday, February 24/02**

**“GERMAN SALON: FAUSTFEST”**


**Sunday, April 7/02**

**“7TH ANNUAL SCHUBERTIAD”**

Schubert. Michael Colvin, tenor; Monica Whicher, soprano; Jacques Isaélevitch, violin; Inna Perkus & Boris Zarankin, piano.

Concerts take place at Glenn Gould Studio, CBC @ 2:30 pm.

**CALL 416.466-1870 TO ORDER YOUR HOLIDAY PACKAGE NOW!**

Single tickets also available at 416.205-5555.

www.offcentremusic.com
Wednesday January 30

- 12:30: York University Department of Music, Dorothy de Vol, piano; English Country Gardens, music of Grieg. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-238-5166. Free.
- 8:00: Markham Theatre for Performing Arts, The Nyxons, 171 Town Centre Blvd, Markham. 905-305-7469. $34.
- 8:30: University of Toronto Faculty of Music, Small Jazz Ensembles, Walter Hall, 80 Queen's Park. 416-978-3744. Free.

Thursday January 31

- 12:10: University of Toronto Faculty of Music/Canadian Music Competitions, Thursdays at Noon: Canadian Music Competitions Young Artists. Andrew Aarons, piano. Walter Hall, 80 Queen's Park. 416-978-3744. Free.
- 8:00: Markham Theatre for Performing Arts, The Nyxons: 171 Town Centre Blvd. Markham. 905-305-7469. $34.
- 8:00: Toronto Symphony Orchestra, Haydn: The Creation, Roy Thomson Hall. See Jan. 31.

Friday February 1

- 8:00: Royal Conservatory of Music, Royal Conservatory Orchestra Series, Barbara: Landmark; Sraivensky: Patroclus.

Friday, February 1, 2002 KITCHENER

SUNDAY, FEBRUARY 3, 2002 TORONTO

Co-production with the Music Gallery at St. George Registry Theatre, Kitchener +8 pm
Music Gallery at St. George, Toronto +8 pm

Continuum Info: 416 767-0609 NUMUS Info: 519 579-1232
www.interlog.com/~jwarin/continuum | www.numus.on.ca
Performing Arts, Fred Pomer; Fred's Favourites. Music & comedic routines; family entertainment. 130 Navy Street, Oakville. 905-815-2021. 229.99.


2:00: OnStage, Wolfgang Holzmann, baritone; Russell Ryan, piano. Woks by Mandelsohn, Schubert, de Falle, Brahms and Ravel. Glenn Gould Studio, 250 Front St. West. 416-205-5555, 18.


2:30: Opera in Concert: Verdi: Nabucco. Susan Eaton, Jones, Lauren Segal, Marc Boucher, Joel Katz, Stephen Harland, performers; Opera in Concert Chorus, Robert Cooper, director; Raisa Mikhmanovich, music director and pianist. 1:45: Pre-concert chat with lain Scott. Jane Mallet Theatre, 27 Front St. East. 416-366-7723, 22.92.


1:00: St. James' Cathedral. Lunch Hour at St. James': Marie Tasma, organ, Program TBA. 65 Church St. 416-394-7885 ext. 224, Free.

8:00: Oakville Centre for the Performing Arts. Cabaret Classic: Schultz & O’Callagh, Patricia O’Callagh & Albert Schultz. 130 Navy Street, Oakville. 905-815-2021. 229.99.


3:00: Toronto Centre for the Arts. Toronto Symphony Orchestra: Haydn: The Creation. Donna Brown, soprano; James Taylor, tenor; University of Toronto MacMillan Singers with the Elmer Isler Singers; Helmuth Rilling, conductor. George Weston Recital Hall, 5040 Yonge St. 416-470-8000, 45/48/5.


Monday February 04

8:00: Jazz.FMB91. Sound of Toronto Jazz. Quinsin Nachodoff, sax. Ontario Science Centre Auditorium, 770 Don Mills Rd. 416-696-1000, 410.

Tuesday February 05

1:00: St. James' Cathedral. Lunch Hour at St. James': Marie Tasma, organ, Program TBA. 65 Church St. 416-394-7885 ext. 224, Free.


Wednesday February 06

8:00: Esprit Orchestra. Teatraspasi. Louis: Toothpaste - a short comedic domestic opera, libretto by Dan Redican; Rea: Alma & Oskar, for soprano and baritone with chamber orchestra; van der Aa: Here (to be found), for soprano, orchestra & tape; Vives: Baschura, for soprano & orchestra; Freundlich: Graphic III: For Harry Samara; Barbara Hanning, soprano; Thomas Geerz, baritone; Alex Pauk, conductor. 7:15: Pre-concert talk. Jane Mallet Theatre, 27 Front St. East. 416-366-7723, 22.92.

8:00: Oakville Centre for the Performing Arts. Jean Stivel, mezzo. Music by Gershwin, Kern, classical & avant-garde repertoire. 130 Navy Street, Oakville. 905-615-2021. 132.89.

8:00: Toronto Symphony Orchestra. Mozart: Violin Concerto No. ; Mahler; Symphony No. 6. Elisabeth Batistavich, violin; Jukka-Pekka Saraste, conductor. Roy Thomson Hall, 60 Simcoe. 416-593-4828, 229.92.

8:30: University of Toronto Faculty of Music. Small Jazz Ensembles. Walter Hall, 80 Queen's Park. 416-978-3744, Free.

Thursday February 07

12:10: University of Toronto Faculty of Music. Thursdays at Noon: Reconstructed Piano trio by Haydn & Schofield: Shauna Rolston, cello; Scott St. John; violin; William Aide, piano. Walter Hall, 80 Queen's Park. 416-978-3744, Free.

8:00: Music Toronto. Avalon String Quartet. Mozart: Quartet No.14 in G K387; Schubert: Quartet No.5 Roslein; Ravel: Quartet in F. Jane Mallet Theatre, 27 Front St. East. 416-366-7723. 43.43, 19-35 pay your age; students $5 accompanyin adult half price.

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Tuesday December 04

Wednesday December 05
- 2:00 & 6:00: Sanderson Centre for the Performing Arts. A Country Christmas with the Walters family & special guests. 88 Dalhousie St., Bradford. 919-758-9550; 905-295-0710. $25.

Thursday December 06
- 8:00: Brrott Autumn Festival. Best of Brahms III. Brrott Autumn Festival. Program also includes: Mozart: Horn Concerto No.2; Martin: Ballade. Courtemey Prizanos, French horn, Sara Traficante, flute, winners of Symphony Hamilton’s Young Artists’ Competition; James McKay, conductor. Tivoli Theatre, 108 James St. North. Hamilton. 905-577-0777.

Sunday December 09
- 3:00 & 7:30: La Jeunesse Youth Orchestra. La Jeunesse Christmas. Guest: La Jeunesse Choirs. Trinity United Church, 15 Chapel St., Cobourg. 919-885-2782.
- 7:00: Christian Birch, soprano; Dwayne Webster, baritone; Edith Gardiner, piano. Songs for Noel. Emmanuel United Church, 420 Balmoral Drive, Brampton. 905-822-3269.
- 7:00: Holy Family Church. Advent Lessons and Carols. Anthems by Holy Family Choir. 1024 Kennedy Road North, Brampton. 905-845-2347. Free.
- 8:00: Heritage Theatre. Michael Burgess. 86 Main St. North, Brampton. 905-874-2800. $44.50.

Monday December 03
- 7:30: Arcady Choir and Strings. Welcome Yule! Ron Beckert, conductor. Central Presbyterian Church, 97 Wellington St., Bradford. 519-428-3185. $15.

Tuesday December 04
- 8:00: Heritage Theatre. Quartetto Gelato. 88 Main St. North, Brampton. 905-874-2800. $25.

Friday December 14
- 6:15: To Deum Orchestra & Singers. Mother and Child. Conducted by: George Best of Brahms II. Symphony Orchestra, $20, $10.}

Saturday December 22
- 8:00: Arcott Schoolhouse. ’Twas the Night Before Christmas. Children sing-along: The Walters family & special guests. 88 Dalhousie St., Bradford. 919-758-8800; 800-235-0710. $19, $29, $49.
Index of presenters and venues

Numbers refer to date of event, not WholeNote page numbers:

- "b" before a number = January; "f" = February; (fa) signifies "Further Affiliated" (pages 46-47)

LISTINGS RECEIVED TOO LATE TO LIST CAN BE FOUND IN "MISSED THE MAG" AT WWW.THEWHOLENOTE.COM
ANNOUNCEMENTS


*December 9 12:00 noon: Todmorden Mills Heritage Museum Open House. Discover the celebration of Christmas long ago, with music ranging from solo instruments to a cappella vocal harmonies, performed by Moira of December 9 and Bayview Extension. 416-396-2819.

*December 9 2:00: ScotiaBank. Holiday Big Band Dance. Afternoon of big band music and dancing. GTA Swing Band, North York Civic Centre, 5100 Yonge St. 416-395-7350. Free.

*December 9 7:00: Tory Cassis. First Annual Cacoonse Margaret Christmas Bell Swing music from the 1930s & 40s played by Tory Cassis & his Gentlemen Players. Capital Theatre, 2492 Yonge St. 416-532-6353. $20, $15.

*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 416-552-3019. Deadline for submissions December 3, 2001.

*Choirs Ontario. Applications are invited for the Leslie Bell Prize for Choral Conducting, a competition created to encourage emerging choral conductors who are Canadian or landed immigrant residents of Ontario. Deadline: February 18, 2002. For more information phone 416-923-1144. Application fee $35.

*Ford’s Tip of the Week. Receive a tip once a week by subscribing to the Tip of the Week ListServ at Listserv@listserv.utoronto.ca (Type “subscribe ford_tips firstname lastname”)

*Lectures

*December 8 12:00 noon: Percussive Arts Society. Lecture by composers Bruce Mather and John Beckwith about their works being premiered at U of T Percussion Ensemble concert, December 9 3:00 (see daily listing). Walter Hall, 80 Queen’s Park. 416-978-3744. Free.


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December 1, 2001 -- January 31, 2002 Wholenote 49
MASTER CLASSES


*February 1 12:00 noon: University of Toronto Faculty of Music. Helmuth Rilling conducting master class. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.


WORKSHOPS


*December 13 8:00: Toronto Folk Singers’ Club. Informal meeting with the purpose of exchanging songs, traditional or contemporary. Tiki Room, TRANZAC Club, 292 Brunswick Ave. 416-532-0900. Free.

*December 14 7:30: Toronto Recorder Players’ Society. Amateur players who meet regularly to explore recorder repertoire from the Renaissance to modern times, Church of the Transfiguration, 111 Manor Rd. East. 416-322-5111, $6 (non-members), $4 (CAMMAC members).


*January 31 8:00: Toronto Folk Singers’ Club. Informal meeting with the purpose of exchanging songs, traditional or contemporary. Tiki Room, TRANZAC Club, 292 Brunswick Ave. 416-532-0900. Free.


CIRCULATION DRIVERS

Drivers are needed to distribute copies of WholeNote Magazine to distribution outlets within the GTA, to monitor demand and complete the related paperwork one day each month. You will need a car or van.

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

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RESTING BETWEEN ROLES is sponsoring a Valentine's Day Singing Telegram Contest. Finalists will be judged before a live audience at Timothy's, 1070 Eglinton W. Prizes for winners and finalists. To enter, send an audiocassette and transcript to Resting Between Roles, 116 Industry St., Unit 304, Toronto, M6M 4L8. Deadline for entries Jan. 7. For further information call (416)245-8188.


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(UN)CLASSIFIED ADS, DECEMBER 2001-JANUARY 2002

December 1, 2001 – January 31, 2002 WholeNote 51
**STOCKINGS & HORNS - A COMPENDIUM OF SEASONAL CDs**

- **Masaaki Suzuki, conductor**  
  BIS CD-941/942  
  A vital, spirited performance on original instruments. Suzuki studied with the Dutch Bach specialist Ton Koopman whose risk-taking influence is present throughout. **L.B.**

- **M.A. Charpentier**  
  La Descente d’Orphée aux Enfers. Les Arts Florissants. William Christie, director. ERATO 0630-11913-2  
  A rarely-heard gem from the 1680s, featuring rich, economical, inspired writing for a small collection of instruments and voices, including a profound English translation by Paul Agnew (a frequent visitor to Toronto) as Orpheus. **L.B.**

- **Noël**  
  Early Canadian Christmas Music. Elmer Iseler Singers/Naida Cole, conductor  
  MARQUIS 81227-2  
  Iseler’s last recording, a charming collection of five centuries of Canadian music, imaginative, entertaining music and first rate performances. **L.B.**

- **Bartok: The Miraculous Mandarin; Concerto for Orchestra; Concertgebouw Orchestra; Riccardo Chailly, conductor**  
  Decca 488841-2  
  Playing like this and superb recording to boot are what make some full price discs worth every penny. Mandarin is a lirid, opulently scored tour-de-force for virtuoso orchestra. Both works are of demonstration quality. Get this disc! **B.S.**

- **Richard Strauss: An Alpine Symphony; Rosenkavalier Suite; Christian Thielemann**  
  Deutsche Grammophon 469519-2  
  Strauss’s father was a horn player and that instrument stars in many of his works, nowhere better employed than here. Stunning, flawless performances, all the more incredible when you know that it is a live recording! Brilliant sound, invincible audience. A must have! **B.S.**

- **Lady Day: The Best of Billie Holiday**  
  COLUMBIA/LEGACY 2SK 85979 (2 CDs)  
  The young Billie aged 18 to 29. These 36 tracks from the complete Columbia recordings feature many of her “signature” tunes, as brilliantly mastered for the deluxe edition. **L.B.**

- **Liszt – B Minor Sonata, Teresa Walters, piano. Archangelus CDA 79772**  
  Hardly a household name, American pianist Teresa Walters’ recording of Liszt’s B Minor Sonata and several evocative “religious” piano works by the Abbé Liszt is equal to any “big name” pianist’s performance. **C.E.**

- **Mozart, Beethoven, Witt: Piano & Wind Quintets; James Campbell, Mason James, Jamie Somerville, James McKay, Anton Kuerti**  
  CBC Musica Viva MVCD 1137  
  Four Jameses teamed up with an Anton, creating a tastefully balanced and blended recording of classical music for winds and piano. Works by Mozart, Beethoven and Witt are featured on this fine CBC disc. **C.E.**

- **The Producers**  
  Original Broadway Cast Recording Sony Classical SK 89646  
  Listening to this CD of the new Mel Brooks musical, you realize why it’s THE hot ticket on Broadway this year. I literally fell out of my chair with laughter the first time! **M.W.**

- **John Pizzarelli Meets the Beatles**  
  RCA 07863-67636-2  
  Pizzarelli’s take on the Lennon and McCartney songbook; full of surprises and pleasures thanks to Don Sebesky’s brilliant arrangements. **M.W.**

- **Noel Joan Baez. Vanguard VMD-79230**  
  Joan Baez’s plaintive voice, coupled with quirky neo-Renaissance arrangements by Peter Schickele of P.D.Q. Bach fame. This may be hard to find, but out of the sixty-plus Christmas CD’s I have, it’s one of my favourites. **M.W.**

- **Handel Sacred Arias. Daniel Taylor, Arion, Monica Huggett ATMA ACD2 2222**  
  Spryly, winsome support from Arion (under the leadership of Monica Huggett) for the mellifluous introspective singing of countertenor Daniel Taylor. [See Pamela Margles review unter Concert Prep. Ed.]

- **Traditional Celtic Melodies**  
  Skye Consort, Matthew White ATMA
  Refreshingly sparkling arrangements of traditional Celtic tunes, played on Baroque instruments and lovingly sung by countertenor Matthew White. P.F.

- **Trockne Blumen**  
  Barthold Kuijken, baroque flute Accent  
  A glorious taste of early 19th-century music for flute and keyboard, by a fabulous flute player. **A.M.**

- **Nordic Roots (A Northside Collection). Various groups Northside 6016**  
  A sampling of tunes by various great bands from Scandinavia, each with their own clever takes on their musical traditions. Trust me, you don’t have to come from Minnesota to enjoy this! **A.M.**

- **The Little Barleycorn. Toronto Consort. Dorian**  
  The Consort’s contribution to the plethora of festive season CDs, this one of Yuletide treats, made it to a glowing review in the New York Times. **A.M.**

- **Sequenzas, Luciano Berio**  
  DG 457 038-2  
  Virtuoso works for fourteen different solo instruments by one of the masters of modern music, encapsulating what is most fascinating and enjoyable in twentieth century music - lots to explore and enjoy in this well-produced and beautifully packaged set of extraordinary performances. **P.M.**

- **Battagile & Lamenti. Montserrat Figueres. Hesperion XXI; Jordi Savall, conductor. Alia Vox A93815**  
  The incomparable Montserrat Figueres singing Monteverdi’s thrilling Lamento d’Arianna; just one of the endless glories of this wonderful collection of vocal and instrumental works from the Italian baroque, performed by some of the foremost specialists of the period under the sublime direction of master gamba player Jordi Savall. **P.M.**

- **French Opera Arias. Ben Heppner, tenor. London Symphony Orchestra; Myung-Whun Chung, conductor.**  
  DG 2894713722  
  With a voice like molten steel wrapped in velvet, Canadian tenor Ben Heppner is the perfect singer for these gorgeous arias from unjustly neglected French operas by Berlioz, Massenet, Halséy and Meyerbeer. **P.M.**

- **Arnold Schoenberg: Piano Concerto, Klavierstucke op.11 & 19**  
  Alban Berg: Sonata op.1  
  Anton Webern: Variations op. 27  
  Mitsuko Uchida, piano. Cleveland Orchestra; Pierre Boulez, conductor. Philips 468033-2  
  Passionate yet rigorous performances demonstrating convincingly how beautiful and accessible these essential piano works from the early part of...
the last century are – a real treat to have them all on one disc, and played so magnificently. P.M.

American Dreaming. Marc Couroux, piano. Xootavip Records – Bashaw. Various artists Arktos Recordings 20039/40
Two excellent recordings of new Canadian music by influential artists. Couroux, a pianist venturing into improvisation, is a force to be reckoned with, an uncomfortable, peripatetic individual striving to find the link between his art and his culture. Howard Bashaw’s double CD set is the work of a highly analytical recluse living in Edmonton, one of the finest composers of his generation. In the words of Joe Strummer, “dig the new before it digs you.” P.S.

Colin Eatock: Brass Feast
Niagara Brass. Echiquier
I should like to toot my own horn (and a few other people’s horns as well) with an announcement of a new CD which will be launched by the Niagara Brass at a concert at the Royal Conservatory of Music on January 13. The disc features a wide-ranging variety of brass chamber music (or brass with piano) by Alexander Rapoport, Michael Horwood, Scott Irvine, Michael Hynes, Penelope Walcott, Shannon Thomson, Morley Calvert and myself.

Daniel Foley:
Canadian Music for Piano. Louise Bessette, CBC Musica Viva MVCD 1064 - Sundogs. University of Calgary Orchestra. UNICAL UC-CD9901
- Foliage, Riverdale Ensemble Furiant FMCD 4619-2
- 25 Miniatures, Arraymusic Artifact ART 025
My most accessible work is available in two versions. The original version for piano, Oiseaux Excentriques, was recorded by Louise Bessette in 1993. A later, orchestral version of this piece, entitled Menagerie, is included along with the opening movement of my aboriginally-derived Athabascan Dances on the University of Calgary Orchestra’s first release. Most recently Toronto’s own Riverdale Ensemble commissioned my Hommage à Henri Rousseau for their archly titled debut album, Foliage, while my equally eponymous La Folla is one of the 25 Miniatures recorded by the Arraymusic.

Alison Melville: Midnight Sun.
Ensemble Polaris Dorian 93195
New takes on traditional music from Scandinavia, the Baltics and Scotland, from an eclectic band with wide-ranging instrumental colours (Elliott/Gay/Grossman/Keenan/McKenna/Melville/Savage). A Disc of the Month, Classic CD, August 2000.

Fruit of a Different Vine
Alison Melville & Friends ATMA 2 2206

Many people are astonished to discover that there’s a wealth of wonderful mid-20th-century music for recorder(s) and piano. Here’s one of the few CDs available - Hindemith, Genzmer, Berkeley, Leigh and others. Alison is joined by Alayne Hall, piano, and Colin Savage and Natalie Michaud, recorders.

Merlin Williams:
So far this year, I’ve done three big band recordings - all as a sideman, on baritone sax, clarinet & bass clarinet. Watch for forthcoming CD’s by Paul Grosney and His MusicMakers, The Greg Runions Big Band, and the Ron Collier Orchestra. I’m also on the three discs put out by the Canadian Tribute to Glenn Miller.

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Colin Eatock C.E
Merlin Williams M.W.
Frank Nakahima F.N
Alison Melville A.M.
Pamela Margles P.M.
Paul Steenhuisen P.S.
Daniel Foley D.F.

John Beckwith: À la claire fontaine: Music in Krieghoff’s Quebec
The Beckwith Ensemble Opening Day ODR 9321
During 2000 and 2001, five Canadian cities saw “Images of Canada,” the first big Cornelius Krieghoff retrospective. This CD preserves a program, arranged for the show’s Toronto run, of Quebec songs, fiddle music, and dances from Krieghoff’s heyday (1860-80). Evocative, nostalgic, fun.

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Colin Eatock: Brass Feast
Niagara Brass. Echiquier
I should like to toot my own horn (and a few other people’s horns as well) with an announcement of a new CD which will be launched by the Niagara Brass at a concert at the Royal Conservatory of Music on January 13. The disc features a wide-ranging variety of brass chamber music (or brass with piano) by Alexander Rapoport, Michael Horwood, Scott Irvine, Michael Hynes, Penelope Walcott, Shannon Thomson, Morley Calvert and myself.

Daniel Foley:
Canadian Music for Piano. Louise Bessette, CBC Musica Viva MVCD 1064 - Sundogs. University of Calgary Orchestra. UNICAL UC-CD9901
- Foliage, Riverdale Ensemble Furiant FMCD 4619-2
- 25 Miniatures, Arraymusic Artifact ART 025
My most accessible work is available in two versions. The original version for piano, Oiseaux Excentriques, was recorded by Louise Bessette in 1993. A later, orchestral version of this piece, entitled Menagerie, is included along with the opening movement of my aboriginally-derived Athabascan Dances on the University of Calgary Orchestra’s first release. Most recently Toronto’s own Riverdale Ensemble commissioned my Hommage à Henri Rousseau for their archly titled debut album, Foliage, while my equally eponymous La Folla is one of the 25 Miniatures recorded by the Arraymusic.

Alison Melville: Midnight Sun.
Ensemble Polaris Dorian 93195
New takes on traditional music from Scandinavia, the Baltics and Scotland, from an eclectic band with wide-ranging instrumental colours (Elliott/Gay/Grossman/Keenan/McKenna/Melville/Savage). A Disc of the Month, Classic CD, August 2000.

Fruit of a Different Vine
Alison Melville & Friends ATMA 2 2206

Many people are astonished to discover that there’s a wealth of wonderful mid-20th-century music for recorder(s) and piano. Here’s one of the few CDs available - Hindemith, Genzmer, Berkeley, Leigh and others. Alison is joined by Alayne Hall, piano, and Colin Savage and Natalie Michaud, recorders.

Merlin Williams:
So far this year, I’ve done three big band recordings - all as a sideman, on baritone sax, clarinet & bass clarinet. Watch for forthcoming CD’s by Paul Grosney and His MusicMakers, The Greg Runions Big Band, and the Ron Collier Orchestra. I’m also on the three discs put out by the Canadian Tribute to Glenn Miller.

Contributors:
David Olds D.O.
Larry Beckwith L.B
Bruce Surtees B.S
Colin Eatock C.E
Merlin Williams M.W.
Frank Nakahima F.N
Alison Melville A.M.
Pamela Margles P.M.
Paul Steenhuisen P.S.
Daniel Foley D.F.
SEASONAL
OFFERINGS

Hurry, Hurry Yonder, Music for Advent and Christmas
Humbercrest United Church Choir; Fred Graham, director
HTA1019 (self produced - 416-767-6122)

- A Noteworthy Christmas, Great Canadian Choirs Sing Holiday Favourites
Various artists
Coles/Smithbooks/Chapters SCCCD0196

An inveterate Christmas hound like me can't resist “Christmas carols being sung by a choir”, so I was pleased to review the latest crop of Christmas recordings, discussed here along with a couple of my favourite older releases.

The biggest delight was from Humbercrest United Church Choir, whose Hurry Hurry Yonder combines an unusual repertoire, nicely varied arrangements and generally high musicality. Not for the office Christmas party, this collection explores the contemplative and even sombre mood of the season as well as the joyful, with selections like In the Bleak Midwinter (the John Mutton version) and the Appalachian hymn 'I Wonder As I Wander'. Some of the standouts are the lovely title track Hurry Hurry Yonder; a jazz Gloria with hand drums and brass; Away in a Manger, which opens with children's voices, and a jubilant O Come, All Ye Faithful that (literally) lets out all the stops.

With the sound of bright bells, the choirs of St. Philip's Lutheran Church have created a slow-paced but resonant collection that's less slick (we hear the occasional microphone bump or throat clearing), but offers a tender, sincere selection of vocals and instrumentalists, particularly featuring Handel, Bach and Holst. At the other end of the spectrum is the glossy disc from the Timmins Concert Singers. Imagine “Christmas On Broadway”: lots of showy medleys (the work of music theatre vet Howard Cable) and plenty of “Dashing Through the Snow”. If you don't wallow in this kind of treatment (which I can) you'll find your teeth on edge:

My second favourite for this year is Welcome Yule!, which combines original music by Ronald Beckett with standards like I Saw Three Ships and Wassail Song. It ranks with my older favourites like CBC's Choral Concert disc from last year, which featured mainly Classical and Baroque selections (Handel's Zadok the Priest by the Vancouver Chamber Choir and CBC Chamber Choir; Tafelmusik's For Us a Child Is Born), but also included Howard Cable's Christmas Medley, sung by the Toronto Children's Chorus with Louis and Gino Quilico.

Finally, check used bins for the Coles/Smithbooks/Chapters A Noteworthy Christmas, a fundraiser for Frontier College's literacy programs. It's a truly lovely album of 18 favourite carols from a cross-Canada choir list, including the exquisite Exultate Chamber Singers' Huron Carol, the Vancouver Children's Choir's poignant Sound the Trumpet, and the Cape Breton Chorale's Ding Dong Merrily On High.

Merry Christmas to all! - Sarah B. Hood

CONCERT PREP

Salon Parisien
Scott St. John, violin and viola;
Rena Sharon, piano
CBC Records MVCD 1140

The five pieces that make up Salon Parisien offered, according to the liner notes, “a musical snapshot of Paris when it was arguably the most cosmopolitan city in the world.” It would be a strange salon that programmed all of these pieces together. With works by Enescu, Poulenc, Satie, Turina, and Martinu, the disc is really a Picasso-like collage of the leading French tendencies from the first half of the twentieth century.

The pieces, with the exception of Enescu's Concertpiece for violin and piano (1906), are themselves collages of styles and expressions. Everywhere phrases abruptly change affect, alternating between romantic and glib, impassioned and humorous. St. John and Sharon make every hairpin turn through their beautiful performance of Poulenc's Sonata for violin and piano. The intermezzo and presto tragic movements especially evoke a grief-stricken anger. But Satie's iconoclastic humour doesn't come off. Instead of sending up the pomposity of Enescu, Choses vues à droite et à gauche (sans lunettes) sounds rather perfunctory.

The artists fare better with Turina's Sonata No. 1, dripping with Spanish flavour, and the jazzy Martinu Sonata for violin and piano (1930). Both works rather clumsily incorporate their “exotic” elements into the straightjacket of classical form, but are guilty pleasures.

The whole disc is really a collection of novel bonbons. Certainly the Poulenc will initially attract most listeners, but Salon Parisien offers other substantial delights. Scott St. John and Rena Sharon make a strong case for each. Scott St. John will perform the Martinu sonata in a faculty recital at U of T on December 7 with pianist Lydia Wong.

Brian McMillan

George Frideric Handel - Arias from Rinaldo & Orlando
Ewa Podleś, contralto; Moscow Chamber Orchestra, Constantine Orbelian, conductor
Delos DE 3253

George Frideric Handel - Sacred Arias
Daniel Taylor, countertenor
Arion; Monica Huggett, Conductor and Concertmaster
ATMA ACD2 2222

Polish contralto Ewa Podleś has one of the most gorgeous voices on the planet. With immense power, a huge range, and an absolutely distinctive timbre, she is one of the few women since Marilyn Horne to sound thoroughly convincing as one of Handel's musical heroes. On this disc, Podleś sings thirteen arias originally written for castrato. In moods ranging from
heartbreaking anguish to uncontrolled fury, she articulates Handel's genius for creating characters. She colours the words with such searing intensity that, while her diction may not always be precise, the meaning is unequivocal. In Cor ingrato, from Rinaldo, the dramatic recitative is as breathtaking as the coloratura passagework. But occasionally her interpretations are marred by excessive or incoherent ornaments, especially in the da capo sections. The Moscow Chamber Orchestra, while sprightly and charming, lacks the nuanced style of accents and phrasing that best serves this repertoire. But there is much beautiful playing, as in Or la tromba from Rinaldo, where the trumpets pick up the jubilant embellishments of the voice, and the orchestra celebrates in response.

More restrained and refined than Podles, Canadian countertenor Daniel Taylor has an inner focus that lends purity to his beguiling voice and creates a contained intensity quite unlike her heightened dramatic impact. His ornaments are subtle and elegant. With his beautiful legato, he illuminates the broad sweep of Oh Lord, whose mercies numberless from Saul, which Handel wrote for countertenor. The Montreal ensemble Arion, under British violinist Monica Huggett's brilliant leadership, provides exemplary support. The sublime intertwining of Taylor's voice with Huggett's solo violin in If God be for us, from Messiah, provides a glorious highlight. While we note that Taylor sings just six arias, the overtures and sinfonia that complete this disc are played with immense verve and vitality and contribute to this well-planned program.

Daniel Taylor performs in Messiah with Les Violons du Roy at Massey Hall on Saturday, Dec. 8, and in the Brott Autumn Festival's performance at the George Weston Recital Hall on Friday, December 21 Ewa Podles sings Rossini arias with the Canadian Opera Company Orchestra at the Toronto Centre for the Arts on Friday, January 25. Both Podles and Taylor will be featured in the Canadian Opera Company production of Handel's Julius Caesar at the Hummingbird Centre from April 6 to April 21.

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Pamela Margles

This month CBC Records will release a recording entitled The Overcoat that features some surprisingly sunny music by Dmitri Shostakovich. The project began as the soundtrack for a new feature length film based on the critically acclaimed [Vancouver] Playhouse Theatre Production of a play by Nikolai Gogol.

The press release tells us that The Overcoat, filmed without dialogue, uses choreography, music and visual imagery to tell a story of joy and pathos. The soundtrack recording, which includes complete performances of the two piano concerti excerpted in the film, is indeed a testament to this joy. I must confess however, that as an aficionado of the darker music of the late Shostakovich, I find the lack of pathos on this disc a bit disconcerting. That being said, this is a fine recording depicting the lighter side of the Soviet master. Soloists Angela Cheng, Jens Lindemann and an unidentified saxophonist shine and Mario Bernardi seems well at home in the repertoire which, in addition to the piano
concerti, includes selections from the first jazz suite and ballet suites Nos. 1 and 2. My only quibble with the recording, in the preliminary mix provided for purposes of this review, is that while the obbligato trumpet soars above the orchestra in the piano concerto no. 1, the piano is occasionally lost in mix.

The Overcoat will air nationally at 8:00 p.m. on both radio canada's Beau Dimanche on December 23, 2001 and on CBC's Opening Night on January 10, 2002.

David Olds

NEW RELEASES

Memory Forms - Linda Catlin Smith
Various artists
Artifact ART 024

The most remarkable thing about Memory Forms, Linda Catlin Smith's new calling card on the Artifact label, is the composer's uncompromising musical vision. Limiting herself to a minimum of materials, Smith obsessively isolates and observes the elements of music—tone, pitch, consonance, colour—where they fall under her microscope.

Stats is the ruling aesthetic here. Smith, a disciple of Morton Feldman, draws her inspiration from the broad canvasses and flat, bold lines of abstract art. Forget any preconceived notions of direction or musical narrative. Instead, Smith juxtaposes the very building blocks of music. In Among the Tarnished Stars, Eve Egoyan's piano lifts curtains of chords while the other members of The Burdocks (cello, clarinet, and violin) move impassively through an aimless melody. Like a Rothko painting, planes intersect and move on, heedless of one another.

What could be an arid musical experience is, in fact, rich—sometimes breathtakingly so. Smith's orchestration produces—both within works and between neighboring pieces—a startling range of colours and textures that makes for highly charged listening. Even Smith's poetic titles heighten the sensual experience: velvet percussion bombs twist the surface of Knotted Silk, while random notes dangle in between like thread. Moi Qui Tremblais is shaken by a low, dark foreboding.

Linda Catlin Smith works like a miniaturist on a massive canvas. What appears, at first, to be a bleak, meditative landscape becomes, with repeated listerings, engrossing in its momentary details. The close listener will gradually be absorbed into her austere world.

Brian McMillan

Jonathan Harvey
Trio Fibonacci
ATMA ACD 2254

Jonathan Harvey is an enigma, the strange conjunction of the religious (beginning as a chorister at St. Michael's College, Tenbury), and the hyper-structured (later studying integral serialism with Milton Babbitt). After returning from Princeton, Harvey began his Piano Trio, seeking mysticism and musical structure of greater depth, outside of his subjective experience. The first movement (Song) is a perpetual piano line over which reserved, lyrical string fragments sing out. After a statuesque opening, the second movement (System) contrasts its predecessor with the brief, neutral gestures expected from a composer steeped in American serialism. Rite gracefully balances the preceding movements, cultivating greater independence of the instruments, and calling upon the trio's considerable virtuosity.

A recording of Advaya (meaning "not two") for cello, electronic keyboard and electronics, can't be expected to live up to the spatial richness of a live performance, yet Fibonacci cellist Gabriel Prynn's sensitive playing and awareness

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Wholenote DECEMBER 1, 2001 – JANUARY 31, 2002
of the electronic part propagates perfectly timed entries, responses, and intersections.

Tombeau de Messiaen is an offering (for piano and electronics) to the late French composer, Olivier Messiaen. Shadows abound, from hints of Messiaen’s harmony and gestural sphere, to those of his spectralist successors, Grisey and Murail. Pianist André Ristic handles the material with the requisite elegance and (infrequent) force.

Flight-Elegy, is a fittingly tranquil and soaring conclusion to the CD, which as a whole resolves a number of issues in Harvey’s music. Whereas elsewhere his keen, though conventional sense of timbre is constricted by his approach to structure, these pieces succeed, with finesse. In their performance, Montreal-based Trio Fibonacci reveal a depth and facility belying their mere 3 years together.

John Jenkins, though hardly a household name these days, was by all accounts one of 17th-century England’s most esteemed musicians—“tho’ a little man, yet he had a great soule,” as one of his contemporaries put it. This recording, featuring Les Voix Humaines and two guests, pays skilled and delightful homage to Jenkins and the brilliance of his music for viols and keyboard, particularly the fantasias for which he is best known today.

The Five Bells begins the disc, and sets the tone for the remainder, with energetic yet thoughtful playing, and great flexibility of expression. Seven fantasias, two suites, and an Air with divisions make up the balance of the program. The fantasias are my particular favourites for their subtle shifts in spirit and harmony.

The entire program succeeds because of its great variety in instrumental colour—some pieces are for three viols alone, some include either a harpsichord or an organ. The Suite in d/D for two bass viols makes an adroit contrast to the other Suite which is performed on treble, lyra and bass viols with harpsichord.

Susie Napper and Margaret Little have already proven many times that their musical teamwork produces great results; here in collaboration with gambist Jay Bernfeld and keyboard player Eric Milnes, they have done it again. The pleasure they take in this music is palpable, and much appreciated. The sound is excellent, as is usually the case with Johanne Goyette at the controls.

The four works on this CD are each strongly compelling and immaculately produced. The production standards of recording and mixing are very high and put to effective compositional use, which is essential in any electroacoustic work. There is also a carefully conceived unity of materials and gestures that give the works a strong structural foundation.

Over that solid technical basis, Gobeil sets out to create a drama of suspended tension and release using long building climaxes, quick jump cuts, edits, and eerie drones and lingering silences. However, these benchmarks of his dramatic language are used so frequently from piece to piece that their desired impact is unjustly compromised by predictability. Gobeil’s unity of style and materials is so complete and unvaried that even the three diverse literary points of inspiration used for the works (Marcel Proust, H.G. Wells, and Jules Verne) fail to...

Jenkins - Fantasias
Les Voix Humaines
ATMA ACD2 2205

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DECEMBER 1, 2001 – JANUARY 31, 2002 WholeNote 57
yield the potential variants in style, materials and form.

On a concert program including works by other composers, Gobeil’s music can stand beyond the rest and lead the listener on a hair-raising journey. But heard one after another in succession the impact is marginal. Therefore, I recommend listening to this CD in small concentrated doses separated by time and experience.

Darren Copeland

Suites, Sonatas, Airs and Dances
[by music by J.S. and C.P.E. Bach]

Joseph Petric, concert accordion

The stereotype of the accordion sound that lingers in many people’s minds is that of the overly sweet beating of intentionally mistuned double reeds. There is none of that to be found in these sophisticated interpretations from a master of the instrument.

Certain compromises have of necessity been made in these transcriptions from the string to the wind idiom, most often involving a reduction in the density of the music. This is particularly evident in the two works by J.S. Bach. In the Sarabande of the Third English Suite, for example, the explicit pedal tones on the note ‘G’ are omitted, lending a certain hollowness to the texture. While it is true that on the clavichord, harpsichord or piano these held notes would gradually become inaudible as well, their overtones would continue to lend a resonance to the upper voices. On the accordion, however, sustaining these tones would simply obscure the texture.

A quite striking aspect of Petric’s interpretation of these Suites is his use of the “bebung”, a clavichord technique equivalent to the vibrato of string instruments. The effect, reminiscent of an unexpected intrusion by a harmonica, is a bit startling at first.

The Second and Sixth of C.P.E. Bach’s Prussian Sonatas that complement this recital entail few such compromises. The younger Bach’s rich palette of rhythmical ideas and delightfully capricious melodic profiles prove considerably more idiomatic to the accordion, and to Petric’s characteristically fluid phrasing, than his father’s more abstract vision.

Chris Paul Harman

Chris Paul Harman’s music has long been collected by those who tape radio broadcasts. This CD fills a gap for many of us, with four pieces that span the composer’s output from 1992 to 2000.

Globus Hystericus (1992) is wonderfully played by Christina Petrowska-Quilico. This was the piece awarded in 1993 the CBC National Competition for Young Performers, and the piano is richer sounding in this recording than in those 1993 broadcasts.

Thème and Variations, a 1993 commission for the Pierrot Ensemble, and Procession Burleske, a 1998 commission for the SMCQ, are pieces for ensembles as large as eleven players. They are performed here with spirited conviction by Continuum, conducted by Rose Thomson.

Midnight with the Stars and You was a 1999 commission by Steven Clarke and Mark Sabat, and this piano and violin duo are the musicians on the CD. You couldn’t ask for a better interpretation.

The recording, by the legendary team of David Jaeger and “Stretch” Quinney, was done in the superb acoustic of Toronto’s Church of St. Martin-in-the-Fields.

Despite a few minor flaws (an edit point in the final piece that is less than transparent; the extensive annotations by the composer should be in narrower columns than the tiny type, in both official languages, is difficult to read; and the black print on the outside jacket fades into the background), this portrait of 2001 Jules Léger Prize winner Chris Paul Harman is one to treasure.

In Paradisum - The Music of Michael J. Baker

Artificial Music ART 026

Pablo Casals & Leopold Stokowski

Radio Documentaries by Glenn Gould

CBC Records PSCD025-2 (2 CD)

Classical music lovers have a long anticipated gift waiting for them with the release of remastered versions of Glenn Gould’s documentaries on Leopold Stokowski and Pablo Casals. Under Gould’s silent guidance Stokowski and a cast of Casals supporters reflect on the philosophical convictions of these two monumental figures.

Among Stokowski’s insights that I thought were particularly striking was the exacting sense of his place in the universe around him, his summaries of what made Ives and Shostakovich truly original musical creators, and his participation in pioneering sound recording research. Gould’s poetic compositional sense allows Stokowski’s reflections to ring like a solo voice through a self-referential orchestral tapestry. With a natural ease there is a sonata-like shape to the documentary that works successfully as both music and biographical documentary.

The approach to Casals’ life is different in that it contains a carefully coordinated ensemble of viewpoints expressed from friends and supporters that give not only insight on Casals’ views of music but document some of the prevailing attitudes of classical musicians of the Twentieth Century. Such discussion could not avoid the topic of Twentieth Century music of which Casals was not very fond. For him it
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represented the lack of humanism in the industrialization and brutality of the wars fought through the Century. In his view, composers’ search for innovation was cold and lacked the feeling and emotion that he felt the inhumanity of the time required.

The two documentaries are packed throughout with commentary that is essential for anyone desiring insight on the thinking and imagination that stands behind artistic genius.  

Chassidic search for innovation was desiring, insight on the thinking and imagination through the represented the Paul Bresciani, double bass; William Crawford, piano 

Paul Bresciani has been an influential bass player and pedagogue for at least the past ten years. Though it may seem to lack the bravura and soloistic brightness of sound associated with the leading soloists of the day, there is no lack of expression and musicality in Mr. Bresciani’s playing. He is regarded as one of those rare musical talents that combines the discipline of maintaining a career as a Principal player in a professional orchestra and the creative drive it takes to continue to grow artistically.

For those who are fans of the double bass and its repertoire this CD goes straight to it with some of the most popular works written for this instrument. One fine example is Bottesini’s Reverie and Elegy which are separated here by Paul Bresciani’s own Sequences, an interesting composition based on jazz and improvisational influences. There are also a few transcriptions mixed in, such as Schumann’s Abendlied, which Mr. Bresciani plays with beauty and sensitivity.

The final work on the CD is Bresciani’s own transcription of Boul Shaw: Three Pictures of Chassidic Life by Ernest Bloch. In my opinion, this is the main event. The work was originally written for violin and piano but it seems to work especially well for double bass and piano. The dark, wailing sound of the bass captures the melancholy of the music and the listener is slightly haunted by the wall of sound Bresciani produces.

Two Octaves Down  
Paul Bresciani, double bass; William Crawford, piano  
Phoenix Records PHX 16282

Bach: The Concerto Album  
Lara St. John, violin  
New York Bach Ensemble  
ANCALAGON AR 131

We are told many things about Lara St. John in the liner notes to her new Bach CD: she began playing the violin at the age of two, The Strad has dubbed her “something of a phenomenon” and she is a great fan of reptiles. We also see a lot of Lara St. John in the CD booklet: posing as Courtney Love on the cover and coming dangerously close to setting her 1779 “Salabue” Guadagnini violin on fire with a cigarette in the pop-out poster. Thus, it takes a long time to get to the actual recorded performance. And I wish I could say it was worth the wait.

The performances are thick and goey, but technically brilliant and feature Lara’s impeccable intonation, for which she is renowned. But they lack direction and interest. The “Double” concerto (performed with Lara’s brother University of Toronto violin professor Scott St. John) comes off the best, owing to the breakneck tempi of the outer movements and some genuinely poignant interplay between the solo violin in the famous slow movement.

There must be dozens of recordings of the Bach concertos on the market, so the question is why make another? What about Biber, Corelli or Leclair? Here is a repertoire of top-notch, virtuosic baroque violin music that has rarely been recorded and is just waiting for “something of a phenomenon” to come along and reintroduce it to the world. In the meantime, Ms. St. John is being exploited for the short-term profits of a B-grade record label. [Editor’s note: Ancalagon is Lara St. John’s own label.]

Chassidic search for innovation was desiring, insight on the thinking and imagination through the represented the Paul Bresciani, double bass; William Crawford, piano

Lara St. John, violin

GINA SING AND SHOUT

We are told many things about Lara St. John in the liner notes to her new Bach CD: she began playing the violin at the age of two, The Strad has dubbed her “something of a phenomenon” and she is a great fan of reptiles. We also see a lot of Lara St. John in the CD booklet: posing as Courtney Love on the cover and coming dangerously close to setting her 1779 “Salabue” Guadagnini violin on fire with a cigarette in the pop-out poster. Thus, it takes a long time to get to the actual recorded performance. And I wish I could say it was worth the wait.

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Larry Beckwith

There is something to be said for everyday people singing everyday songs. Those of us with a classical education, when reviewing a performance, tend to base our judgments on the merits of accepted technique within those prescribed circles. Even so, I have on occasion experienced some discomfort with the classical interpretation of folk and popular song. That’s why I find this CD refreshing.

Gonna Sing and Shout features songs of the people and their common concern for the environment, relationships and human rights. It is delivered not with artifice, but with a natural and joyful exuberance that is quite contagious. These folks obviously love to sing, and have a message to deliver to the inhabitants of this city.

The choir performs repertoire that features a range of styles from pieces with references unique to Toronto to songs from all around the world.

Brago to ‘trained’ musicians Alan Gasser and Becca Whitlea, for providing direction and shaping of this raw and unbridled passion. The Echo Women’s Choir concert with Marie Lynn Hammond on Sunday December 9th at Eastminster United might just provide you with the most fun you’ve had in a long time!

Dianne Wells

The Toronto Jazz Orchestra

Toronto Jazz Orchestra  
Independent 'TJO 001

Gonna Sing and Shout  
Echo Women’s Choir  
Independent (deepdownproductions.com)

The disc’s eleven tracks are drawn from the works of a number of big band composers from the latter part of the 20th century - no big band swing here... just good solid postbop/modern jazz by the likes of Bill Holman, Thad Jones and Bob Brookmeyer.

Four of the tracks on the TJO’s CD were recorded live at the Montreal Bistro and Jazz Club in Toronto, including the challenging and lengthy work Crime Fiction by Toronto composer Paul Neufeld. Conductor Josh Grossman has also included ex-pat trumpeter Kenny Wheeler’s Gentle Piece - an excellent feature for bassist Mike Smith and saxophonist Gareth Lewis.

The CD is produced by the TJO, so it’s probably easiest to obtain it directly from the band. An excellent way to do this would be to catch their concert at the Brigantine Room at Harbourfront on Dec. 7. The band is presenting an evening of Afro-Cuban Big Band Music, including a performance of the Stan Kenton Orchestra’s Cuban Fire Suite. The band’s regular complement will be augmented by percussionists Rodrigo Chavez and Chendy Leon, and members of the Toronto Youth Wind Orchestra.

For further info on the concert and the CD, call 416-699-5299.

Merlin Williams

60 wholeNote December 1, 2001 – January 31, 2002
The case for DVDs
Time for Opera Fans to Switch?
by Phil Ehrensaft

Prices for DVD players and the availability of opera titles on DVD are now at the point where I think it is time for devotees of the genre to switch over from CDs. Opera on VHS already brought one closer to the live experience. DVD brings the experience even closer. Markedly increased resolution and color quality brings out the details of acting, costuming and scenery beyond what is possible on VHS. And sound is, of course, CD-quality. The medium also offers a whole new range of possibilities well illustrated by Cecilia Bartoli’s wondrous new DVD, Viva Vivaldi for the Naxos/Arthaus label. Consider the pleasure, for example, of being able to bring up the score as a choice in a menu that also includes English, French, German, Japanese and Spanish subtitles! The amount of information that can be burned into a DVD compared to a CD also presents economies of production that are already being passed on to the consumer and should get even better.

Glyndebourne’s excellent Porgy and Bess for EMI, conducted by Sir Simon Rattle, is a good example, synchronizing BBC’s television production of Porgy with original CD tracks, with the film production. Originally a 3-cd set, all of the sound tracks, plus the film and subtitles in multiple languages fit on one DVD the same size as a standard CD.

The pre-Christmas package that Naxo sent me for review had two operas that were on my priority list: Monteverdi’s L’incoronazione di Poppea, and Von Weber’s Der Freischutz. The former is from the Schwetzinger Festspiele and is very much in the vein of postmodern productions at Bayreuth. I frankly expected to hate it, since this is not my cup of tea. (If I were German, I would fly to New York to see Wagner at the Met) Instead I was captivated. Original instrumentation; costuming that somehow blends riot cop Praetorian guards with a 17th century version of ancient Rome; a superb counter-tenor clothed in hip black leather. It sounds a heavy-handed way of making the point that L’incoronazione’s themes are timeless, but the performance is so good that it works.

German romantic opera starts with Der Freischutz in 1821—a magnificent use of persistently rich orchestral colors and solo instruments to develop drama and psychological mood. Wagner made a rare generous gesture of acknowledging his debt to the composer by arranging the return of von Weber’s body from London to Dresden. This Hamburgische Staatsoper production is, again, semi-traditional, mostly a nineteenth century view, except for scenes with the evil Samiel in a modern suit or the sinister Kaspar’s soul trapped in a 1950’s television set. It is a fine, fine performance.
Two recordings of Gustav Mahler’s late romantic masterpiece Das Lied von der Erde have recently appeared. Each features an outstanding Canadian tenor, Ben Heppner on one, with mezzo-soprano Waltraud Meier, and Michael Schade on the other, with mezzo-soprano Violeta Urmana. Both performances successfully capture the soul-searching intensity of this cycle of six symphonic songs, and rank with the best of the many recordings available of this work.

Heppner takes a highly expressive approach. He uses his enormous palette of colors to coax the meaning out of each word. He has an extraordinary ability to produce a stentorian tone then tenderly scale it back, without losing the presence of the sound. In Der Trunkene im Frühling the character of the drunkard emerges from his exquisitely sensitive interplay with a series of solo instruments.

Meier matches Heppner’s lustrous eloquence. In Von der Schönheit, she declaims the almost sprechstimme-like passage with thrilling articulateness. Conductor Lorin Maazel masterfully shapes the orchestra in expansive lines of rich sonority.

Schade, where Heppner is valiant, is ardent. His lyrical voice floats brightly across Mahler’s rich orchestrations. His ending of Das Trinklied vom Janammer der Erde, where the ominous “dark is life, dark is death” is repeated, suggests the hoped-for possibility that his moving supplications will have some effect.

Urmana’s plangent voice suggests worlds of sorrow and depths of mystery, especially in the monumental Der Abschied. The Vienna Philharmonic Orchestra under Pierre Boulez shimmers with diaphanous clarity and vivid effects. He offers exquisite voicing of details and ideally balanced layers of sound, building up the symphonic textures Mahler sought.

Both conductors demonstrate remarkable attentiveness to the many details in Mahler’s score. Clear and spacious sound distinguishes both recordings. With no apparent choice between these two gorgeous discs, the real winner here is the listener, who will do well with either.

Ben Heppner is giving a recital at Roy Thomson Hall on Jan. 17. Michael Schade performs in Aldeburgh Connection’s Birthday Salon, January 11, and Rossini’s Il Viaggio a Reims at the Hummingbird Centre with the Canadian Opera Company from Jan. 22 to February 3.
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