YOUR BEST CONCERT CALENDAR  MARCH 1 – APRIL 7  2002

OUR SEVENTH SEASON

TORONTO'S MUSIC - CLASSICAL AND NEW

BOGYO & KUERTI

MARRIAGE in MUSIC

COMPREHENSIVE CONCERT LISTINGS: OVER 400 PERFORMANCES
The Toronto Mendelssohn Choir

CANADA'S GREATEST CHOIR * NOEL EDISON, ARTISTIC DIRECTOR

Friday March 29, 8:00 pm Saturday March 30, 2002 5:00 pm Yorkminster Park Baptist Church 1585 Yonge Street

Pre-concert chat with Rick Phillips at 7:00 on Friday and on Saturday at 4:00 For tickets call: (416) 598-0422

GOSPEL MUSIC ACCORDING TO

The Toronto Mendelssohn Youth Choir

Saturday April 6, 2002 8 pm at Grace Church-on-the-Hill -

A great rousing evening of gospel singing with the Toronto Mendelssohn Youth Choir

featuring conductors Ron Ka Ming Cheung and Karen Burke

and special guests the Toronto Mass Choir.

www.thewholenote.com
J. S. Bach
St. Matthew Passion

Andrew Parrott, Guest Director
Tues Mar 26 at 7:30 pm
Trinity-St. Paul’s Centre
In German, with projected English text.
CALL 416.964.6337
Limited seating also available Mar 21-23 at 7:30 pm and Mar 24 at 3:30 pm

Sponsored by Harris
Henry N.R. Jackman Foundation

Trinity-St. Paul’s Centre 427 Bloor Street West www.tafelmusik.org

Music TORONTO
2002-03 Season • Chamber Music Downtown

QUARTETS THURSDAYS ENSEMBLES-IN-RESIDENCE TUESDAYS
Oct. 10 Emerson Quartet Oct. 1 Gryphon Trio
Oct. 24 Schubert Ensemble Dec. 3 Toronto String Quartet
Nov. 7 Praga Quartet with pianist Marc-André Hamelin
Nov. 28 Quatuor Arthur-LeBlanc Jan. 28 Toronto String Quartet
with pianist Dang Thai Son
Jan. 16 St. Lawrence Quartet Mar. 4 Gryphon Trio
Feb. 20 Penderecki Quartet
Mar. 27 Orion Quartet
Apr. 10 Tokyo Quartet

PIANO TUESDAYS
Oct. 15 Michel Dalberto
Oct. 29 Pascal Rogé and Vanessa Benelli
Feb. 25 Markus Groh
Mar. 18 Andreas Haefliger
Apr. 1 Louise Bessette

DISCOVERY THURSDAYS
Jan. 23 Krisztina Szabó, mezzo soprano
Feb. 13 Laura Wilcox, violist
Mar. 13 Ian Parker, pianist

CONTEMPORARY CLASSICS
Dec. 3 Toronto String Quartet
with pianist Marc-André Hamelin
Feb. 13 Laura Wilcox, violist
Feb. 20 Penderecki Quartet
Apr. 1 Louise Bessette, pianist

AFFORDABLE • ACCESSIBLE • INTIMATE • EXHILARATING

GREAT CLASSICAL MUSIC
IN A PERFECT SMALL
CONCERT HALL DOWNTOWN
SUBSCRIPTIONS FROM $41

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

March 1 -- April 7 2002 www.thewholenote.com
MUSICAL INSTRUMENT EXPERTS, MAKERS AND DEALERS SINCE 1890

Visit our newly expanded Bloor Street location for even greater selection of the world’s great Pianos, Fine String Instruments, Print Music and Children’s Music Specialties

Remenyi

house of music

210 Bloor St. West  416.961.3111
(just W. of Avenue Rd., City Parking in Rear) www.remenyi.com

THE FRED GAVILLER MEMORIAL FUND PRESENTS

PRAGUE SPRING IN TORONTO
A BENEFIT GALA CONCERT
WITH
Antonin Kubalek
PIANIST

SATURDAY, APRIL 27, 2002 AT 8.00 PM
GLENN GOULD STUDIO
250 FRONT STREET WEST, TORONTO

SUPPORTERS TICKETS: $75
- reserved ‘Best in the House’ seating
- complimentary glass of wine at reception
- tax receipt for maximum allowable on tickets
Available by calling Marie Noelle @ 416.769.6276

Regular Tickets:
$30 - General admission / $20 - Students
Available at the GGS Box Office
11:00 a.m. - 6.00 p.m. Monday - Friday
and two hours prior to performance
or by calling 416.205.5555

A portion of the proceeds from this concert
donated to The Fred Gaviller Memorial Fund

www.thewholenote.com

March 1 -- April 7 2002
THIS MONTH’S FEATURES
Cover Story: A Marriage in Music
Kristine Bogyo and Anton Kuerti by Dori Cooper 6
Special Feature: Soaking up some music
Summer music education 7, 39-46
T.O. Musical Diary by Colin Eatock 8
DISCOVERIES: (CD Reviews) 47-53
Disks of the Month 54

CLASSICAL COMMENT
Quodlibet by Allan Pulker 8
Early Music by Frank Nakashima 10
Choral Scene by Larry Beckwith 11

NEW MUSIC
Hear & Now by Paul Steenhuisen 12-16
Interview: Composer to Composer
Alexina Louie by Paul Steenhuisen 14, 20
Announcing www.torontohearandnow.com 16

JAZZ AND BAND
Jazz Notes by Jim Galloway 16
Band Stand by Merlin Williams 18

OPERA & MUSIC THEATRE
Announcement: The Military Wives 16

LISTINGS
Jazz: Concerts and Clubs 17-18
Opera & Music Theatre Listings 20-21
Comprehensive Concert Listings (GTA) 22-36
Comprehensive Concert Listings (Further Afield) 36-37

THE ETCELERIE FILE
Index of Presenters and Venues 37
Announcements, Workshops etc. 38
(Unclassified advertising 39

INDEX OF ADVERTISERS
ACCORD MUSIC 47
ACROSS OCEANS AT HOME 38
ADAGIO CHORUS 35
ADAGIO ENSEMBLE 32
AION 25
AMATEA 55
ANAWAY MUSIC 15
ATMA CASSETTE 31
BSS Ann Gingrich
SUMMER ARTS WORKSHOPS 40
CAPU Concerts 36
CAMMAC CEDAR GROVE 40
CANADIAN MUSIC CENTRE 53
CANCIONE 47
CATHEDRAL BUMPS
SYMPHONY ORCHESTRA 31
CBS RECORDS 95
CENTURY SUMMER ARTS CAMP 41
CHRIST CHURCH DUNDAS 73
CLASSICS 96 FM 19
COURT BAROQUE 10
COMMERCIAL Jr 21
CONCERTMASTERS 50
CONCERTS at St.
GEORGES de LA HULL 36
COUNTERPOINT
COMMUNITY ORCHESTRA 30
DANIEL KUSHNER 28
DAVID JENSEN HARPEDUCORS 10
DAVID SUN 10
EARLY CHURCH
MUSIC ASSOCIATION 38
EARN HINTON PRODUCTIONS 27
EAST YORK BAROQUE ORCHESTRA 31
EDWARD MURINSAC 33
EMI CANADA 49
ESPRESSO ORCHESTRA 13
EXECUTIVE CHAMBER SNOODS 26
FACULTY of MUSIC, U of T 22
FRED GAULLEN MUSICAL FOUNDATION 4
GERI HARMONIC WINDMILLS 18
GERTRUDE GOULD
PROFESSIONAL SCHOOL 24
HELEN MCKINNEY 38
Holdings Camp 41
I FORD BAROQUE ENSEMBLE 27
JAMES JENSEN 26
JUillet FM 117
KAPOLN CENTRE of THE ARTS 29
LENA AUNE 20
LOIS M. LINDBERG 18
MAUDE SMITH MUSIC STUDIO 30
METROPOLITAN UNITED CHURCH 33
MIRIAM MUSIK
BY THE LAKE 43
MUSICA SACRA 21
MUSISCUIT CHORAL SOCIETY 11
MUSICA CANADA SYMPHONY 30
MUSICALCELEBRANTS 28
MUSIC OF MONTREAL 42
MUSIC OF YORK UNIVERSITY 23
MUSIC CAMERATA 51
MUSIC GALLERY 15
MUSIC GALLERY INSTITUTE 43
MUSIC OF TORONTO 23, 26, 27, 29
MUSIC OF THE NORTH 15
TORONTO MUSIQUE 10
TORONTO MUSIQUE INSTITUTE 20
TONE CENTRE MUSIQUE 36
TONE DE CORD 44
TORONTO MUSIQUE 44
TORMOUNT CHORUS 46
VOCAL ART FORMA 46
VOCAL POINT CHAMBER CORP 35
VOCAL POINT 31
WHOLENOTE DISTRIBUTION 37
WOMEN’S MUSICale 29
On March 17th, much admired Toronto musical couple, pianist Anton Kuerti and cellist Kristine Bogyo, will perform a joint recital for Mooredale Concerts at Walter Hall. Though not heard together in Toronto for 20 years, they take time from their busy schedule to perform as a duo on occasion, most recently this past October in a small town on the Queen Charlotte Islands, BC.

Connecting with the community has been an abiding theme in the couple’s artistic life. In a recent interview at their home in downtown Toronto, they spoke with authority and passion on the role of the artist in the community and balancing social responsibility against celebrity.

An engaging musical intellect, Kuerti is considered by many to be Canada’s leading pianist. He has toured 38 countries and appeared in 140 Canadian communities. His extensive discography includes all the Beethoven sonatas and concertos, the Schubert sonatas, the Brahms concertos, numerous works by Schumann and recently, two sonatas of Carl Czerny. For many years he taught at the University of Toronto, but is now busy performing, recording, lecturing, composing and editing.

The vivacious Kristine Bogyo has appeared as a soloist and chamber musician in Canada and the U.S. She is the founder, artistic director and conductor of Toronto’s Mooredale Youth Orchestra designed to instill a love of music in young people and to inspire them to perform. “Music,” she says, “provides insights and tips into your soul and is more important than chasing material goods. It brings tremendous comfort and consolation.” She is also artistic director of Mooredale Concerts, begun in 1986 as an offshoot of the youth program. It showcases promising younger artists performing alongside professionals in programs of chamber music.

Although audiences for live performances of classical music are shrinking, Bogyo points out that paradoxically “Toronto is buzzing with music and more kids are studying it. Today you’re not considered an oddball in high school if you play the cello. What puzzles me is that with all these kids playing, why aren’t there larger audiences for music?”

Kuerti feels that performers must do more to propagate musical appreciation among younger audiences. “I think that when an artist goes on tour, he or she ought to give an additional performance at a local school … talk to the young people. After all, you’ve got to advertise your own art. You might need to arrive a day earlier or leave a day later. But if it’s the future of your art, it seems that we should be prepared to give up a little for its sake.” Kuerti is also that rare artist committed to keeping his fees low, often donating proceeds from his concerts and CD’s to humanitarian causes such as Oxfam and Amnesty International.

“All fees are destructive and can’t help but corrupt one’s attitude towards the art itself. We have something spiritual to share...something like a religion, and so high fees are improper.” For both artists, audience size is linked to ticket prices, and these would benefit from more moderate fees.

They speak with wisdom about the cultural importance of amateur music-making in the community, and are enthusiastic about the tremendous growth of performance opportunities in Canada’s community orchestras, and in organizations such as the Amateur Chamber Music Players—a world-wide network for chamber musicians (www.aomp.net). They share a strong conviction that music begins at home; and theirs has been an exemplary model. Kuerti and Bogyo beam with pride as they consider their two sons’ musical growth. Julian, 25, is a violinist who has just been accepted to the Berlin Hochschule conducting program to study with Lutz Koehler; and Rafael, 21, is a free-lance cellist in Toronto. Last summer, as a birthday tribute to his father, Julian conducted Anton in a performance of Beethoven’s “Emperor” Concerto at the Brott Summer Festival in Hamilton.

For Bogyo, one of the enduring connections she has with her sons is artistic. “It would have been terrible for the boys not to love music. They would never have been able to understand Anton or me!” Both parents are convinced that pushing one’s children into an enforced practice regimen can lead to misery and a dislike of music; but quitting early, because you haven’t given it a chance, is also a mistake.

Over the years, Kuerti and Bogyo launched a number of concert series. First there was Northstars Concerts, then the Festival of the Sound—in which they were both involved. Then in 1986, Kristine created Mooredale Concerts. Always searching for new formats, Anton has since 1997 performed “marathon” concerts of Beethoven’s five piano concertos in one evening. Even greater challenges came this past summer when he performed Beethoven’s last five piano sonatas at the Caramoor (NY) and Lanaudière (Quebec) Festivals. Over-sized concerts were common in Beethoven’s day, but he likes his experience with the marathon (especially of the last five sonatas) to a retrospective exhibition of a painter, with the interpreter as curator: “I’ve been playing these pieces since I was a teenager, so I’ve devoted quite a bit of my life to them. To collect them all together in one evening can be a fascinating experience for me, and audiences seem to appreciate it too.”

Kuerti is artistic director of the Czerny Festival, set to take place June 13-16, 2002 in Edmonton, co-presented by the Canadian Centre for Austrian and Central European Studies of the University of Alberta, the Winspear Centre for Music, the Edmonton Symphony Orchestra and the Society of the Friends of Music in Vienna. The highly focused festival will celebrate Austrian pianist and composer Carl Czerny (1791-1857), whose music has enjoyed a revival, much of it spearheaded by Kuerti himself.

Primarily known for his infamous piano exercises, Czerny was also a prolific composer in every genre, with over 1,000 works to his credit, including 30 string quartets, which Kuerti believes are “going to be sensational discoveries.” Many of Czerny’s large-scale unpublished works are now being prepared for their premieres at the festival. Among them is the Sixth Symphony, which Kuerti is editing, and two string quartets, to be performed by the St. Lawrence String Quartet.

The multi-talented Bogyo and Kuerti are the subject of “A Marriage in Music”—an hour-long arts documentary produced by Zephyr Films, to be aired next season on CBC-TV’s performing arts series “Opening Night”. The film will focus on music in the Kuerti household and includes footage of the whole family in rehearsal, performance and discussion.

When asked about the appropriateness of the film’s title, Kristine Bogyo spoke frankly about her struggle to achieve self-fulfillment within the marriage. At the time the couple met, she was a student and Anton was already an accomplished artist, and though she always looked up to him, for many years she felt that she was living in his shadow. “When the kids came along, Anton insisted that we get a full-time nanny so that I could develop my potential and push my own musical horizons. But when the kids got older, I felt that I wasn’t contributing enough to the community...that I had creative energy which wasn’t being expressed.
SUMMER CAMPS AND PROGRAMS LISTINGS

Altamira Summer Opera Camp
Aria International Summer Academy
Banff Centre: Music & Sound Programs
BSS Erin Gilmore Summer Arts Workshops
Cammac - Cedar Glen at Appleby ON
Cammac - Lake MacDonald, PQ
Centauri Summer Arts Camp
Choirs Ontario Junior and Teen Camps
Classical Pursuits
Domaine Forget Music & Dance Academy
Hollows Camp
Infinite Variety: French Operatic Heroines
Interprovincial Music Camp
Midsummer Music by the Lake
More Than Music
Mount Royal College Organ Academy International Summer School
Music at Port Milford
Music@the Point
Orford Arts Centre 2002
Professional Vocal Training Program: Opera and Art Song
Royal Conservatory of Music Summer Music Programs
Southern Ontario Chamber Music Institute
Southwestern Ontario Suzuki Institute
St. Christopher House Music School
Summer Opera Lyric Theatre
Summersing - The Toronto Diocesan Boy's Choir Camp
Tafelmusik Baroque Summer Institute
Tryp Teyh Productions
Vocal Art Forum: Drama-in-Music Project

SUMMER CAMPS AND PROGRAMS LISTINGS (continued)

ALTAMIRA SUMMER OPERA CAMP
Mail: Tanenbaum Opera Centre, 227 Front Street East, Toronto ON M5A 1E8
Phone: 416-383-8671 or 416-306-2307
Fax: 416-383-5584
Website: www.coc.ca
Email: education@coc.ca
Contact: Lori Barrett
Program location: Joey and Toby Tanenbaum Opera Centre, 227 Front Street East, Toronto
Application deadline: March 29
No Auditions
Dates: 3 sessions in July
Fees: $15.00 per one week session
Non-residential
Age Group: Grades 4 - 6
Level: Beginner to Intermediate
Type: All aspects of Opera
Summer camp, run by the COC, gets children involved in all aspects of opera: drama, movement, set, costumes, make-up, vocal technique, and performance. The programme is set up in one-week sessions. Due to the programme's popularity children can only attend one session.

ARIA INTERNATIONAL SUMMER ACADEMY
95 Thorncliffe Park Dr., Suite 3604, Toronto, ON M4H 1L7
Phone: 416-425-0778 Fax: 416-425-0779
Email: ariant@hotmail.com
Website: www.aixent.ca — ariant
Contact person: Mihai Tete!, Director
Program location: University of Western Ontario, London
Application deadline: April 14
Audition dates: April/May
Dates: July 14-August 24
Fees: $4,500 (6-week session), $2,250 (3-week session). Small scholarships available.
Residential
Age Groups: Junior 6-13 years old; Senior 14-35 years old
Level: intermediate to pre-professional
Instruction: instrumental (piano, violin, viola, cello, flute, clarinet) and vocal
Other activities: private lessons, master classes, workshops, seminars, chamber music, public performances.

BANFF CENTRE: MUSIC & SOUND PROGRAMS
Box 1020, Station 2B, Banff, Alberta T1L 1H5
Phone: 403-762-6180 Fax: 403-762-6345
Email: arts info@banffcentre.ca
Website: www.banffcentre.ca
*All information is on website - participants can register online as well
Contact: Karen Harper, Registrar
Program location: Banff, Alberta
Application deadline: until programs are full
No audition required - adjudication by audition tapes
Program dates:
Chamber Music Residency: June 10-28
Instrumental Master Classes:
July 1-19
Junior and Intermediate:
July 1-19
Musicians at Large: July 5-14
Keyboard Festival: July 22 - Aug. 2
Song in Collaboration: July 22 - Aug. 2
Chamber Orchestra Residency:
July 22 - August 10
Program Fees range from $510- $1000 + room & board (scholarships available)
Residential
Age: All
Levels: intermediate/advanced
Type: instrumental (strings, brass, percussion), voice
It is the music participants in summer programs who are the heart of Music & Sound's concert activity in the international renowned summer festival season at The Banff Centre. Each summer, hundreds of musicians, ensembles, composers, and audio engineers come to Banff from around the world to take part in the Music & Sound career development programs. Many of the participants are invited to present their work to the public in some of the continued on page 39
The conductor of the Royal Concertgebouw Orchestra turns out to be an engaging fellow. Over coffee in his hotel suite he readily shares his views on a variety of musical subjects.

Since I’m interviewing him for a Toronto-based newspaper, my list of things to discuss includes a question about Roy Thomson Hall. After all, this man has conducted in RTH five times now - and in a great many auditoriums around the world including, of course, his own orchestra’s esteemed hall in Amsterdam. How would he rate the acoustics of Toronto’s much-maligned facility?

But Chailly is experienced with journalists. Before I can ask him what he thinks of Roy Thomson, he tells me - praising the hall for what many would call its most fundamental problem. “I enjoy very much the circular shape,” he says, “and the contact with the public, which raises somehow the performances.”

Taken aback by his heterodox view, I point out that his opinion is certainly not shared by many, least of all the TSO’s former conductor, Jukka-Pekka Saraste. Chailly offers no further comment on the subject, and we move on to other matters. Only much later - that night, as I sit in Carnegie Hall, listening to the Concertgebouw Orchestra - does it occur to me that I should have asked the conductor one more question.

Feb 11, 2002: Royal Concertgebouw performance, RTH
In the front lobby of Roy Thomson Hall stands a small wooden model depicting the hall as it will appear following the much-anticipated renovations, set to begin in March. It has a doll’s-house charm about it: miniature seats and balconies and - gods be praised! - aisles on the main floor. The RTH volunteer at the display proudly tells a small group of people that “Chailly likes Roy Thomson because you can’t hide anything in a dry hall.”

His remark reminds me of my self-appointed task for the evening, and I take my seat, eager to compare the Concertgebouw Orchestra I heard last week with what I’m about to hear tonight. But even though the repertoire for the New York and Toronto concerts is identical, differences are immediately apparent. The “glow” I heard in Carnegie Hall simply can’t be heard, and there’s a disappointing lack of resonance in the fortissimo passages, especially in the brass. Rather than feeling enveloped in sound, as I did in New York, I have the all-too-familiar sensation that I’m listening to an orchestra at the far end of a football field.

Yet I can hear what Chailly is getting at. The clarity of Roy Thomson Hall does have its virtues - especially for an orchestra like the Concertgebouw, whose transparent texture and ensemble precision are admirably displayed in such an environment. Orchestral colours and contrapuntal lines can be readily distinguished; there is a crispness to the sound. Let us not easily hide anything in a dry hall.

The soloist for the evening, the dazzling violinist Hilary Hahn, seems to have no trouble playing over the orchestra. And in her encore - an unaccompanied movement by Bach - the unforgiving nature of the hall highlights her remarkable technique in a way that Carnegie Hall couldn’t.

All this underscores the fact that the engineers at Arts Consultants - the firm that’s in charge of the Roy Thomson renovation - have quite a challenge on their hands: to enhance the warmth and presence of the sound, without muddying the acoustic. With a $20 million budget (about half of what it cost to build the hall almost two decades ago) expectations will be high, when RTH re-opens in August. It’s not likely there will be a second chance to fix the hall any time soon.

Following the concert, I make my way to the stage door, hoping to ask Chailly one more question. But an usher tells me that I’m too late; the maestro has already left the building. Alas, I may never find out if he has ever sat in the audience during a performance at RTH.

Colin Eatock (eatock@thewholenote.com) is a Toronto-based composer who frequently writes about music for The Globe and Mail, and for other publications. His Three Pieces for String Quartet (2001) will be presented by Salon des Refusés Concerts on March 24 at the Church of the Holy Trinity.

The sound post
Canada’s String Shop
violins, violas, cellos & bows
expert repairs & rehairs
strings & accessories at guaranteed lowest prices
Canada’s largest stock of string music
fast mail order service
all prices in CDN $ - Not a US $ price in the store!
93 Grenville St., Toronto M5S 1B4
tel 416-971-6990 fax 416-597-9923
March 1 -- April 7 2002
York University’s music program, I was assured in a recent conversation with its chair, Michael Coghlan, is also bristling with vitality. Three new faculty members are stimulating growth in new directions, and older ones continue to inspire their students, while supplying stability and continuity to the program. One of those older faculty members, Trichy Sankaran, mrdangam (South Indian drum) virtuoso, who for almost thirty years now has been passing on the musical language of Southern India to generations of fortunate students, is the director of the York Music Department’s South Indian Classical Music Ensemble. They will perform at 12:30 on March 27.

Chamber Music (1)
One of the best bets in March is the Quatuor Molinari, performing under the auspices of Music Toronto at the Jane Mallett Theatre on March 14. Formed a mere four and a half years ago by four experienced Montreal musicians, the Molinari has earned a reputation as one of the best string quartets in the country. Named after avant garde Canadian artist, Guido Molinari, the quartet specializes in 20th and 21st Century music. It has all eight of R. Murray Schafer’s quartets in its repertoire - it commissioned the seventh - and will perform quartets by Shostakovich and Bartók in the evening’s program as well as R. Murray Schafer’s Quartet No. 8, a work so new that it is not yet in the ensemble’s list of repertoire on its web-site!

Nelson Freire

Brazilian pianist, Nelson Freire, will perform in Toronto at the George Weston Recital Hall on March 9, his first appearance here in eighteen years. Considered by some to be the successor to Rubinstein and Horowitz, he has been included in Philips Classics Great Pianists of the 20th Century collection. Since Freire maintains a very limited performing schedule, this performance is likely to be his only Toronto appearance for a very long time, so do not miss this opportunity!

ROM
The Royal Ontario Museum’s fledgling concert series includes a performance March 3 by Tafelmusik titled “The Genius of Bach” — a reprise of a concert a day earlier at the Toronto Centre for the Arts. It’s a series worth watching for.

Chamber Music (2)
As usual there is an abundance of chamber music this month so there is no substitute for a close look at the listings, highlighter in hand. March 22 is a particularly busy day: flautist, Susan Hoeppner and harpist, Erica Goodman, join forces for a Performing Arts York Region concert that...
announced the appointment of Andrew Shaw to the position of CEO, thus opening a new, and we hope, a happier, chapter in the orchestra's history. The concert of theirs that caught that caught my eye this cycle is April 3 at the Weston Recital Hall, in which they will perform Paul Hindemith's 1943 work, *Orchestral Metamorphosis on Themes by Carl Maria von Weber*. Written shortly after the composer's emigration via Switzerland to the United States, this magnificently orchestrated work is rich in resonances with the past but at the same time confidently contemporary in style.

Sounds like a good omen!

Yegor Dyachkov

Russian-Canadian cellist, Yegor Dyachkov, performs in the final Women's Musical Club recital this season March 21.

In 2000 he was awarded the Women's Musical Club of Toronto Career Development Artist of the Year Award. Equally at home as a soloist and as a chamber musician, Dyachkov is considered one of the most promising cellists of his generation.

Another coup for Toronto's oldest ongoing chamber concert series!

**EARLY MUSIC**

by Frank Nakashima

The first weekend of March is a veritable festival of early music with Quebec City's Ensemble Anonymus presenting a free program of 12th to 14th century sacred and secular works (March 1); the Canadian debut of Britain's The Dufay Collective (March 1); "Music of Restoration London" in the Baroque Music Beside the Grange series (March 2); Bell' Arte Singers' "The Glory of Baroque" (March 2); a once-in-a-lifetime opportunity to hear two of the world's greatest counter-tenors, Daniel Taylor and James Bowman, together in "A Counter-Tenor Extravaganza" (March 2); the county Musicians in Ordinary (Hallie Fishel, soprano; John Edwards, archlute, baroque guitar; Christopher Verrette & Linda Melsed, baroque violins) performing some cheeky "Music for the Merry Monarch" (March 2); Tafelmusik's "The Genius of Bach," with harpsichord soloists Charlotte Nediger, Hank Knox, Réjean Poitier, and Olivier Fortin with the Tafelmusik Baroque Orchestra (at the Toronto Centre for the Arts, March 2; and at the Royal Ontario Museum, March 3); and the Toronto Classical Singers' celebration of the anniversary of the Queen's coronation (March 3) with Handel's *Coronation Anthems* and Mozart's *Coronation Mass*. Whew!

And there's more! Just out of town, Wilfrid Laurier University Opera and WLRO Baroque Ensemble will collaborate to present two rare short operas on the theme of all-conquering love. The first will be Francesco Cavalli and Giovanni Faustini's master-piece, *Egisto* and the second will be C. W. Gluck and Charles-Simon Favart's "Cythere Assemble". The stage direction is by Edgar Tumak and the musical direction is by Michael Purves-Smith. Performances are March 1 & 2 at 8.00, and March 3 at 3:00 in the Wilfrid Laurier University Theatre Auditorium (tickets $15.00). These are both fascinating works. The Gluck is an important gem that has not been performed since the late 1750s. Most interesting is the fact that it will be staged as a vaudeville. "This is an interesting hybrid form that so far as I know appears for the first time in this incarnation," says Michael Purves-Smith.

Moving along in the month, the Arbor Oak Trio teams up with a few others to present the music of one of France's greatest composers, François Couperin (selections from *Concerts Royaux* and *Les Nations*; *Troisième leçon de ténèbres*) in their "Great Composers" series (March 6).

And Monteverdi's magnificent Vespers of 1610, *Vespro della Beata Vergine* (March 8) will be performed by the award-winning Exultate Chamber Singers, Ann Monoyios, soprano; Scot Weir, tenor; the Aradia Ensemble; and the English Cornett and Sackbut Ensemble; John Tuttle, conductor. David Fallis will be giving the 7:15 pre-concert lecture.

In its continuing series, the Toronto Early Music Centre presents "Musically Speaking," a one-hour (free admission) enlightening program of historical performance at the Church of the Holy Trinity (near the Eaton Centre).
“Stabat Mater,” by Pergolesi (March 10), is the featured work, with Jenni Hayman, soprano, Elaine Robertson, mezzo-soprano and Jurgen Petrenko, organ.

And what a fabulous month this is for Handel operas! Opera in Concert presents Handel’s Senetk (March 16, 17, 18) with a great line-up of singers - Tracy Dahl, Catherine Robbin, John Tessier, David Dong Qyu Lee, Alain Coulombe, Gilles Tomkins, along with the Aradia Ensemble and the Opera in Concert Chorus under the direction of Kevin Mallon. The informative pre-concert chat with Iain Scott is well-worth attending.

The anxiously-awaited Canadian Opera Company’s production of Handel’s Julia Caesar in Egypt, in Italian with English surtitles, (originally created for the Florida Grand Opera) is just around the corner (starting April 6). Made possible with generous support from the Baroque Opera Fund, founded by the late Peter E. Sandor, and the E. Nakamichi Foundation the production features Ewa Podles (Giulio Cesare), Isabel Bayrakdarian (Cleopatra), Daniel Taylor (Sesto), Brian Asawa (Tolomeo), Marie-Nicole Lemieux (Cornelia) & others with Kenneth Montgomery “at the helm.” Check the website for details: www.coc.ca

If I’m not mistaken, Missa Bell’Amfitrit altera (March 19) by Orlando di Lasso (1532-1594) is written for “double choir.” Critical Mass presents the one-on-a-part version at St. James’ Cathedral, with proceeds going to “Out of the Cold.”

And speaking of one-on-a-part, under the direction of the brilliant English conductor Andrew Parrott, a prominent advocate of performing Bach’s choral works with only one singer on a part, Tafelmusik Baroque Orchestra will introduce you to an intimate version of Bach’s St. Matthew Passion (March 21, 22, 23, 24, 26).

A free concert worth noting (March 24) takes place at the University of Toronto’s Faculty of Music, showcasing the students of the Early Music Ensemble, And Catherine Robbin tries her hand at directing an opera in concert (also a free presentation) for York University’s Department of Music, Purcell’s Dido and Aeneas (March 13).

Two days later, the I Furiosi Baroque Ensemble stages the cantatas of Bach, Handel and Monteverdi (March 15, 16) in a program entitled “Furieux - Abandonné - Abbandonato. Verlassen” with special guest, bass-baritone, Brian McMillan.

And, not to be missed, the Tallis Choir, which specializes in the beautiful choral polyphony of the 16th and 17th centuries, performs “Stabat Mater: Music for Passionista,” music of Holy Week, works by Palestrina, Scarlatti, Purcell, Blow, and Victoria (March 23).

Having already done Monteverdi’s Orfeo and The Coronation of Poppea, the Toronto Consort is now planning a concert presentation (April 5, 6) of The Return of Ulysses. William Hite creates the role of Ulysses while Laura Padwell is his faithful and patient wife Penelope. They will be joined by soprano Suzie LeBlanc. David Fallis will be directing a full 17th-century orchestra of lutenists, guitar, harp, keyboards, strings and recorders. This is certain to be a spectacular finale to the Consort’s 25th season.

Frank T. Nakashima (franknak@interlog.com) is the President of the non-profit charitable Toronto Early Music Centre an organization which promotes the appreciation of historically-informed performances of early music, email: temc@interlog.com. Website - http://www.interlog.com/~temc.

Catherine Robbin sings with Opera in Concert March 16-18, directs at York March 13
The brilliant English choral conductor Andrew Parrott forsakes the choir in an interesting series of performances of Bach’s towering Matthew Passion with Tafelmusik beginning on March 21. Evangelist Wilfried Jochens will lead 12 singers, specially chosen for their adaptability and blend. All 12 will sing chorus and solos and in these performances Parrott will attempt to convince us of his conviction that Bach intended his large sacred works to be performed in this fashion. You be the judge.

On March 21 and 22 the Orpheus Choir of Toronto teams up with the veteran Toronto dancer/choreographer Danny Grossman for interpretations of choral music inspired by Christ’s Passion.

Singing OUT!, Toronto’s gay men’s choir has a Queer Cabaret on March 23 and 24 at the Central Y. Their conductor, Dominic Gregorio recently won a prestigious prize in a competition at the Westminster Choir College at Princeton University.

The last weekend in March is Easter weekend with a raft of Good Friday concerts bringing out the familiar Requiems. Of special note are the Mendelssohn Choir performances of the Duruflé and Fauré Requiems with two of Canada’s great singers at the top of their form: Karina Gauvin and Russell Braun. Noel Edison conducts.

And if that isn’t enough, choral fans can look forward to performances of the Bach Mass in B Minor (Amadeus Choir), Poulenc Mass in G (VocalPoint) and a new Requiem by Derek Holman (Mississauga Choral Society) in April.

Larry Beckwith can be reached at dumbeckwith@sympatico.ca

So You Want To Do Something You Did In High School, Huh?

❖ Muscles sore?
❖ Wind gone
❖ Can’t play ball anymore?

Remember singing?
Call John Kirk at 905-707-7099
For more information on this newfound hobby

Come join us for a Musical Banquet

The Toronto Choral Society
is presenting

Alexander’s Feast

by

G. F. Handel

If you were inspired listening to Handel’s Messiah over the holidays, why not become a part of the experience?

The Toronto Choral Society is a non-auditioned community choir that rehearses every Wednesday evening at Eastminster United Church on the Danforth (near Chester).

The choir, under the musical guidance of conductor Geoffrey Butler and accompanist William O’Meara offers training in music theory and choral technique, in a safe, friendly environment.

Come share in the joy of making music with the Toronto Choral Society and experience the thrill of Handel’s secular Masterpiece!

For more information, visit our website at www.torontochoral society.org or phone 416 410-3509.
Yannis Kyriakides is an exploration of the physical sensation of trance, disorientation and the continual pull of centrifugal force. ‘Rhombos’ is the ancient Greek term for a stone, bone or piece of wood on a string. This basic instrument served a magical function in various primitive cultures by conjuring and warding off spirits. Cycles in the long lines of the wind instruments are articulated in time by the keyboard and string instruments, the instability of the overall sound of air is set against pulsing sine tones.

Brian Current (Ottawa, 1972) describes his piece *For the Time Being* as mostly textural and goal-oriented, with climactic washes of ensemble-wide gestures lurching and drifting in and out of major triads, as if finding an old friend amidst a sea of changing textures and clusters.

Jose Evangelista (Valencia, 1943) pursues an artistic path exploring music based exclusively on melody. He has developed a heterophonic writing in which the melodic line generates echoes of itself and creates illusions of polyphony. His music draws its roots from an enlarged vision of tradition: to his Spanish origins he has added the influence of the Indonesian gamelan, the Western avant-garde and that of modal musics. Evangelista’s new work *Viola Song*, will be performed with soloist Rivka Golani; although not quoting any style, he identifies the general character and types of musical ornamentation as recalling the violin traditions of India.

My own piece, *Your Soul is a Bottle Full of Thirsting Salt* (2001), addresses the philosophical concept of the soul as the source of all movement. The Pythagoreans declared the soul to be the motes of dust in the air; particles of dust were likened to the soul because even in complete calm, they are always in motion. Beginning with rich, percussive bells, the piece is the sequential proliferation, magnification and perforation of the opening chords. For more information, visit http://www.vex.net/ps.

‘tween, by Ron Ford (Kansas City, 1959) is written for orchestra, and is incomplete until finished by someone other than the composer (ideally by high school students).

Canadian Paul Frehner’s *Elisirs* are fifteen musical miniatures that draw their inspiration from the wide variety of remedies, stimulants, sedatives, mood enhancers etc. sold in today’s society. The various sections are entitled Espresso, Saturnalia, For Inner Harmony, Pacemaker, Pillow, Clone, Tilt a’ Whirl, Schizisms, Rotor, Placebo, ForOuter Harmony, Twitch, Modifier, For You, Tisane-nuits de rêves.

**ChronoLogue**
The day after Esprit’s events (March 3), New Music Concerts will join with the Evergreen Club Contemporary Gamelan for the presentation of EAST AND FURTHER EAST, filling the night air with the music of tuned gongs, bronze kettles, bronze metallophones, bamboo xylophones and more.

The Esprit’s Messages concert is part of a Gyorgy Kurtag Festival with New Music Concerts and The Royal Conservatory.

**Box Office:** (416) 366-7723 or 1-800-708-6754
For composer Alexina Louie, the past few months have been full of pleasant summations. While finishing touches were being put on the video version of her 6-minute tragic opera buffa Toothpaste (www.toothpastetv.com), she received the honour of the Order of Ontario, in recognition of her career achievements.

The over-riding project, however, the one that has consumed nearly all of her creative energies over the past six years, is her opera The Scarlet Princess. Written to a libretto by David Henry Hwang (author of M. Butterfly) and screenplays for Martin Scorsese, Francis Ford Coppola, and others) the score calls for a cast of 3 main characters, 24-voice chorus and 55-piece orchestra. The concert version will be performed on April 25th at the George Weston Recital Hall, while The Opera America conference takes place in Toronto. Subsequent to this performance, I would expect a fully staged production to follow, though there is currently no commitment to this.

Nearing the end of orchestrating her 500-page score, she took time to reflect on the project, the process, and her operatic goals.

STEENHUISEN: What possessed you to do an opera?

LOUIE: I’d been reluctant to write one. Despite having been approached to write an opera for more than 10 years, I never had any interest in the genre, because I thought it was overblown, and I like dealing with the subtleties of orchestral and chamber music. Secondly, I just couldn’t bend my head around the form itself, that it had to go through so much re-citative in order to stand at the summit of a 500-page score. I didn’t appreciate the music.

STEENHUISEN: Would you agree that the story is somewhat unconventional, in that the main character is a strong female lead, rather than a woman in a submissive role?

LOUIE: Interestingly, when I selected the story, I didn’t think specifically about that. It wasn’t until I was well into writing the piece that I wondered if I had made her such a strong character in part because it’s rare to have an opera written by a woman. Throughout the writing process, I continued to press my librettist to not make her such a domineering character. If she is to perform these horrors in the character, she must understand why. I guided him into making her a sympathetic character, shaping the psychology of her presentation.

As an opera audience member, I am often put off by the fact that you don’t get to know how the character got to be that way, why they are that way. I want the audience to buy into it, and I don’t want there to be big holes in the characterization. With regard to the princess, I also guided David into focusing the language he used, to clarify her point of view. I often said “That’s absolutely fantastic, but a woman wouldn’t think that way, a woman wouldn’t say that. She wouldn’t be so analytical, she would feel it this way.”

I don’t generally spend a lot of time thinking about the gender situation of creators, but I did find it fascinating that I had to lead him to use words that a woman would use. Awareness and reflection of these gender issues wasn’t something I was looking for, it’s not at the forefront of my thinking, because you have to get on with making art – but there it was, a complete revelation.

STEENHUISEN: What possessed you to do an opera?

LOUIE: I would say that mine is in the tradition of grand opera. It’s in two acts, with a prologue. Because I have a brilliant playwright as librettist, the drama moves very well. The clarity and differentiation of characters is also part of operatic tradition, and I worked hard at that. I chose to maintain a recitative-aria structure, because the plot line is driven by dramatic events. I felt there had to be a very clear definition between recitative and song, so that when you arrived at a point where the character was in such a heightened emotional state, they would actually sing.

Also, the piece is two hours long, and I took the approach of many contemporary operas, of through-composed arias, by the end of it people would want to string me up by my toes. It becomes a matter of balance and weight, to control the musical architecture over a long period of time, which is completely daunting. Having workshops really helped me develop this, because I thought I had been pacing it well, but I realized that I wasn’t what it was becoming while I was trying to avoid. Part of that was because my librettist is so strong. It’s a beautiful libretto, it’s really fine, and there are funny things in it to offset the grand tragedy. Those humorous moments heighten the horrible ones. I really couldn’t say enough words of praise for David.

STEENHUISEN: What is the relation between the text and the music? How do you set his text to convey the situation and psychology?

LOUIE: I have to keep asking myself certain questions – what are the characters feeling, why are they singing this way? You have to assess the situation, to assess the dramatic location in the opera, and save things for later on. A composer does that anyway, say, in the architecture of a string quartet, but you don’t want to blow your information all at one point, you have to hold back until the point comes that you feel it’s time to release that amount of information.

You have to weight things, and that’s hard to do over a period of 6 years. I had to make sure that the music of Act 1 matched the music of Act 2, which was written 6 years later. In way this has been a great learning experience. Over time, I would sometimes request more text, or another aria, where I could flesh

Interview continues on page 20
you, for violin, brass, and gamelan, by Michael Oesterle, and traditional Sundanese music.

EGOYAN/DE ALVEAR

I look forward to hearing Eve Egoyan premiere Spanish composer Maria de Alvear’s 50-minute solo piano piece Asking, on March 10 (http://www.interlog.com/~emu/). The music is described as “a poetic and powerful minimalist work using proportional notation—a style of composition that relies heavily on the performer’s interpretive skills. Following notes along the score is like following a trail of stones through a forest barely illuminated by the moon. The score is not a map. There are no tempo indications, no phrasing instructions, no bar lines, no note values to impede the flow. The piece is mysterious and mesmerizing. Simplicity, expressive motivic ideas and delicately shifting rhythms hang suspended above a resonant harmonic ground shattered by episodes of charged intensity.” Maria de Alvear will travel from Germany for the performance, and will discuss her work at the Goethe-Institut, on Monday, March 11, from 5:30-7:00 p.m.

On International Women’s Day, (March 8, 8pm, the Music Gallery), Arraymusic will celebrate the music of women composers with ON THE EDGE, a concert of music for ensemble and piano. The ensemble will feature Canadian composer Juliet Palmer, and Russian composer Galina Ustvolskaya. The concert is rounded out with three works for piano, each composed by the featured composers: Aquamarine by Palmer; Sonata No. 4 by Ustvolskaya; and Es verjungt sich nach unten für piano, and right hand, by Hoenderdos.

My last featured concert in Hear & Now this month is Continuum’s “Angle of Vision”, on March 20 (also at the Music Gallery). The pieces on this concert all share moments of theatricality, and the Continuum ensemble aims to exploit the musical flamboyance to its maximum. Toronto composer Juliet Palmer presents Trelles, for clarinet, alto saxophone and cello, featuring violinist Mark Fewer performing on alto saxophone (!). West coast composer Douglas Schmidt is known for his quirky unconventionality, and madcap accordion playing, and he

Quebec in Toronto—3 New Music Experiences. Music Gallery Proudly Presents Renowned Performers from Quebec.

TRIO FIBONACCI Saturday March 9
8pm $15 Enjoy the works of Jonathan Harvey & Michael Finnissy.

GRAVITY Fri-Sat March 15-16
8pm $12 Ganesh Arakand & Hideo Arai World rhythms & movement.

Arraymusic presents

ON THE EDGE

Music for ensemble and piano

Celebrating Women Composers on International Women’s Day

MUSIC BY:

Juliet Palmer*, Margrita Hoenderdos*, Galina Ustvolskaya

WORLD PREMIERE

Friday, March 8, 2002, 8 pm

The Music Gallery at
St. George the Martyr
197 John Street, Toronto

$18/$15
Box Office: 416-204-1080
Information: 416-532-3019 or info@arraymusic.com

The New Guitar

Concerts 2002

March 22 2002

The Montreal Guitar Trio

Glenn Lèvesque, Marc Morin Sébastien Dufour

Gismonti New Piece
Senoir Momentary Follies
Dufour Garam masala

“Spirited, excellent rhythmicists, seemingly broken free from harmonic constraints, and sensitive to the colours of their instrument, these three players have no difficulty in enthraling us” Dominique Olivier, Voir

Heliconian Hall
35 Hazelton Avenue 8 PM
Tickets for all concerts $20/$15

The SOCAN Foundation
HEAR & NOW will be represented by a newly commissioned work. Peter Hatch's Music is a Beautiful Disease, for clarinet, violin, cello, piano and percussion, contains specific scored dramatic gestures, as does Double for violin and piano, by Dutch composer Michel van der Aa, who is also featured in a short work for solo cello and tape.

The final piece, Luciemagas by American composer Carlos Gutierrez, is described as "a wild whirlwind of ensemble writing". Space never permits all of the in-depth coverage I would like, but don't forget Trio Fibonacci's upcoming concert at the Music Gallery on March 9, one that is sure to be a skillful and elegant presentation of contemporary repertoire, p also the fabulous Arditti String Quartet at the Jane Mallet Theatre on the 21st. The Arditti will perform music by Australian Mary Finsterer, Canadian Linda Bouchard, German composer Wolfgang Rihm, and Danish composer Bent Sorensen.

LOOKING FOR COGENT NEW MUSIC COVERAGE?

LATER IN THE MONTH, March 23, you can catch one of the most personal and individual sounds in jazz when the George Shearing Quintet appears at the Toronto Centre for the Arts. Not only does George create a sound of his own, he is a member of a pretty exclusive club made up of musicians with whom we all associate a particular song. The song in his case is, of course, "Lullaby Of Birdland", and one has to wonder just how many thousands of times he must have played it. (Some of the other members of this club: Coleman Hawkins with "Body And Soul"; from his definitive 1939 recording; Errol Garner with "Misty"; and Maxine Sullivan with "Loch Lomond". Maxine, I know, got to hate singing it, but was asked for it every time she performed!) There is lots more going on in smaller concert halls and clubs and it is worth mentioning a few of them. March 21 at the Markham Theatre for Performing Arts there is an interesting double bill of the good- vibes man, Peter Appleyard and singer/pianist Carol Welsman. The Jazz.FM91, Sound of Toronto Jazz series continues...
March 4 at the Ontario Science Centre and features the tremendously talented young pianist, John Roney.

March 16 at Estonian House, the Classic Jazz Society of Toronto presents Club Django, The Grande Bouche Swingette and special guest: Jeff Healey in an evening of Gypsy Swing, Jazz from the Paris of the 30's & 40's. BYOB - (Bring Your Own Beret).

At the other end of the jazz spectrum, March 3 at Artword Theatre there is an evening of new improvised music hosted by Eugene Martyn, with CCMD and Friends, featuring Michael Snow on piano/synthesizer, John Oswald, saxophone and Paul Dutton, voice.

I'd also like to mention a CD release party in honour of the memory of the late Toronto trumpeter/horn player, Rick Talt, to be held at the Bamboo Club on Sunday March 3rd. The evening will feature two live bands - The Through It All Band, led by Rob Guev's on keyboards, with Mark Kelso on drums, Tony Zorzi on guitar, Rich Brown on bass, and Steve McCabe on trumpet, will play music from the new CD "Through It All". The Men From U.N.C.L.E., fronted by singer Terry Hatty, (a band Rick Talt helped to found, and in which he played and sang) will then play a 1 1/2 hour set of big band R&B. Proceeds from ticket and CD sales for this evening will go to the Temmy Latner Centre for Palliative Care.

Blues Jay
In the club calendar put a circle round March 7-9, because that's when Jay McShann rolls into town for a three night engagement at the Montreal Bistro, with his authentic Kansas City piano playing and unique singing style. He truly is a living legend with a place in the history of jazz. The opportunity to hear the real thing doesn't come along too often. Don't miss this one.

And... here's Larry!
Larry Green has been a well-known and longstanding member of the local jazz community, working for many years in commercial radio - in the days when there really was a difference between commercial and public broadcasting in Toronto - always doing his best to give jazz a presence on the commercial air waves. Not being one to be left behind by changing trends, you can now hear Larry on internet at www.redseat.ca/

New listeners will have to register, but there is no charge. You do need Windows player, NOT real audio and Larry has 20 shows up at any given time, all about 2 hours long. You can scroll and see how each show is programmed by artist, title, album and label. And, of course, you can work on the computer while you listen.

Larry Green DJ - dispenser of jazz.

Give him a listen.

And as always, make some of your listening live!

JAZZ LISTINGS

A. CONCERT QUICK PICKS
abbreviated version of listings to be found in our comprehensive concert listings, commencing on page 22.

GREAT TORONTO AREA
Mar 1 7:30: York University Department of Music, Improv Soree.
Mar 1 8:00: Roy Thomson Hall, An Evening with Michel Legrand & Flat Woods.
Mar 3 8:00: Artword Theatre, Eugene's Sunday Series: CCMD and Friends.
Mar 3 8:00: Massey Hall, Wyton Marzials & His Sextet.
Mar 4 6:00: Jazz FM91, Sound of Toronto Jazz, John Roney, piano.
Mar 5 8:00: Hummingbird Centre, Pat Metheny Group.
Mar 6 8:00: University of Toronto Faculty of Music, Small Jazz Ensembles.
Mar 6 8:45pm & 10pm: Muzetta Café Restaurant, International Women's Day Concert.
Mar 8 6:00: University of Toronto Jazz Orchestras at Hart House. Paul Read, Prof. Simmons, directors.
Mar 13 8:30: University of Toronto Faculty of Music, Vocal Jazz Ensemble.
Mar 15 8:00: University of Toronto Jazz Orchestras at Hart House.
Mar 16 8:00: Classic Jazz Society of Toronto. Evening of Gypsy Swing.
Mar 20 12:30: York University Department of Music, Jazz Faculty.
Mar 20 7:30: York University Department of Music, Jazz Choir, Jazz Orchestra.
Mar 20 8:00: Humber Music Jazz Series. Latin Jazz Night.
Mar 20 8:30: University of Toronto Faculty of Music, Small Jazz Ensembles.

Mar 20 8:30: University of Toronto Faculty of Music. 11 O'clock Jazz Orchestra.
Mar 21 12:30: York University Department of Music. Jazz Faculty & Students.
Mar 21 7:30: York University Department of Music, Student Jazz Ensembles.
Mar 21 9:00: Markham Theatre for Performing Arts. Peter Appleyard & Carol Welsman.
Mar 23 8:00: Toronto Centre for the Arts. George Shearing Quintet.
Mar 24 8:00: Artword Theatre, Eugene's Sunday Series.
Mar 27 8:30: University of Toronto Faculty of Music. 10 O'clock Jazz Orchestra.

FURTHER AFIELD
Mar 1 9:30pm: Guelph Jazz Festival. Friday of Jazz Series. Uncle Heavy's Park Cope Revue.
Mar 2 8:00: Arkel Schoolhouse. Michael Kaeshammer, jazz piano.
Mar 3 7:00: Amis Du Jazz, Doug Watson Trio.
Mar 9 8:00: Millpond Centre. Jack de Keyser Blues.
Mar 10 7:00: Amis Du Jazz. Adrian Farrugia Band.
Mar 15 8:30: Amis Du Jazz. Lynn McDonald CD Release.
Mar 23 8:00: Millpond Centre. Vida de Brasilian band.

B. IN THE CLUBS
The Bamboo Club, 312 Queen St. W. Mar 3

JAZZ LISTINGS CONTINUE NEXT PAGE.

Christ Church Deek Park presents

jazz vespers

Featuring some of Toronto’s best jazz musicians with a brief reflection by Reverend Tim Elliott.

Sunday, March 10 - 4:30pm
JIM GALLOWAY, saxophone - IAN BARGH, piano

Sunday, March 24 - 4:30pm
TOMMY AMBROSE, vocalist

Christ Church Deek Park, 1570 Yonge Street
(north of St. Clair at Heath St.) 416-920-5211

Offering is shared between church and musicians

Free coffee after to meet the musicians
JAZZ LISTINGS continued from page 17

Swing Thing. For information call Josh Grossman at (416)899-5299

Ben Wicks Restaurant and Pub, 424 Parliament Street, Toronto - 8 to 12 pm - (416)961-9425

Call for information.

C'est What, 67 Front Street Toronto (Front & Church St) - Saturdays 4 to 7 pm - (416)697-9499. Mar.2, 9, 16, 23,30 Hot Five Jazzmakers

Chick 'N Deli, Mount Pleasant Ave, Toronto (just south of Eglington) - Saturdays 4 to 7 pm - (416)897-7311. Mar.2, 9, 16, 23,30 ClimaZ Jazz Band

Gate 403-403 Roncesvilles Avenue (416) 599-2300

Call for details

Grossman's Tavern, 370 Spadina Ave, Toronto (college of southern) Saturdays 4 to 7 pm - (416)977-7000. Mar.2, 9, 16, 23,30 Kid Bastien and the Happy Pals

Hot House Cafe Market Square (416) 366-7700 Sun Jazz Branch w/Ken Churchill

Mezzetta Cafe Restaurant, 681 St. Clair West. (416) 559-5905. 9:00-10:15pm Call for information.

Montreal Bistro, 65 Shearburne St, Toronto. 416-303-0179. Mar. 1-2 Molly Johnson Quintet; Mar. 4 Dave Reddick Quartet; Mar 5-6 Jim Galloway/Jo Soyl Quartet; Mar 7-9 Jay McShann Quartet w/Jim Galloway; Mar 11 Tracey Wilkins with her Little Big Band; Mar 12-15 The Barry Elmes Quartet; Mar 18 The Paul Neufeld Trio; Mar 19-23 Dave Young/Pete Wynn Trio w/Michael Lambert; Mar 25 Jay Boeher Jazz Quartet; Mar 26-28, 30 Julie Michelle w/Keller Mazzrow's, 1548 Queen W. (416) 535-4906. Call for information.

N'Awlins Jazz Bar & Dining 299 King W. (416) 595-1958. Thurs, Fri. Sat Real Deal; Mon-Tues Dave McDowcroft; Wed, Sun Jim Heirman

Orbit Exim 580A College St. (416) 763-3470. Every Sun Dave Murphy; Every Mon Sisters Riddil w/Kevin Beale; Every Wed LMT Connection; Every Thurs Planet Earth

Pilots Tavern 22 Cumberland St. (416) 923-5716. Call for information.

Portly Piper Pub, 235 Bayly St. W. Ajax - 5 to 8 pm 905 429 9535. (formerly Fiddler & Fireman) Call for information.

Quigley's 2222 Queen E. (416) 859-9998. Call for information.

Reservoir Lounge 52 Wellington E. (416) 955-0887 Every Mon Bradley & The Bouncers; Every Tues Tyler Yarem; Every Wed Louis Tre w/Danny B; Every Fri Chat Valiant Comic; Every Sat Tony Gasss

Rex Jazz & Blues Bar 194 Queen St, West (416) 598-2475. Mar.1 Melissa Stylianou Trio/Dominic Rainforth Quartet; Mar. 2 Laura Hunter Sextet/Lawrence Scott; Mar.3 Ryan & Cash Cow; Mar.3 Club Django; Mar.4 Dusquedro/Sharpn MacLeod Sextet; Mar 4 Carey West and Monday's Millionaires/Colin Rosati Quartet; Mar.5, 6, 7, 8a; Mar.8 Guitar Salon Quartet/Leah Stevich; Mar.11 Carey West and Monday's Millionaires; Mar.14, 15, 16, 17, 18, 19, 20, 21, 22; Mar.22 Melissa Stylianou Trio; Mar.23-24, 25; Mar.24 Carey West and Monday's Millionaires; Mar.26, 27, 28, 29 a; Mar.29 Melissa Stylianou Trio; Mar.30,31 b; Mar.31 (Round the Bend) Roncesvalles
care.

River 413 Roncesvilles

Every Thurs: Julie Michiels/Kevin Barrett

RockIt 120 Church St,(416) 947-9555

Call for information.

Sunny Thai Restaurant, 350 Eglinton Ave. West. (416) 498-8807

Every Thursday 7:00 to 10:30pm. Peggy Mahon and Danny McErlain

Top O' The Senator 249 Victoria St. (416) 354-7517. Mar.1-3 The David Braid Sextet/CD Release, Mar 5 Archie Allyn & Doug Richardson's "Kollege"; Mar 12-17 Doug Hamilton's Brass Band/17; Mar 18-24 The Lina Allemano Four; Mar 27-28 Alex Pangnon Where Jazz Lives in Toronto

Tranzac Club, Brunswick Ave, Toronto (just south of Bloor) - 9 to 12 pm - (416) 823-0137. Mar.6, 13, 20, 27, 30 The Grande Bouche Swingtette Gypsy Swing in the style of Django Reinhardt

Van GD. 71 Lakeshore Rd. E. Port Credit - 7 to 11 pm. (905) 278-2389

Call for information

Victery Cafe, 581 Markham St. round the back of Honest Ed's - upstairs. 9:30 to 12:30 pm 416 518-5787 Call for information.

This has been a very busy month -- dare one say Olympic for me so far. This week alone, I've played in the Musifest regions (gold standard award), taken a school orchestra to Kiwanis (bronze certificate) and played a band concert with pipes and drums, chorus and organ.

Add to that workshops in percussion technique, rehearsal tips, band repertoire and Paul Brodie's workshop on self promotion... well, let's just say I found myself having to apologize to the editor for the tardiness of my column. Incidentally, those of you who missed Paul Brodie's workshop should be kicking yourselves. It was excellent.

The concert I played last week was with the Brampton Concert Band. This is a group that is experiencing a real renaissance. The band received a Trillium grant last year which was used to purchase new instruments and uniforms. They now have a fully outfitted and staffed percussion section, and band membership and morale are way up. This has raised the playing standard of the band tremendously. It makes me wonder why more bands haven't gone after any of the Trillium grant money.

Looking to the month ahead: March 3 has two bands competing for your attention: the Etobicoke Youth Band Children's Concert: Simply for Kids is on at 3 p.m., as is the Markham Concert Band's "Flights of Fancy".


The Etobicoke Community Concert Band/Etobicoke Swing Orchestra is presenting "Radio Days", a 50's style show with song & script. Conductor John Edward Liddle and the band are joined by vocalist Virgil Scott and host Jim Paulsen. You've got two chance to catch this show: March 22 and 23.

If you're a bit west of the city, or don't mind the drive, the Guelph Concert Band is presenting "A Brass Feast" featuring the Niagara Brass Ensemble on March 22. This concert, at Chalmers United Church in Guelph is a benefit for the Guelph Concert Band.

Keith Reid and the Hart House Symphonic Band present a free concert at the Great Hall in Hart House on March 23. The program will include John Williams' Olympic Fanfare and Theme, and Claude T. Smith's Symphony #1 for Band.

Looking ahead to early April, I see that the University of Toronto Wind Symphony & Concert Band is performing on April 5, under the batons of Denise Grant and Jeffery Reynolds. I'm familiar with the Hindemith Symphonic Metamorphosis - it's an excellent piece, and worth the price of admission by itself, however I must admit it's Whitacre's "Godzilla Eats Las Vegas" that has piqued my interest.

As always, please check the main listings section of The WholeNote for complete information about each concert mentioned here.

If you would like an upcoming band event to be featured in the Bandsand column, feel free to contact Merlin at (416) 489-6275; by e-mail, merlinw@attcanada.ca, on the web, http://members.attcanada.ca/~merlinw/.
Do-It-Yourself Baroque Seminar

MARCH BOASTS FINE SELECTION OF 17TH-CENTURY GREATS

By Sarah B. Hood

Opera, oratorio, cantata, sonata, concerto: this mellifluous list embodies the contribution of the Baroque era (roughly the period from 1580 to 1730) to the world’s musical repertoire. Toronto being relatively well endowed with exponents of Baroque music, performances of Baroque stage works—even on period instruments and with period tuning—are hardly a rarity here. That having been said, this month offers a particularly rich selection: almost a “self-directed tour” of the era.

The earliest composer represented is Claudio Giovanni Antonio Monteverdi, who lived from 1567 to 1643; (in a sense, he saw the Baroque era in). Monteverdi was an Italian violinist who became court musician to the Duke of Mantua and later Maestro di Cappella at St. Mark’s in Venice. Toronto Consort is offering two performances of his The Return of Ulysses, complete with a 17th-century orchestra under the direction of David Fallis, on April 5 and 6 at Trinity-St. Paul’s Centre. The vocalists are the always-entertaining Laura Pudwell and David Hite.

English composer Henry Purcell lived right through the heart of the Baroque era, from 1659 to 1695. There are not one but two opportunities this month to hear his only full opera Dido and Aeneas. On March 13 the York University Department of Music presents an opera-in-concert version of the complete work: an always-welcome chance to hear a live rendition of one of the most luscious songs in the entire Baroque repertoire, “When I am laid in earth”. Also known as “Dido’s Lament”, it is sung by the betrayed and lovesick queen of Carthage who, preparing to die in her shame and sorrow, begs her followers to “remember me but (ah!) forget my fate”.

Then, on March 23 and 25 the Royal Conservatory of Music “Opera Night” presents selections from Dido and Aeneas, along with the not-at-all Baroque Trouble in Tahiti by Leonard Bernstein, at Etore Mazzoleni Concert Hall (273 Bloor St. West).

Michel Pignolet (1667 to 1737) was born a poor weaver’s son in a small French town, but daringly added the noble-sounding “de Montclair” to his name (after a local fortress) and set off for the bright lights to become a member of the Paris Opera orchestra. Under the service of the Prince de Vaudemont he traveled to Italy, and also achieved great renown in his time as a music teacher.

Undoubtedly, many details of his life have been lost to the historical record, but you should think of him when you hear almost any symphonic recording, for it was he who thought to add the double bass to the orchestra. I Furiosi Baroque Ensemble is presenting a staged performance of cantatas by Montclair and Johann Sebastian Bach on March 15 and 16 at Artword Theatre, featuring bass baritone Brian McMillan.

Bach of course needs no introduction, but it’s interesting to note that he was so precisely a contemporary of George Frederick Handel (whom he never met). They were born in the same year, 1685, (as was Domenico Scarlatti), and died only a few years apart (Bach in 1750 and Handel in 1759, well past the end of the Baroque age). Handel’s Semele is being performed by Opera in Concert on March 16 and 17 at the Jane Mallett Theatre with a wonderful cast: Tracy Dahl, Catherine Robbin, John Tessier, Alain Coulombe and Giles Tomkins, among others. The Aradia Ensemble under Kevin Mallon provides the instrumentalists. To top off your Baroque tour, take advantage of Iain Scott’s pre-concert discussion 45 minutes prior to each performance.

OSCAR WINNER

When once I visited the grave of Oscar Wilde in Paris there were fresh gladiolas on the stone. Al.

SPOTLIGHT CONTINUES ON PAGE 20
Interview: Alexina Louie, continued from page 14

SONGS THEY HAVE SUNG FOR A THOUSAND YEARS? Until March 21, The Sing-A-Long Sound of Music offers die-hard fans a chance to cheer, boo, and even compete in a pre-show costume contest. (Fancy yourself as “Ray, a Drop of Golden Sun”?) And if you’re a little low on lederhosen, present your advance ticket at Malabar Ltd. (14 McCaul Street) for a 10% discount on costume rentals. The show runs at the soon-to-close-forever Eglinton Theatre. Call TicketKing at 416-872-1212, a portion of proceeds goes to United Way.

SOUNDS LIKE A PERFECT MATCH? To court the swathe he cut across late Victorian society, you need no further than the impossible-to-categorize, Drop of Golden Ears. In honour of their own “nine lives”, the Dames are donating a portion of proceeds to Toronto Cat Rescue. March of Dames runs March 20 to 24 in The Tins Sims Playhouse at The Second City. For tickets, call 416-343-0011.

STEENHUISEN: Has your previous work in film informed how you write an opera? Is there any overlap between the genres? LOUIE: I don’t think so, although in both you’re moving toward dramatic moments, and you have to hold yourself back, to weigh the different dramatic points, and you have to hold yourself back, to weight the different dramatic points. The difference is that in film I don’t control the structure, I serve the director’s vision, whereas with opera, my take is that the composer is driving the bus. That’s the other thing that I had to learn how to do, to take charge, because basically the responsibility was mine — shaping the work, asking for certain kinds of arias to allow the characters to reveal themselves more, to cut lines of libretto, and so on. It has required a great deal of commitment, to shape the work and take charge. The storyline, and the fact that it’s an opera on a grand scale, required me to utilize all of the musical skills I have developed to date.

It represents where I am at this point in my life. I haven’t been shy about using my musical language, I haven’t scaled back. It’s a highly charged opera, very sensual. In some ways it’s an erotic opera. Not only am I using the full range of my musical development, but I’m also using the full range of my experience as a human being.

OPERA & MUSIC THEATRE

LISTINGS

OPERA AND MUSIC THEATRE

Artvord Theatre. Marguerite! Darzy Charell, performer; Ronald Weils, director. March 1-24. Fri & Sat: 8:30; Sat: 4:00; Sun: 3:30. 76 Parliament, 416-408-2783. Evenings: $27, $22, $15 (child); Sat matinees: $15, $12, $8 (child); Sun matinees: $22, $17, $10 (child).

Canadian Opera Company. Handa: Julius Caesar; Ewa Podles, Isabell Bayrakdarian, Daniel Taylor, Marie·Nicole Chiarelli, Ronald Podles, Isabel Bayrakdarian, Daniel Taylor, Marie·Nicole Chiarelli, among many other performers; Richard Bradshaw, conductor. Begins April 6. 8:00. Pre-performance chat 45 minutes prior to each performance. Hummingbird Centre for the Performing Arts, 1 Front St. East. 416-972-2262. 430-4135.


James Sugg, M. Mus.

VOICE STUDIO ‘The Sound that Sells’

- Take your Singing to a New Level
- Develop your voice’s true potential
- Resolve technical problems that hold you back

With more than 20 years as a Professor of Voice, Opera, Diction and 25 years of preparing singers for Opera and Musical Theatre, James Sugg can spot the ‘golden sound’ — the sound that sells.

His award-winning students can attest to James Sugg’s skills as a voice builder.

CALL 416-920-3192

James Sugg, M. Mus.

North Toronto Institute of Music

Musical instruction by highly qualified teachers in the heart of North Toronto.

- Private lessons
- Conservatory exam preparation
- Theory classes
- Classes for pre-schoolers
- Music Therapy

Contact our school for advice on your child’s musical education.

550 Eglinton Avenue East 416/488-2588
Arctic Theatre, Brian Thurs-Sat: 8:00; 235 Queens Quay West.
Based on the books by Maurice North, Brampton.
10:30am, 2:00.
Royal Alexandra Theatre, 269 King St. West, 416 872-1212.
$25 to $93.

Michel's Productions, The Lion King. Stage musical of Disney's 1994 animated feature. To September 8. Wed-Sat: 8:00; Wed & Sat: 10:30; Barnes West, 416 872-1212.
$20 to $115.


Necessary Angel/Factory Theatre. Murphy; The Piper. Richard Rose, director. Based on Browning's poem The Pied Piper of Hamelin, with music, verse & cast of over 20 actors. To March 3; Tues-Sat: 8:00; Sunday 2:30.

North Toronto Players. Gilbert & Sullivan: Patience. March 1,2,8; March 3,2:00.

Leah Poslusz Theatre, 4589 Bloor St., 416 722-2000.


Opera in Concert. Handel. Sonnle, Tracy Dahl, Catherine Robbin, John Tessier, Alain Coulombe, Giles Tomkins, performers; Arada Ensemble, Kevin Mallon, conductor; Opera in Concert Chorus, Robert Cooper, director; Pre-concert chat with Ian Scott 45 minutes prior to performance. Mar 18; 8:00; Mar 17; 2:30.

Jane Mallet Theatre, 27 Front St. East, 416 397-722, 4535.

Opera Mississauga. Puccini: Tosca. Maria Dragoni, soprano; Dwight Bennett, conductor. March 2: 8:00, Hammerson Hall, Living Arts Centre, 414 Living Arts Centre Drive, 905-303-6000.

Royal Conservatory of Music. Opera Night. Puccini: Tosca. Maria Dragoni, soprano; Dwight Bennett, conductor. March 2: 8:00, Hammerson Hall, Living Arts Centre, 414 Living Arts Centre Drive, 905-303-6000.

Royal Ontario Museum/Columbus Centre. Verdi: Rigoletto. Concert version of highlights from the opera. Giuseppe Macina, director. 100 Queen's Park, March 10; 2:00. 416 506-9444.

Stage Blue Productions, Jesus Christ Superstar. Lyrics by Tim Rice; music by Andrew Lloyd Webber. March 14-17 & 20, 23; 8:00. Isabel Bader Theatre, 83 Charles St. West, 416 946-7777, 115, 41, group rates.

Toronto Consort, Montreal: The Return of Ulysses. Laura Padwell and William Hite, vocalists; 17th century orchestra; David Falls, music director. April 5 & 6; 8:00, St. Patrick's Church, 244 Yictoria St, 416 504-6337, 18 434, 414-430 (lrst).

Toronto Opera Repertoire. Puccini: Tosca. Giuseppe Macina, director. March 1; 8:00.


Tryptich Productions, offenbach: the Tales of Hoffmann. Workshop production. Edward Franko, stage director; William Shoookhoff, music director; Leonard Whiring, chorus director; Ross Darlington, Daniel Varga, Heather Shaw & other performers, March 3-5 & 6; 8:00, Toronto Centre for the Performing Arts.

Unionville Theatre Company. The Wizard of Oz. Music by Arlen, Doug Manning, conductor, To March 2. Evenings 7:30; Saturday 1:30, Markham Theatre, For Performing Arts, 171 Towne Centre Blvd. 905-304-11.

Really good food that just happens to be vegetarian!
Before your concert join us for dinner. Pay-by-weight delicious, healthy buffet to save you time & money.
French country kitchen atmosphere and serene ambiance.
Licensed for wine and beer. Open daily.

20% off on your first visit with ad

565 Bay St. (enter off Eglinton)
(416) 596-9364
We are a 10-minute walk from many theatres. Inquire about $3.00 parking for dinner & show.

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

SIBELIUS®
The best just got better!
The fastest, smartest way to write music.
SIBELIUS IN AMERICA®—Your source for Sibelius sales & support since 1995.
You may be eligible for a discount price. Call for details.
Contact: Elwyn S. Davies
www.sibeliusinamerica.com
1-888-712-1555
MHLAHER SYMPHONY NO. 6
March 2, 8 pm, MacMillan Theatre. $56 seniors/students.
Raffi Armenian leads 130 musicians from the University of Toronto Symphony Orchestra and the Montreal Conservatoire in Mahler's epic symphony.

OFFENBACH: BLUEBEARD
March 8 & 9, 8 pm, MacMillan Theatre.
March 15 & 16, 8 pm, MacMillan Theatre.
255 seniors/students.

JAZZ ORCHESTRAS
11 O'clock Jazz Orchestra—Philip Nimmons, director.
March 20, 8:30 pm, Walter Hall. $20 seniors/students;
10 O'clock Jazz Orchestra—Paul Read, director.
March 27, 8:30 pm, Walter Hall. $15 seniors/students;

NEW YORK, NEW YORK!
March 22, 8 pm, Victoria Univ. Chapel. $15 seniors/students.
Doreen Rao conducts the MacMillan Chamber Singers in a concert of American choral favourites.

GODZILLA EATS LAS VEGAS
April 5, 8 pm, MacMillan Theatre. $20 seniors/students.
Wind Ensemble and Concert Band—Jeffrey Reynolds & Denise Grant, conductors.
Eric Whitacre's hilarious musical depiction of the invasion of Las Vegas by thefabulous monsters creature. Also Hendriksen's Symphonic Metamorphosis.

ONTARIO SINGS!
April 6, 8 pm, MacMillan Theatre. $15 seniors/students.
University of Toronto Choirs and Ontario School and Youth Choirs perform Carl Orff's Carmina Burana and other works. Lorna MacDonald, soprano.
Daryl Edwards, tenor. Doreen Rao, Robert Cooper, conductors.

WILLIAM AIDE
April 12, 8 pm, Walter Hall. $20, 310 seniors/students.
Distinguished Canadian pianist performs music by Brahms, Schumann and Chopin.

SYMPHONY ORCHESTRA SEASON FINALE
April 13, 8 pm, MacMillan Theatre. $15, 55 seniors/students.
Raffi Armenian conducts Rameau's Symphonic Fandango, Saint-Saëns' Rarely Heard Overture and Gounod's Symphony in Three Movements.

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

March
5 Quirolo di Giulio, (St. Peter's Anglican, Toronto) Masters of the Italian Renaissance
March 12 Stephen Cadow (Assistant Organist, Metropolitan United Church)
March 19 Critical Mass: Lassus Missa Bella M鹒riti altera
March 26 Holy Week - no recital
April 2 Paul E. Jensen, Organist
(St. Matthew's United Church)

65 Church Street (at King) 416-364-7865 Ext. 224
www.stjamescathedral.on.ca

Monday March 1
8:00: Bell’Amfort altera
8:00: Oakville Children's Choir. Raffi Armenian conducts Rachmaninoff's Symphony No. 2 (The Gathering).

Tuesday March 2
7:00: Canadian Children's Choir. Raffi Armenian conducts Rachmaninoff's Symphony No. 2 (The Gathering).

Wednesday March 3
8:00: Orchestral excerpts from Mozart's Don Giovanni, Rossini's William Tell, Wagner's GOTZILLA.

Thursday March 4
8:00: EvangeliSTA. Concerto for Viola and Orchestra; Lammers/Gramm: Helen Barbara (film & live orchestra); Kirkegaard/Oren: Rhapsody; (film & live orchestra).

Friday March 5

Saturday March 6
8:00: Esprit Orchestra. Young Composers Festival: Current: For the Time Being; Evangelista: Concerto for Viola and Orchestra; Lammers/Gramm: Helen Barbara (film & live orchestra); Kirkegaard/Oren: Rhapsody; (film & live orchestra).

Sunday March 7
8:00: Toronto Symphony Orchestra. Beethoven: Leonore Overture No. 2; Gruber: Aerial (Concerto for Trumpet & Orchestra) (Canadian premiere).

Monday March 8
8:00: Toronto Welsh Male Voice Choir (Canorians Male Choir), David Low & Stefano Barsi, directors. St. Ann's Church, 73 Simcoe. 416-334-0446. 415, 412.

Tuesday March 9

Wednesday March 10

Thursday March 11
8:00: Toronto Symphony Orchestra. Beethoven: Leonore Overture No. 2; Gruber: Aerial (Concerto for Trumpet & Orchestra) (Canadian premiere).

Friday March 12
8:00: Toronto Welsh Male Voice Choir (Canorians Male Choir), David Low & Stefano Barsi, directors. St. Ann's Church, 73 Simcoe. 416-334-0446. 415, 412.

Saturday March 13

Sunday March 14
8:00: Toronto Symphony Orchestra. Beethoven: Leonore Overture No. 2; Gruber: Aerial (Concerto for Trumpet & Orchestra) (Canadian premiere).

Monday March 15
8:00: Toronto Welsh Male Voice Choir (Canorians Male Choir), David Low & Stefano Barsi, directors. St. Ann's Church, 73 Simcoe. 416-334-0446. 415, 412.

Tuesday March 16

Wednesday March 17
8:00: Toronto Symphony Orchestra. Beethoven: Leonore Overture No. 2; Gruber: Aerial (Concerto for Trumpet & Orchestra) (Canadian premiere).

Thursday March 18
8:00: Toronto Welsh Male Voice Choir (Canorians Male Choir), David Low & Stefano Barsi, directors. St. Ann's Church, 73 Simcoe. 416-334-0446. 415, 412.

Friday March 19
8:00: Toronto Symphony Orchestra. Beethoven: Leonore Overture No. 2; Gruber: Aerial (Concerto for Trumpet & Orchestra) (Canadian premiere).

Saturday March 20

Sunday March 21
8:00: Toronto Symphony Orchestra. Beethoven: Leonore Overture No. 2; Gruber: Aerial (Concerto for Trumpet & Orchestra) (Canadian premiere).

Monday March 22
8:00: Toronto Welsh Male Voice Choir (Canorians Male Choir), David Low & Stefano Barsi, directors. St. Ann's Church, 73 Simcoe. 416-334-0446. 415, 412.

Tuesday March 23

Wednesday March 24
8:00: Toronto Symphony Orchestra. Beethoven: Leonore Overture No. 2; Gruber: Aerial (Concerto for Trumpet & Orchestra) (Canadian premiere).

Thursday March 25
8:00: Toronto Welsh Male Voice Choir (Canorians Male Choir), David Low & Stefano Barsi, directors. St. Ann's Church, 73 Simcoe. 416-334-0446. 415, 412.

Friday March 26
8:00: Toronto Symphony Orchestra. Beethoven: Leonore Overture No. 2; Gruber: Aerial (Concerto for Trumpet & Orchestra) (Canadian premiere).

Saturday March 27

Sunday March 28
8:00: Toronto Symphony Orchestra. Beethoven: Leonore Overture No. 2; Gruber: Aerial (Concerto for Trumpet & Orchestra) (Canadian premiere).

Monday March 29
8:00: Toronto Welsh Male Voice Choir (Canorians Male Choir), David Low & Stefano Barsi, directors. St. Ann's Church, 73 Simcoe. 416-334-0446. 415, 412.

Tuesday March 30

Wednesday March 31
8:00: Toronto Symphony Orchestra. Beethoven: Leonore Overture No. 2; Gruber: Aerial (Concerto for Trumpet & Orchestra) (Canadian premiere).

Thursday April 1
8:00: Toronto Welsh Male Voice Choir (Canorians Male Choir), David Low & Stefano Barsi, directors. St. Ann's Church, 73 Simcoe. 416-334-0446. 415, 412.

Friday April 2
8:00: Toronto Symphony Orchestra. Beethoven: Leonore Overture No. 2; Gruber: Aerial (Concerto for Trumpet & Orchestra) (Canadian premiere).

Saturday April 3
8:00: Scarborough. Medland. 416-763-5065. Performers: Victoria-Royce Production. Edward Franko, stage director; complete. Whiting, chorus director; Ross William Rejean Poirier, Olivier harpsichord. and Stress.

8:00: TrypTych Productions. West. 416-205-5555. Symphony No. 44, in E


March 1 -- April 7 2002

SINFONIA TORONTO
NURHAN ARMAN, Conductor
Haydn Symphonies 44, 45, 49
8 pm, Sat Mar 2
Glen Gould Studio. 416-205-5555

8:00: Sinfonia Toronto. Haydn in Storm and Stress. Haydn: Symphony No. 43 in F Major; Symphony No. 44 in G; and Tchaikovsky. Conductor. Glen Gould Studio. 250 Front St. West. 416-205-5555. 28, $240, 91800.


Sunday March 03


7:30 - 10 pm

Jazz Choir directed by Bob Hamper
Jazz Orchestra directed by Al Henderson

March 20 & 21

Jazz Fest

Wednesday, March 20
12:30 - 1:30 pm
Jazz Faculty
Barry Elmes, drums; Frank Falco, piano; Al Henderson, bass; Mike Murley, saxophone; Sundar Viswanathan, saxophone

7:30 - midnight
Student Jazz Combos

Wednesday, March 27
12:30 - 1:30 pm

All Music Events are FREE and take place at
The McLaughlin Performance Hall
Room 950 McLaughlin College
York University, 4700 Keele Street
www.yorku.ca/lincars
Music Events Info: (416) 736-5186 musicinfo@yorku.ca

www.thewholenote.com
concert season 2001-2002

Thursday, March 7, 8pm
Bryan Epperson, cello
Dianne Werner, piano
Sonatas by Shostakovich & Rachmaninov
$15 / $12

Thursday, March 14, 8pm
The Royal Conservatory Orchestra
Alain Trudel, conductor
Music by Gabrielli, Tomasi, Stravinsky & R. Strauss
$15 / $12

Friday, March 15, 8pm
The Royal Conservatory Orchestra
Simon Streatfeild, conductor
Bach: Brandenburg Concerto No. 3
Britten: Variations on a Theme by Bridge
Schoenberg: Verklärte Nacht
$15 / $12

Saturday March 23, 8pm &
Monday March 25, 8pm
Purcell: Dido and Aeneus &
Bernstein: Trouble in Tahiti
Brahm Goldhamer, Artistic Director
Roxolana Roslak, Stage Director
$10 / $7

Sunday, March 24, 3:30pm
Seller Strings
Mayumi Seller, leader
Joel Quarrington, bass solo
Music by Mozart, Bottesini and Bartók
$15 / $12

March 27, 2002, 7:30pm
Monster Piano Concert
International award-winning pianists from
the Artist Diploma Program of
The Glenn Gould Professional School
$7 / $5

April 4, 2002, 8pm
Steven Dann, viola
Andrew Burashko, piano
Music by Bach, Brahms, Scriabin and
Shostakovich
$15 / $12

All concerts will be held at
The Ettore Mazzoleni Concert Hall
The Royal Conservatory of Music
273 Bloor St. West
Box Office: 416 408 2824 ext. 321

www.thewholenote.com
March 1 -- April 7 2002
Concert Listings - GTA

March 1 - April 7 2002

www.thewholenote.com

Music TORONTO presents

March 5 at 8 p.m.

STEPHEN NOUGH

Acclaimed English pianist

Music by


- 5:30-6:30: Hummingbird Centre, Pat Millinoff Goup. 1 Front St East. 416-872-2262.


- 6:30: Massey Hall. Wynton Marsalis & His Secret Jazz. 15 Shuter. 416-872-4635.

CONCERT LISTINGS - GTA

Wood. Based on the books by Maurice Sendak and Eille Holmeland Minnik. 1 Front St. East, 416-872-2262, 029, 025. For complete run see Music Theatre listings.


- 8:00: University of Toronto Faculty of Music. Offenbach: Grande Duchesse de Glandorf; Offenbach: Barbe Bleue; Offenbach: La Contesse platée; Offenbach: London Life; Offenbach: Die Schwarze Johanna; Offenbach: Euryanthe; Offenbach: Sappho; Offenbach: Huguenot; Offenbach: La vie parisienne; Offenbach: Don Juan; Offenbach: Le traitre; Offenbach: L’elisir d’amore; Offenbach: La Grande Duchesse de Glandorf; Offenbach: Les contes d’Hoffmann; Offenbach: La Belle Helene; Offenbach: Louise; Offenbach: La Grande Duchesse de Glandorf; Offenbach: La Belle Helene; Offenbach: La Contesse platée; Offenbach: La Cenerentola. George-de-Mirmand Theatre, 55 George St. 416-408-3718.


Saturday March 09


- 2:00: Victoria-Royal Church. In the Eddy. Celia Errington, singer & harmonica; Ed Hutchinson, guitar; Denis Kiddle, mandolin & accordion. 100 Medland St. 416-769-6176. Free-will offering.

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

- 7:30: Trinity Presbyterian Church. Classical Celebration Concert. Sacred and secular selections. Students from the U of T Scarborough Repertory & Concert Choir; guest soloists: Leonard Whiting, director. 2737 Bayview Ave. 416-725-6077, 014, 015. For complete run see Trinity Special Music Fund.

- 8:00: Music Gallery. Tito Fedoncic. Contemporary repertoire. St. George’s-Martyr Church, 197 John St. 416-204-1080. 15, print discounts.

- 8:00: Music Umbrella Chamber Concerts. Loran Quartet. Mandelsohn: String Quartet Op.44 #1; Brahms: Clarinet Quintet in B, Reth Fazal & Anne Armstrong, violins; Anthony Rapport, viola; Joel Vito, cello; Steve Pierré, clarinet. Eastminster United Church, 310 Danforth Ave. 416-461-6381, 012, 010 (children under 12).


Sunday March 10

- 2:00: Royal Ontario Museum/Columbus Centre. Fervé- Rigoletto. Concert version of highlights from the opera, Giuseppe Macina, director. 100 Queen’s Park. 416-580-8000. Free with museum admission: $5. 010 (family), 014 (children 4 & under free).


- 2:00: Toronto Girls’ Choir. Varied program of Lithuanian & international music. Lithuanian Home, 1679 Bloor St. West, 905-847-8808, 015.

- 2:30: Toronto Early Music Centre. Musically Speaking. Perspectives: Stabat Mater, Jerid Hayman, soprano; Elaine Herbertson, mezzo; Christopher Dawes, organ. Church of the Holy Trinity, 10 Trinity Square. 416-968-1409. Donations gratefully accepted.


- 3:00: University of Toronto Faculty of Music. The Gryphon Trio, with Scott St. John. Works by Kulesha, Lal and Brahms. Walter Hall, 80 Queen’s Park. 416-687-3744, 020, 010.


- 8:00: Earwitness Productions. Eve Egypan, piano. du Ahne: Asking (world premiere), du Maurier Theatre Centre, 231 Queens Quay West. 416-872-4000, 015, 012.

26 www.thewholenote.com

Karina Gauvin soprano

“Stylish”, “sparkling”, “remarkable” are just a few of the words that critics regularly use following one of Karina Gauvin’s performances. “If there is a more accomplished and delightful soprano now appearing regularly in Canadian concert halls, I do not believe I have heard her.” (Globe and Mail)

SINGERS SERIES

Tuesday, March 12/02 at 8pm

Karina Gauvin soprano

“Stylish”, “sparkling”, “remarkable” are just a few of the words that critics regularly use following one of Karina Gauvin’s performances. “If there is a more accomplished and delightful soprano now appearing regularly in Canadian concert halls, I do not believe I have heard her.” (Globe and Mail)

SINGLE TICKETS $30.00

Glenn Gould Studio Box Office
(416) 205-5555
Fax (416) 205-5551
email ggstix@toronto.cbc.ca

250 Front Street West, Toronto, Ontario
in the Canadian Broadcasting Centre

OnStage at Glenn Gould Studio

Exultate

John Tuttle conductor

Monteverdi’s 1610 Vespers

with

Ann Monoyios, soprano

Scott Weir, Lenard Whiting & Jay Lambe, tenors

English Cornett & Sackbut Ensemble

Friday March 8, 2002 ~ 8:00pm

Grace Church on-the-Hill

300 Lonsdale Road, Toronto

PRE-CONCERT LECTURE by David Fallis at 7:15pm

For more information, call

Exultate Chamber Singers

John Tuttle, Conductor

416-971-9229

email: ggstix@toronto.cbc.ca
- 8:30: Royal Conservatory of Music. Royal Conservatory Orchestra Series. Bach: Brandenburg Concerto No. 3; Britten: 8:00: Royal Dance, percussion Artword Theatre, 75 John. $45, $35 ($10/st). $15 for students.
- 8:30: St. George's Martyr Church. George the Martyr $15, $12.
CONCERT LISTINGS - GTA

Gladstone Ave. 416-536-3180.

- 4:30: St. James' Collegiate. Go to the Auditorium.

Monday March 18


Tuesday March 19


Wednesday March 20

- 12:30: York University Department of Music. Jazz Faculty. Barry Ernew, drums; Frank Falco, piano; Al Henderson, bass; Mike Morley, saxophone; Sundar Visvanathan, saxophone. McLauglin Performance Hall, 80 Mclauglin College, 4700 Keele St. 416-738-5196. Free.

Thursday March 21

- 8:00: Toronto Symphony Orchestra. Orchestra Festival. "The Orpheus of Toronto." Clarke Hall, 80 Queen's Park, 416-869-5151.

Women's Musical Club of Toronto

AFTERNOON CONCERT

Yegor Dynachkov, cello
WMCT Career Development "Artist of the Year" Award Winner
Maneli Pirzadeh, piano
March 21, 2002, 1:30 pm
Sponsors:
Cougars Global Investments
WMCT Centennial Foundation


Music Toronto presents

Friday, March 21 at 8 p.m.
ARDITTI STRING QUARTET
World leaders in contemporary Music

The Koifler Centre of the Arts & Na'amat Canada present
ALEXANDER TSELYAYKOV
Piano

MARCH 21, 2002
8:00 pm
The Leah Posluns Theatre
4588 Bathurst St.
Tickets: $36
Call (416) 636-1880
ext. 228

Friday, March 22


The Orpheus Choir of Toronto presents

PASSION IN MOTION
Friday, March 22, 2002, St. James' Cathedral, 8:00 pm

STABAT MATER - POULENC
Lois Marsh - Soprano

VIA CRUCIS - LISZT
Nicole Jordan - Soprano, Erin Grainier - Mezzo-Soprano
Mark Rainey - Tenor, Jamie Holfman - Baritone

CRUCIFIXION - DUPRE
(From Symphonic Passion for Organ)
Brainerd Bylend-Taylor, Artistic Director
Christopher Dawes - Organist

Tickets are $20 for adults, $15 for students. For tickets call 416-530-4428
Performing American Rhapsody Saturday, May 11 at 8 pm
Gershwin's Guest Artists: Jean Gue; ; AHl::; ; ; 
Raymond, Ryan Fraser, saxophone
Tickets: Hammerson Hall, 416-879-4359. $20, $15. For complete run see Music Theatre Mississauga.


8:00: Orpheus Choir of Toronto. Passion in Motion. St. James' Cathedral. See Mar 21.

8:00: Performing Arts York Region. Sue Hoppsair and Erica Goodman. Flute and harp duo. Thornhill Presbyterian Church. 271 Centre St., Thornhill. 416-899-4359. $20, $15.


8:00: Via Salzburg. Music for Contrabass & Orchestra. Mozart: Serenata Notturna; K259 in D; Bottesini: Grand Duo for Double Bass, Violin and String Orchestra; Elgar: Double Bass and String Orchestra; Bartok: Divertimento for Strings.

8:00: Hugh's Room. Jazz Night CD Release Concert. 2261 Dundas West. 416-531-6604.

Peter's Vibes Friday, April 19 at 8 pm
Hammerson Hall
The world's greatest vibraphonist, Peter Appleyard brings us "Peter's Vibes." Appleyard has played in swing bands and big bands all over the world with such jazz greats as Benny Goodman. Tickets: $50/45

Peter's Vibes Friday, April 19 at 8 pm
Hammerson Hall
The world's greatest vibraphonist, Peter Appleyard brings us "Peter's Vibes." Appleyard has played in swing bands and big bands all over the world with such jazz greats as Benny Goodman. Tickets: $50/45

Mr. Ron's Piano Solo Monday, April 22 at 8 pm
Hammerson Hall
Ronald 'Ron' Ryan, piano. Recent CD: "Mr. Ron's Piano Solo." Tickets: $30/25/15.

Come sing, have lunch, and support us!
416-484-9149

Saturday, March 23

The Genius of Johannes Brahms
The Singers perform "Ein Deutsches Requiem" as well as some of Johannes Brahms less performed masterpieces.

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

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

www.thewholenote.com

March 1 – April 7, 2002
March 22.

- 8:00: Guitar Society of Toronto. Elena Papendreou, guitar. Heliconian Hall, 35 Hazelton Ave. 416-922-6002.
Sundays At Two presents
Handel's Messiah complete with the Soloists and Singers Choir of Timothy Eaton Memorial Church and Members of the Toronto Symphony Orchestra conducted by Edward Connell
Palm Sunday, March 24, 2:00 pm
Timothy Eaton Memorial Church
230 St. Clair Avenue West, Toronto
Tickets: $12; family pass $40
Please call 416-925-5977 to reserve

AMADEUS ENSEMBLE presents
Beethoven with Moshe Hammer and friends
Two famous masterpieces by Beethoven, the "Kreutzer" sonata and the Septet. Joining Moshe are Naida Cole, Joaquin Valdepeñas, George Sakakeeny, Joan Watson, Tony Rapoport, David Hetherington and Alan Molloz.
Sunday, March 24 at 7:30 pm
Glenn Gould Studio
TICKETS: $30/$25; Group of 10 or more: $25/$20
Phone 416-205-5555 or fax 416-205-5551
Music at Metropolitan

presents

French Music for Good Friday

Friday, March 29 at 7:30 p.m.

Requiem by Jean Gilles and Gabriel Fauré

Pie Jesu by Lili Boulanger, motets by Fauré

The Metropolitan Festival Choir and Orchestra
Patricia Wright, Conductor

Solistos:
Lucy Carrick-Wedel, Gisele Kulak, Allison Roy, Jay Lambie, Bernard Jackson, Michael Thomas.

Admission: $20 front of nave and balcony $15 rear of nave and balcony

Metropolitan United Church
56 Queen Street East at Church Street, Toronto

For information call 416-363-0331

March 1 - April 7 2002 www.thewholenote.com 33
In $30/$15 Buy all 3 extraordinary events for association

Roseniarie SCULTHORPE ORIN
wriggling. The painting of the same name. Simon hangs upside down wired with electrodes. Kats-Chernin's whimsical premiere of Giller-prize Australia's "spiritual Rosemarie van der Hooft, The Flaying of late Encounters Quartet: Roman Borys, Annalee Patipatanakoon, violin; Max Mandel, viola; Roman Borys, cello Simon Docking, piano; Douglas Perry, viola

Contrasting the lushly lyrical, Aboriginal-influenced music of Peter Sculthorpe, Australia's "spiritual father of new music with the fresh sounds of exciting young Quebec composer Eric Morin.

$20/$15 | 416-205-5555

Daniel & Kats-Chernin

Tuesday, May 7 at 8 pm, Glenn Gould Studio

Gryphon Trio: Roman Borys, cello; Annalee Patipatanakoon, violin; Jamie Parker, piano

Michael Redhill, narrator

Omar Daniel, electronics

Douglas Perry, viola

Giller-prize nominee Michael Redhill reads the text he wrote for Omar Daniel in the premiere of The Upper World. Omar Daniel hangs upside down wired with electrodes in his The Flaying of Marsyas, reflecting Titian's painting of the same name. Australian Elena Kats-Chernin's whimsical piano pieces are quite irresistible with her signature rhythmic drive and Stravinskian harmonies.

$20/$15 | 416-205-5555

The Toronto Consort

The Return of Ulysses

by Claudio Monteverdi in concert

Friday, April 5 & 6, 2002 at 8 pm

Don't miss this rare opportunity to hear this operatic masterpiece.

David Fallis directs a full 17th-century orchestra of lutes, guitar, harp, keyboards, strings and recorders.

With William Hite as Ulysses, Laura Pudwell as Penelope, Suzie LeBlanc as Minerva and Kevin Skelton as Telemachus.

With the generous support of the Estate of Mr. Peter Sandor.

For Tickets call 416-964-6337

Trinity-St. Paul's Church, 427 Bloor St. West
Saturday April 06

- 12:00 noon: Royal Conservatory of Music. Lobby Concert. Informal concert featuring RCM students of all ages and levels. 273 Bloor St. West. 416-408-2624 ext. 321. Free.
- 8:00: University of Toronto. Tchaikovsky: Symphony No. 6. 80 Queen's Park. 416-978-3744. Free.

Sunday April 07


Bach B Minor Mass

Saturday April 6, 2002
8:00 p.m.
George Weston Recital Hall
Toronto Centre for the Arts
5040 Yonge Street

Guest Conductor
Sir David Willcocks

Lydia Adams,
Conductor and Artistic Director

amadeus choir

Leslie Fagan, soprano
Zoe Taishis, mezzo soprano
Mark DuBois, tenor
Mark Pedrotti, bass
Peter de Sotto, concert master

Tickets $35 - $45, from TicketMaster 416-870-8000
Or visit the Box Office at the Toronto Centre
For more information please call 416-446-0188

SINFONIA TORONTO

NURMAN ARMAN, Conductor

Sat Apr 6
Glenna Gould Studio
8 pm
416-205-5555

- 8:00: Sinfonia Toronto, Magical Miniatures. Mozart: Adagio and Fugue; Grant: Symphonie estranee: Bach' Stokowski: Mein Jesu: Preludio in b; Mirzayan: Theme and Variations; Schubert: German Dances; Nurman Arman, conductor. Glenn Gould Studio, 250 Front St. West. 416-205-5555. $29, $24(s), $18(st).
- 8:00: Toronto Consort. Monteverdi: The Return of Ulysses. Trinity-St. Paul's Church.

VocalPoint Chamber Choir

ian Grundy, conductor

20th Century French Masterpieces

SUNDAY APRIL 7, 3:00PM

Grace Church-on-the-Hill
(Lonsdale Ave. and Russell Hill Rd.)

Works by Durufle, Fauré, Messiaen, Poulenc

Tickets: $15; Students/Seniors $10
Available at the door or call (416) 484-0185
Sunday, April 7 at 7:30 pm
Glen Gould Studio, CBC, 250 Front St.W.
8th Annual Schubertiad

OffCentre

Tenor Michael Colvin, soprano Monica Whicher, and TSO Conductor violinist Jacques Israelievitch join pianists Inna Perkins and Boris Zarankin to celebrate the genius of Franz Schubert and bring this season to a close. Stuart Hamilton will return as Host.

Tickets: $35 adults, $25 seniors and students
Call Glenn Gould Studio Box Office at 416-205-5555 to order tickets.
For further information visit www.offcentremen.com or call 416-466-1870

Concerts at St. George's-on-the-Hill 2001-2002 season

Exciting Fundraising Event

Friday April 12, 2002 8 pm

Gershwin and the Guys

Karen Aylward - Director

Indulge in a fun filled evening of 1940's nostalgia and enjoy the live sounds of this fascinating era. Champagne, buffet, and cash bar.

Proceeds to benefit the continuation of Concerts at St. George's

Watch for our May 11 concert, Love & Loss featuring Stuart Hamilton

A Garden of Song

Sunday, April 14, 2002 at 2:30 pm

Nineteenth-century gardens were also gardens of delight, enhanced by the presence of music. Since the publication of "The English Garden" in 1773 by John Claudius Loudon, many city gardens have been designed with music in mind. These gardens have thus become a source of inspiration for gardeners today.

Works by Debussy, Sczynawski, Tchaikovsky and Berlioz.

Humbercrest United Church, 16 Baby Point Road, Toronto
Tickets $15
416.531.3688 www.calyxconcerts.com
Sunday March 24

- [2:00] Hamilton Philharmonic. "Rhythm in Your Rhythm." Family concert, ages 0 and up.
- [Michael Reason, conductor. Hamilton Place, 1 Survivors Lane. 905-528-6555, $10, 47.

- [2:00] Lindsay Concert Foundation. "Stars of Tomorrow," Academy chamber ensembles of the Young Artists Performance Academy of the Royal Conservatory of Music. Glen Eden Theatre, 4 Hefford Street, Lindsay. 705-955-0578, $20, 47, 10.


Friday April 05

- [8:00] Tormondsson "A Mural Art". Guitar recital. St. Andrew's Church, 2, 6, 14, 16, 24, 26, 28, a3, a5, a7.

- [8:00] John Canucks "Rallato". Clarinet recital. St. Philip's Church, 2, 3, 4, 6, 7, 9, 12, 15, 19, 21, 23, 24, 26, 28, a1, a2, a4, a5, a6, a7.

- [8:00 p.m.] Guelph Jazz Festival. "Fridays at Jazz Series. Jean Martin Trio. Jean Martin, Sarah Sanders, Kevin Trott. Guitar, trumpet, bass.

INDEX OF PRESENTERS AND VENUES: March 1 to April 7 2002

"a" before a number = April; "fa" signifies Further Afield (pages 36-7)

CIRCULATION DRIVER

Driver needed to deliver WholeNote magazines to distribution outlets within the GTA, monitor demand and complete related paperwork, one or two days per month. Car or van required.

Payment: $10/hour + $3.4/km

Please contact our Distribution Manager at 416-928-6991.

March 1 -- April 7 2002

www.thewholenote.com
E.C.M.A.

Early Childhood Music Association of Ontario

is pleased to present

KAJA WEEKS

Associate Director, Early Childhood Music
Levine School of Music, Washington D.C.

A Double ENCHANTMENT

Early Music in Early Childhood: a workshop on incorporating Medieval & Renaissance period music into developmentally appropriate interactive musical play.

Geared to educators/parents: infant, toddler, preschool, K1

Registration:
Early bird: E.C.M.A. member $40
non-member $50
At the door: E.C.M.A. member $45
non-member $55
Student/teacher member $25

Sunday April 14 2002
1:30pm - 4:30 pm
Edward Johnson Building, Room 338
Faculty of Music,
University of Toronto
(Museum Subway Station)

To register or for further information please call Linda Song at 416-590-9958

ACROSS OCEANS

EXPLORING THE ART OF COLLABORATION
International artists from Canada, Europe, Asia, USA
perform, exhibit, create
music, dance, theatre
visual & literary arts

AT HOME FESTIVAL

2 weeks of performances
art exhibitions, films, talks
APRIL 13 - MAY 3
TORONTO 2002

AND FULL-TIME ADVANCED TRAINING:
Two music/arts studies in integrated with festival activities
APPLY NOW!
Tickets & training info
416-599-4545
acrossoceansathome@hotmail.com

HOLD YOUR NEXT RECEPTION in

HELICONIAN HALL

A beautiful restored Carpenter's Gothic board and batten church building in the heart of Yorkville can be rented at reasonable rates for musical events. Steinway Grand piano included.

High, vaulted ceiling provides excellent concert hall acoustics.

Capacity up to 120.

Phone: 416-922-3618 Fax: 416-922-2431

www.thewholenote.com

March 1 - April 7 2002

ANNOUNCEMENTS, LECTURES, MASTER CLASSES, WORKSHOPS

*March 2 10:00am - 4:00 Esprit Orchestra, Yonge Composers Festival. Open Rehearsal, rendition of young composers, speakers, event. Jane Mallett Theatre, 27 Front St. E. 416-368-7723.


*March 12 10:30am: Royal Canadian College of Organists, Toronto Centre. Pipe Organ Encounter. Learn about & have a chance to play on one of Toronto's fine pipe organs. For youth ages 8-18. Various locations & in around the city. To register call 416-553-1301. $5.

*March 16 7:00: Toronto All-Star Big Band. Big Band Showdown. Dancing to swing tunes; dance drama; silent auction. Michael Manny, bandleader, Hamilton Convention Centre, 1 Summer Ln. 905-526-8844. $25.

*March 23 9:00am-8:00pm: Pax Christi Chorale. A Mozarteum Hymn-athon. Sponsor a window of time or a singer, purchase a favourite hymn, & help sing through Hymnals. A Worship Book. In support of our April 2002 performances of the Mozart Requiem. Toronto United Memorial Church, 1774 Queen St. E. 416-894-7885.

*March 23 8:00: Dr. Jerry Green, Doc Green Big Band. Jazz, swing, blues, pop, Latin, soft rock from the 30s to the present. Palais Royale, 1601 Lakeshore Blvd. W. 416-223-0347. $4. Proceeds in part to the Fight for Freedom to Choose Alternative Medicine.


*March 27 9:00: Circle Sing! Songs and Play for the Very Young (3 months-5 years). Music and movement program for infants, toddlers & preschoolers. Children's Own Museum, 90 Queen's Park. 416-603-3235. Free with admission to museum: $5.75.


*March 30 6:00: Mississauga Symphony, Bradenbach Gate. All 6 Bach Brandenburg Concertos: cuisine, wine, dancing. Living Arts Centre, 4141 Living Arts Dr. 905-615-4401. 2:00.

*March 30 8:00: Mississauga Symphony, Concert Hall, 55 Mississauga Centre. Mendelssohn's 5th Symphony. 416-867-8888.

*March 30 8:00: Mississauga Symphony, Concert Hall, 55 Mississauga Centre. Veber's 6th Symphony. 416-867-8888.

Lectures


*April 7 1:00: Canadian Opera Company. Face to Face: Facing the Mad Tas. In-depth talk with conductor & translator David Lloyd-Jones. Joey and Toby Tanenbaum Centre, 227 Front St. E. 416-363-8231. $15, free to full-time students with ID.

MASTER CLASSES


WORKSHOPS

*March 2 9:30-5:30pm: Unionville Wind Conductors' Symposium. Sessions on repertoire for all levels of bands, basic & advanced conducting techniques & other topics. Guest clinicians: Timothy Reynish & Paula Holcomb. Unionville High School, 201 Town Centre Blvd. 905-476-2783 ext.549.

*March 3 10:00: CAMMAC Rehearsal for March 10 reading of Kodaly's Psalms Hungaricae and Te Deum, for singers & orchestra. Lorant Osvald, conductor. Instrumentalists 1:30:3:15 (bring stands); singers 3:45-5:00. Church of the Messiah, 232 Avenue Rd. 416-933-5738. Free.


*March 9 1:30:300 & 3:30-5:00: Connaughts Court of Eireann. Workshops in Irish fiddle, tin whistle, Ceili dance & set dance. St. Paul's Church Hall, 83 Power St. For information or to register: 905-881-5012. $10(100 member), $12 (non-member), $5 (child).

*March 16 12:00 noon: Gravity. Movement and Rhythm. Workshop dealing with Naguchi Taisui (Japanese movement discipline as well as exercises & rhythmic development games based on South Indian & other rhythms). Hideo Arac, dancer; GAPA (Ganesh Anand & Patrick Graham), percussion. Dovercourt Penhouse, 805 Dovercourt Rd. 416-204-1060. $20 or $15 with ticket to 8:00 performance.

*March 22 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, 115 Manor Rd. E. 416-922-5111. $65, free to full-time students with ID.

*March 23 2:00: Toronto Folk Singers' Club. Informal meeting with the purpose of exchanging songs, traditional or contempo- rary. Tiki Room, TRANZAC Club, 292
Players Organization. Annual Spring Workshop. Valerie Horst at the Earliest Early Music Festival. Friday 7-10pm; Saturday 8am-4pm; Sunday 1:30-4pm.
Lansing United Church, 49 Bogert Ave. 416-487-9251.

UNCLASSIFIED ADVERTISING

A CELLO OF ENGLISH ORIGIN with hard cover case for sale and 2 cello bows. Total price $7500. Please contact Genia De La Guerra (905)337-0522.

ACCOUNTING AND INCOME TAX SERVICE for small business and individuals, to save you time and money, customized to meet your needs. Norm Pulcher, B. Math. CMA. 905-717-5421 or 905-830-2985.

ADULT FLUTE CHORUS seeks new members. Minimum RCM Grade 6-8 required. Rehearsals Wednesdays. Call Shelley (416)491-1653 for more info.

ANTHONY ST. PIERRE, M.Mus., piano tuner, offers group or private seminars: Pianoforte Do-it-yourself: Repairs & touch-up tuning/Buying new pianos. 416-465-9596.


CLASSICAL GUITARIST seeks flute for wedding duo. Call Derek: 905-842-0411. Website: www.classicalwedding.com

EAR TRAINING, MUSICSHIP, SIGHT-SINGING, dictation, rhythm training, keyboard skills, theory (all Conservatory-type subjects, solfa, jazz). All levels, professional/serious beginners. Detailed study available -- J.S.Bach, Renaissance Jazz. Art Levine, MA, ARCT; training, keyboard. 8613.

Clarinet good prices, for sale or commission by

The BEACH ARTS CENTRE
ANTHONY ST. PIERRE
GUITARS:

FOR RENT/DOWNTOWN: Practice rooms (pianos included), and large rehearsal space with soundboard. Rates on a sliding scale. Call 416-925-7222 for information. Cabbagetown Community Arts Centre, 454 Parliament St.

GUITARS: unique handmade instruments including acoustic archtops. At good prices, for sale or commission by Michael Sankey, Luthier (613)733-8441. sankeymichael@hotmail.com

HAVE YOU EVER WANTED TO SING, thought you wouldn't or couldn't, or do you just want a place to play with the possibilities of your voice. Small groups. 6 -- $75. Johanne, 416-461-8425.

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

MUSIC FOR ALL OCCASIONS!

Duets, Trios, Dance Band, Big Band. Background, Centre-stage. Classical, Contemporary, Dixieland, Jazz. 5SL Enterprises 905-276-3373.

MUSIC TUITION: piano, organ, theory. International teacher Dr. Paul Jesen. 26 years experience. All levels accepted. Phone 416-419-6904. Email jessen@archbars.net

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


SENIORS JUBILEE AUDITIONS Performers 55+ invited to audition for the 2002 Seniors Jubilee Concerts at Roy Thomson Hall Aug. 19-23. Singers, dancers, comedians, musicians, cabaret & novelty performers. Call Richmbour Entertaiment Tel: 416-967-3819. E-mail waynepassport@rogers.com; Fax 416-260-5627 with name, address, & a brief description of act.


Maureen Smith Music Studio
A.R.C.T., B.MUS. ED., B.E.D.

Private and Group Instruction

- Piano, Voice, Guitar, Woodwinds & Brass, All Styles
- Singing Classes, Performance Skills
- Feldenkrais, Mitzvah & Alexander Posture and Movement Techniques
- Harmony & Chords, Play by Ear
- RCM Exams, Theory, CD Demos (416) 620 - 1231 www.maureensmith.ca

Continued from page 7

50 or more concerts during the summer programs.

BSS ERIN GILMOUR SUMMER ARTS WORKSHOPS at The Bishop Strachan School
Phone: 416-483-4225 ext. 2740
E-mail cmaclean@bss.on.ca
Website: www.bss.on.ca
Contact person: Christine G. Maclean, Director
Program location: Bishop Strachan School, Toronto
Program dates: July 1 -- August 16
Applications are on a first come first served basis.
Enrolment will be available in March. Scholarships are available. Programs: Film and Video Sr. (14-18) -- Jr. (11-14); Art and Dance (7-13); Photography Sr. (14-18) -- Jr. (11-14); Acting and Theatre Production (14-18); Shakespeare for Kids (7-14); Musical Theatre (14-18); Renaissance/Baroque Violin; Band; Kidsprov (8-11); Comedy, Comedy, Comedy (12-16); Computer Games (14-17); Hip Hop (12-15).

Camaraderie is a four week five year program The BSS Erin Gilmour Summer Arts program has welcomed talented boys and girls who have a passion for their art form to participate in these workshops. Distinguished and talented professionals offer hands-on instruction and invite world famous artists to share their expertise.

CAMMAC – Cédil Giden Summer Camp at Appleby
Mail: CAMMAC Cédil Giden, 263 Bogert Avenue, Toronto, Ontario, M2N 1E4 Phone: 416-260-6827 E-mail cedil_giden@cammac.ca
Website: www.cammac.ca
Contact person: Claudia Morawetz
Location: Appleby College, Oakville, Ontario
Application Deadlines: June 15 for pre-arranged groups, July 15 for others.
Audition requirements:
- Ages 18 to 20
- Level: All
- Type: group instrumental and vocal music, band, orchestra, choir, chamber ensembles
- Other activities: Swimming, tennis, squash, student & faculty concerts, Cabaret Night.

Cedar Glen’s music program offers adult amateur musicians the chance to extend up to six classes a day, choir and orchestra, as well as take part in a variety of concerts every evening. You can stay in residence or commute daily. Appleby College is about a 30-minute drive from downtown Toronto.

CAMMAC – Lake MacDonald Music Centre, PQ
Cammac Summer Music Centre 1751 Richardson, suite 2503 Montreal, PQ H3A 1G5 Phone: 514-852-8755 or 1-888 622-8755 Fax: 514-852-8911 E-mail: national@cammac.ca
Website: www.cammac.ca
Contact person: Milanie Doyon
Location: Lake MacDonald, in the Laurentians of Quebec
Dates: June 23 to August 18 Fees: $438 - $960 (depending on lodging)
Residential: on site lodging and camping
Age groups: Children’s program: 4½-11, Adolescent program: 12-18, Adult program: all ages
Level: For all amateur musicians Type: choral, instrumental, chamber music, early music, orchestra, recorder, dance
Other activities offered: swimming, boating, tennis

CENTAURI SUMMER ARTS CAMP
Mail: 19 Harshaw Ave, Toronto, ON M6S 1K9 Phone: 416-766-7124 Fax: 416-766-7655 E-mail: directors@centauri.ca
Website: www.centauri.ca
Contact person: Craig or Julie Hartley
Location of Program: Wellandport, Ontario
Application deadline: May 2002
No auditions
Dates:
- Session 1 - June 30 to July 13
- Session 2 - July 14 to July 27
- Session 3 - July 28 to Aug 6
- Session 4 - Aug 7 to Aug 17
Fees:
- Session 1 & 2 — $1049 + tax
- Session 3 — $795 + tax
- Session 4 — $685 + tax
Residential Age Group(s): 9 to 18 Levels: all
Centauri is a sleep-over arts camp specializing in the arts. Campers choose from specialist programs in Vocal, Musical Theatre, Songwriting, Theatre, Fine Art, Creative Writing, Dance, Design & Editing, Stage Combat, Film

March 1 -- April 7 2002

www.thewholenote.com

39
and many others. Elective afternoon workshops provide opportunity to sample art forms or play sports.

**CHOIRS ONTARIO - Junior Choir Camp and Teen Choir Camp**

Mail: 112 St. Clair Ave. West, Ste. 403, Toronto ON M4V 2Y3
Phone: 416-823-1144 Fax: 416-829-2941
E-mail:info@choirsontario.org
Website: www.choirsontario.org
Contact person: Jessica Graham
Program location: Albion Hills
Conservation Area
Application deadline: May 3, 2002
No Auditions
Dates:
- Junior Choir Camp: July 29-Aug. 3
- Teen Choir Camp: Aug. 5-Aug. 10
Fees: $395 (includes camp t-shirt and 2 free tickets to end of camp concert)
Residential dormitory
Ages: Junior Choir Camp: 9-13 (unchanged voices)
Teen Choir Camp: 14-18
Level: all
Focus: choral
Other activities: hiking, pioneering, swimming, canoeing, survival games.

*These two six-day camps bring children and teens together from across the province for exceptional chorale and vocal instruction with top choral conductors. Artistic staff includes Dale Wood, Jack Morrison and Marty Smyth at the Junior Camp and Rosanne Simunovic, Gregory Crox and Graham Goldhamer at the Teen Camp.*

**CLASSICAL PURSUIT**

St. Michael's College
81 St. Mary St., Toronto, ON M5S 1J4
Phone: 416-892-3580
E-mail: ann. kirkland@utoronto.ca
Website: www.utoronto.ca/classicalpursuits
Program location: University of Toronto campus (St. Michael's College)
Program dates: July 7-13
Ages: Adults, mainly 40 to 70
Level: Some knowledge of music and opera is helpful but not essential
Application deadline: Until full
Each seminar limited to 15
Fees: $1000, includes 6 daily seminars, lunch, books, many cultural and social events.
Non-residential: Option to stay in university residence or local hotels at special rate
Other activities offered: film viewings, receptions, walking tours, guided gallery tours.

Summer camp for the mind and the soul in the city. Small expediery led week-long seminars on Wagnere Die Meistersinger (Ian Scott), Mantov's Dr. Faustus, with musical offerings (Thomas W. Jones, New York composer, conductor and educator), Modern and Post-Modern music, art and poetry (Prof. Jeffery Donaldson, McMaster University).

**DOMAINE FORGET MUSIC & DANCE ACADEMY**

Mail: 5 Saint-Antoine, Saint-Trinite, Quebec, GOA 3R0
Phone: 418-452-8111 Fax: 418-452-3503
E-mail: info@domaineforget.com
Website: www.domaineforget.com
Contact person: Caroline Bellefleur
Program location: Saint-Trinite, Quebec
Application deadline: April 1st
Dates of Programs:
- Dance: June 30 - July 13
- Saxophone: June 2 - 16
- Jazz: June 2 - 16
- Strings: July 14 - August 10
- Chamber Music: August 11 - 22
- New Music: August 18 to 31

Choral Singing Week (choral and jazz): August 11 to 18
Dances for Brass, Woodwinds, Guitar, Strings, Saxophones and Choral Singing: 1 week: $500; 2 weeks: $900;
4 weeks: $1600
Fees for Dance and New Music:
- Chamber Music: $800;
- Jazz violin: $300
Residential
Ages: Dance: 14 and up
String players 12 and up
Levels: All
Whether you are a young professional interested in refreshing your skills in master classes with guest artists or an advanced student looking for advice from a master teacher and an opportunity to expand your horizons, the Domaine Forget is an ideal meeting ground of different musical traditions and cultures that will provide you with an unforgettable stimulating experience.

**THE HOLLAND CAMP**

Address: 3309 12th line, RR3, Cookstown, ON L0L 1N0
Phone: 905-775-2864 Fax: 905-775-2864
E-mail:info@holowlcamp.com

**Enroll now for our Erin Gilmour... Summer Arts Workshops!**

Specialized Arts Workshops for boys & girls 7-18 yrs
One to four week programs - July 1st to August 16th

**Exceptional Hands-on Instruction!**

For the last five years our Erin Gilmour Summer Arts program has welcomed talented young people who have a passion for their art form to participate in workshops:
- **Film & Video, Senior (14-18) & Junior (11-14)**
- **Musical Theatre (14-18)**
- **Photography, Senior (14-18) & Junior (11-14)**
- **Acting & Theatre Production (14-18)**
- **Dance & Art (7-13) in partnership with Interplay Dance Company**
- **Shakespeare for Kidz (8-12)**
- **Renaissance/Baroque Violin Band (prerequisite)**
- **plus more!**

Exceptional and talented professionals lead workshops and invite world famous artists to share their expertise. Space is limited and registration is on a "first come first served" basis. Scholarships are available.

The complete course package and brochure will be available in March 2002. Please contact Christine G. MacLean, Director BSS Erin Gilmour Summer Arts Workshops for more information! Tel: 416-493-6325 ext. 2740 E-mail: cmaclean@bss.on.ca

**Founded in 1967, Innovative Education for the Future.**

**The Bishop Strachan School**
Canada's oldest day and boarding school for girls
**SUMMER CAMPS AND PROGRAMS**

Website: www.hollowscamp.com
Contact person: Janet or Stephen Fine
Program location: Cockstoun, 1 hour north of Toronto
Application deadline: June 1
Dates: Aug. 11 - Aug. 16
Fees: $687.50

Residential
Age: 7-16
Level: Intermediate/Advanced
Type: Stringed instruments

Young musicians can participate in a traditional camp experience that includes a fun and stress-free music curriculum. Our instructors are RCM faculty or affiliates and value the musical opportunities often inspired within a natural setting. Campers receive daily music instruction and personal choice of over 10 other camp activities.

**INFINITE VARIETY:** French Operatic Heroines
Mail: 81 St. Mary Street, Toronto M5S 1J4
Phone: 416-928-7264 Fax: 416-928-7267
E-mail: continuingstudies@utoronto.ca
Website: www.utoronto.ca/continuing
Contact person: Karen Beinid
Program location: University of St. Michael's College, 81 St. Mary Street, Toronto
Application deadline: March 27
Dates: Mar. 27 - May 1
Wednesday evenings, 7-9 pm.
Fees: $125

Ages: Continuing Education
Join Eric Donville, Professor Emeritus of the University of Toronto, for a six-week lecture series exploring the presentation of female characters in the French operatic tradition: Thomas, Mignon; Bizet, Carmen; Delibes, Lakme; Massenet, Manon and Thais; Poulenc, La Voix Humaine and Les Mamelles de Tiresias.

**INTERPROVINCIAL MUSIC CAMP**
Mail: Box 603, Campbellville, ON L0P 1B0
Phone: 416-985-3316
Website: www.intonthehweb.org
Program location: Camp Manitou, near Parry Sound
Program dates:
Session 1: Sun. Aug 18-Fri. Aug. 23
Session 2: Sat. Aug. 24-Sun. Sept. 1 (Kids may attend both)
Ages: 7-18
Program choices:
Orchestra and Band Camp (grade 7 to OAC)
Musical Theatre
Junior Strings Academy (ages 7-10)
Jazz Camp (Session 1 only)
Camp Rock (Session 1 only)
Fees: Session 1 $533; Session II $624; both sessions $1038
Other activities: swimming, boating, water-skiing.

**MIDSUMMER MUSIC BY THE LAKE**
#303, 5104 Lakeshore Road
Burlington, ON L7L 6P5
Phone: 905-333-3357 Fax: 905-333-3327
E-mail: gsaairen@cogeco.ca
Website: http://home.cogeco.ca/~gsaairen
Contact person: Gloria Sanninen
Program location: The Armour in Mississauga, The Adamson Estate, 850 Enola Avenue
Application deadline: June 30, 2002
No Auditions
Dates: Session I: August 12-18; Session II August 19-25
Fees: $400 per week
Non-residential
Ages: 10-25
Levels: Grade 5 & up - Intermediate/Advanced
Type: Piano, vocal & instrumental
Music for lively minds with world-class teachers/performers, offering private lessons / master classes / solo and ensemble, sight-reading, ear training, Improv, Jazz, composition and Technology (Internet, CD recording, MIDI). Features Concert Finala with students & staff, musical joys, anecdotes, adventures on film and incentive awards.
Lakeside location provides outdoor activities.

**MORE THAN MUSIC**
Summer Musicfest-Suzuki
Kingston 2002
Mail: 275 Ontario Street, Suite 306 Kingston Ontario K7K 2X5
Phone: 613-542-1468 Fax: 613-542-7550
E-mail: mmk@kingston.net
Website: www.moretanmusic.com
Contact person: Anne Vincent
Program location: Queen's University, Kingston ON
Application deadline: April 30
No Auditions
Dates: Session 1: June 30 - July 5; Session 2: July 7 - July 12.
Fees: must request complete brochure as they vary
Accommodation and meals at Queen's University are available
Ages: All
Levels: All
Request brochure for activities and programs offered.
Our mission is to present the finest summer music experience possible for students, parents and teachers. Our philosophy is to create an environment in which respect for human dignity forms the foundation for self-esteem and learning.

**CENTAURI ARTS SUMMER ARTS CAMP**
Come and join us for the artistic summer of your life! Centauri is a unique community where specialist arts programs combine with the excitement of overnight camp.
Boys & Girls ages 9 to 18.
Choose one specialist program from: Theatre, Musical Theatre, Dance, Creative Writing, Fine Art, Vocal, Stage Combat, Directing & Design, Shakespeare in Performance, Film.
Song Writing Comedy Improv and MORE!

* Located in the Niagara Area
* Sessions from 10 days to 7 weeks
* Professional arts faculty
* Recreational Spots

Call
(416)766-7124
www.centauri.on.ca

**SUMMER MUSIC PROGRAM AT THE HOLLOW’S CAMP**
Residential camp for young musicians seven to sixteen

* violin, piano and acoustic guitar*

**AUGUST 11-16, 2002**
An exciting musical repertoire along with English riding, kayaking, ropes course, tennis, and mountain biking.
Tel/Fax: 905-775-2694 e-mail: fine@hollowscamp.com

**CENTAURI ARTS CAMP**
Creative Writing or Fine Arts courses for adults. Located in a residential retreat in the Kawarthas.

* Choose from 7 day courses in:
  * Creative writing: Starting to write, Writing for Stage and Screen, Genre-specific fiction, Longer fiction, Short story, Exploring poetry, Writers circle and more!
  * Fine Arts: Introduction to art, Exploring the Artist Within, Tricks of the Trade and Painting with Acrylics
  * Professional faculty
  * Courses in July & August
  * Beginner or experienced welcome

Tel: 416 766 7124
www.centauri.on.ca/arts

March 1 - April 7 2002 www.thewholenote.com
announces auditions for the 2002 Opera Workshop

The Marriage of Figaro
by Wolfgang Amadeus Mozart (in English)

La Dame Blanche
by François-Adrien Boieldieu (in French)

La Vida Breve
by Manuel de Falla (in Spanish)

Audition Dates: March 21, 22, 24
Workshop: June 9 to Aug. 10, Toronto, Canada
Send resume to: SUMMER OPERA LYRIC THEATRE 33 West Avenue, Toronto, Ontario M4M 2L7 416-922-2912

Music at Port Milford
Chamber music on the north shore of Lake Ontario

For String Players ages 12 to 18
magnificent setting, small size, outstanding faculty

Session I: July 13 – 27
Session II: July 28 – August 17
Full Session: July 13 – August 17, 2002
Meg Hill, Director Tel. 914-769-9046 www.mpmcamp.org Est. 1987

MOUNT ROYAL COLLEGE ORGAN ACADEMY INTERNATIONAL SUMMER SCHOOL
Mount Royal College Conservatory, 4825 Richard Road SW, Calgary, AB T2N 3K3 Phone: 403-240-7768 Fax: 403-240-6594 E-mail: organ@mtroyal.ca Website: www.mtroyal.ca/conservatory/intschool.htm
Contact person: Neil Cockburn, Head of Organ Studies
Program location: Calgary, Alberta
Application deadline: May 1
Audition by cassette with application
Dates: July 21-30
Fees: $950 - includes tuition, accommodation and evening meals only (no breakfast or lunch)
Residential
Ages: 14-25
Level: Intermediate and Advanced
Instruction: Classical Pipe Organ
Under the artistic direction of Simon Preston, this school offers intensive, short-term studies for serious organ students and young professionals aged 14 to 25. Participants must have strong keyboard skills and a good sense of the organ and its repertoire. They will work closely with the distinguished faculty in a hands-on, practical environment. Faculty and student performances will take place at Mount Royal College and other locations in the city. All students will have the opportunity to perform in public at some point during the week, and the Summer School will conclude with student concerts at Calgary's Jack Singer Concert Hall, and at Mount Royal College.

MUSIC AT PORT MILFORD
Summer address: 80 Collins Rd. Milford, Ont. KOK ZPO
Phone: 914-769-9046 Fax: 914-769-2538
E-mail: director@mpmcamp.org Website: www.mpmcamp.org
Contact person: Meg Hill
Program location: Milford, ON
Audition by mailed audio or video tapes
Dates: 2, 3 and 5 wk sessions, July 13-Aug17
Fees: 5 wk $2625, 3wk $1750, 2wk $1225
Residential
Age Group: 12-18 years
Level: Int/Adv
Type: Chamber Music for Strings
Other activities offered: Chorus, Madrigals, Orchestra, Swimming, Recreation
Music at Port Milford is a small family-run camp dedicated to furthering the love of music through a program of quartet and orchestra playing, choral singing, private lessons and practice with the fun of regular camp activities. MPM is located on a 40 acre historic farm overlooking the shores of Lake Ontario.

MUSIC @ THE POINT
Address: Music Gallery Institute, 219-60 Atlantic Ave.
Phone: 416-588-2514 Fax: 416-588-9088
E-mail: lprophet@idirect.com
Website: www.musicgallery.org
Contact person: Barry Prophet
Program location: Gibraltar Point Centre for the Arts, Toronto Islands.
Application deadline: Early registration until April 15th.
No audition required.
Dates: July 22-Aug 2 (Mon-Fri)
Fees: $425 for registration before April 15; $475 after April 15.
Day Camp Age: 15-19 years old.
Level: All levels welcome.
Type: instrumental, computer-assisted and vocal.
Other activities offered: swimming. "Music @ the Point" is an alternative music day-camp where a small group of participants (max 16) experience a 10 day program of workshops in Creative World Percussion, Vocal Traditions and Computer-Assisted Music. Students will learn technical, improvisational, compositional skills and create performances and recordings of their works. This camp offers a unique blend of contemporary and World Music instruction by internationally known Toronto artists.

ORFORD ARTS CENTRE 2000 Advanced Music Studies
Mailing Address: 3105, Chemin du Parc, Orford, Québec J1X 7A2
Mail: 3105, Chemin du Parc, Orford, Québec J1X 7A2
Phone: 819-843-9871 or 1-800-567-6155
Fax: 819-843-7274
E-mail: arts.orford@sympatico.ca
Website: www.arts-orford.com
Contact person: Marie-Josée Litalien
Location: Orford Arts Centre, Mount Orford Provincial Park, Eastern Townships, Québec.
Application deadline: March 22nd
Audition dates: March 9 to 18
(available for only those who apply to the Opera Workshop)
Dates: June 24 to August 17
Fees: $510.00 per week, includes lodging, meals and tuition
Residential
Ages: 18-32
Level: Advanced
Type: instrumental and Voice
Other activities offered: Concerts and conferences
Focus: Master classes for all instruments and voice, Opera Workshop, Chamber Music, Jazz Workshop

www.thewholenote.com
March 1 - April 7, 2002
PROFESSIONAL VOCAL TRAINING PROGRAM
Opera and Art Song
York University, Winters College 225, 4700 Keele Street, Toronto, ON M3J 1P3
Phone: 416-736-5166 Fax: 416-736-5321 E-mail: musicprog@yrkca.ca
Contact person: Eail Holmes
Program location: York University
Application deadline: April 3, 2002
Auditions: April 6, 7, 8
All programs: Non-residential, Robbin, Raisa Nakhmanovich, Brahms, Goldhamer, and Stuart Hamilton.
Location: 273 Bloor Street West, Toronto, ON M5S 1W2
Phone: 416-408-2825 Fax: 416-408-1955
Technique, Movement, Interpretation, Dramatic Expression, Vocal Coaching, Audition Preparation, Repertoire Development, Business of Singing
A professional vocal training program in Opera and Art Song which provides the opportunity to work with professionals Stephanie Bogle, Catherine Robbin, Raisa Nakhmanovich, Graham Goldhamer, and Stuart Hamilton. Program highlights include a staged performance of Mozart's Magic Flute and Art Song performances and recital.

ROYAL CONSERVATORY OF MUSIC SUMMER PROGRAMS
Address: 273 Bloor Street West, Toronto, ON M5S 1W2
Phone: 416-408-2825 Fax: 416-408-1955
E-mail: communityschool@rcmusic.ca
Website: www.rcmusic.ca
Location: 273 Bloor Street West, Toronto, except where indicated
All programs: Non-residential, accommodation information available upon request
Early Registration is advised, where no deadlines are shown.
Baroque and Recorder Ensembles
Application deadline: June 17
Auditions: Please contact the program coordinator to arrange for a placement audition.
Dates: Tuesday July 2 to Friday August 9. Weekly meeting times to be arranged at the convenience of the participants.
Fees: $120, plus $40 registration fee.
Age: Teens and adults (Recorder ensembles also for children)
For teens or adults singing or playing recorder, flute, oboe, violin, cello, keyboard, flute or guitar. Ensembles will be formed according to the level and availability of the participants. Explore various genres of music repertoire.

Film Scoring Workshop
Application deadline: June 7
Audition not required; however a high level of compositional or song writing experience is required.
Dates: Mon. June 17 to Fri. June 28, 9:30 am to 4:30 pm
Fee: $1,550
Age: Adult
Level: Advanced
A workshop specializing in current electronic production technique (i.e. MIDI sequencers/synthesizers/samplers/digital recording) employed in bringing a film score from concept to final mix. Taught by Glenn Morley, whose credits include Freaky Stories, Road to Avonlea, Robocopp The Series, Royal Canadian Air Force and hundreds of other films and television series.

Guitar: The First Step (Option 1)
Guitar: The Next Step (Option 2)
Dates: Option 1: Monday July 15 to Friday July 19, 3:00-5:00 pm or 5:30-7:30 pm
Option 2: Week 1 - Monday June 24 to Thursday June 27, 7:00-9:00 pm
Week 2 - Tuesday June 25 to Friday July 5, 7:00-9:00 pm
Fees: Option 1: $50, + $40 registration fee; Option 2: $130, + $40 registration fee.
Learn to play the guitar from the very elementary to intermediate level with an introduction to tablature and chord windows, or take guitar playing to the next level and build on the skills developed earlier. Whichever class you choose, you will play enjoyable pieces in a variety of styles, techniques and genres. (No electric guitars)
Introduction to Singing
Dates in Toronto:
Option 1 - Monday July 8 to Friday July 12, 5:30 to 7:00 pm
Option 2 - Monday July 22 to Friday July 26, 3:30 to 5:00 pm
Dates at The RCM in Mississauga:
Tuesday July 2 to Friday July 5, 7:00-9:00 pm
Fees: $130, + $40 registration fee
Learn to use Cubase, one of the premier MIDI recording and composing programs.
Agenda includes working on the skills of Lake Ontario, MISSISSAUGA, ONTARIO SUMMER WORKSHOP *BACH & BEYOND * ALL INSTRUMENTS INDIVIDUAL & ENSEMBLE COACHINGS WITH FIRST CLASS PERFORMER-TEACHERS *COMPOSITION *IMPROV * JAZZ PERFORMANCE * PRACTICE TIME * RECORDING SEMINAR HERITAGE WALKS * RECREATION TIME * MAXIMUM 40 PER WEEK "IF MUSIC BE THE FOOD OF LOVE, PLAY ON!"
At MidSummer Music we work hard and we play hard!

MidSummer Music By the Lake
Gloria Suarinen, R.Mus., L.R.A.M., A.R.C.M. Artistic Director
and International Guest Faculty
NEW - 2 WEEKS
August 12-18 and 19-25, 2002 10:00 a.m. - 5:30 p.m.
Tuition $400.00 per week.

Phone: 905 825-1475 or 905 333-3357 Email: hamilton@ogeco.ca
Website: http://home.cogeco.ca/~gsuarinen

Call Gretchen Anner (905) 784-1924 or visit www.tcmi.ca

March 1 - April 7 2002
www.thewholenote.com
Delight in Summer Music Making

at The Royal Conservatory of Music

Music programs for all ages and levels!
- Guitar
- Singing
- Sequencing (Cubase)
- Theory Classes and exam prep.
- Music Camps (Mississauga, 7-8 yrs)
- Musical Theatre (8-11 yrs & 12-16 yrs)
- Keyboards & Computers (10-14 yrs)
- String Quartets and Ensembles
- Programs for Children from 6 months

Toronto: 416-408-2825
Mississauga: 905-891-7944
www.rcmusic.ca/tes

RCM Conducting Institute

Nurhan Arman, Music Director
July 3 to July 9
July 10 to July 17

A hands-on, intensive course
8 classes, 11 rehearsals & 3 performances per week, with
The RCM Conducting Institute Orchestra
Auditors also welcome

Repertoire:
Week 1: Beethoven, Mozart, Schubert, Haydn and others
Week 2: Beethoven, Rossini, Mozart, Elgar and others

Application Deadline: May 1, 2002
For more information please contact:
416-408-2825
273 Bloor St. W., Toronto, ON M5S 1W2

www.thewholenote.com
Other activities: Tennis, gym facilities, basketball, movies. 

Approved in depth study of chamber music in the quest for complete musicianship. Internationally acclaimed faculty are in residence to provide expertise and guidance. This unique four day session includes at least two ensemble coaching per day, individual lessons, public master classes, guest lectures, and performances by faculty, guest artists and participants.

SOUTHWESTERN ONTARIO SUZUKI INSTITUTE
Mail: P.O. Box 24014, 370 Stone Rd. W., 
Guelph, ON N1G 4T4
Phone: 519-824-7609 Fax: 519-824-7874
E-mail: susi@suski.net
Website: www.suski.net
Contact person: Sarah Graffman
Program location: Wilfrid Laurier University, Waterloo
Application deadline: June 21
Dates for Student Development: August 18-23
Dates: Teacher Development: August 17-25
Student Registration per family: $22 (before/on May 15); $43 (after May 15)
Student Fees: 
Violin/Viola to end Bk 5 $220 
Cello to end Bk 5.2 $220 
Cello Bk 5-6 $230 
Piano to end Bk 5.5 (Haydn sonata) $220 
Senior violin, viola and piano $230 
Senior cello $240 
Young Artist Program $260 
Mini-Institute $140 
Teacher Registration per family: $22 (before/on May 15); $43 (after May 15)
Teacher Fees: 
Teacher Development Course, participant $230 
Teacher Development Course, auditor $200 
One Day Seminars $55; Observer/day $20; Observer/week $55 
Residences available
Ages: Suzuki students from 3 - 18 
Levels: All
Type: Suzuki violin, viola, cello and piano
Other activities offered: Crafts, stage design, daycare, access to the pool and the university athletic facilities.

Daily individual lessons, groups and enrichment programs including advanced master classes. Opportunities in orchestra, pre-reading, reading ensemble, piano duets (Bk 3 and up), percussion for pianists, cello choir. Fiddling, improvisation for strings, violin for violinists, early keyboard instruments and choir options. Solo mental performance offered to all students.

Also, young artist program for advanced level students in violin, viola and cello, with Joan Barrett (ON), and Thomas Wiebe (ON). Parent discussions and activities. Please request details for our half day "mini-institute" for young, first time participants.

ST. CHRISTOPHER HOUSE MUSIC SCHOOL
Address: 248 Ossington Ave., Toronto
Phone: 416 532-4228 Fax: 416 532-9739
E-mail: sherry@stchristophers.o-toronto
Future website: www.stchristophers.org
Contact person: Sherry Squires
Location: St. Christopher House, 248 Ossington Ave., Toronto
Program dates: July 2-August 2 (four weeks)
Fees: Half hour individual lesson: $14. There is a sliding subsidy scale depending on family income.
All ages welcome
Level: All
Type: Primarily individual lessons offered in piano, guitar, voice, clarinet, violin, cello and accordion. Individual and group class available in theory and harmony and also in our new MIDI sequencing lab. (Please note that the summer is optional for teachers, and the classes offered depend on which teachers are available.)

Our main mandate is to offer affordable lessons to low income children in our catchment area. We have a small instrument collection consisting primarily of violins and guitars, which the students can access for a small fee. We make every attempt to accommodate all styles and levels of learning.

SUMMER INSTITUTE OF TAFELMUSIK BAROQUE
Location: The Glenn Gould Phelan Playhouse, University of Toronto
Program dates: August 15-25
Fees: $505, all inclusive; some subsidies available
Residential Age: Boys 8-14 with unchanged or changing voices
Levels: All

Type: Choral singing in the Anglican cathedral tradition
Other activities: outdoor and aquatic sports, arts and crafts, nature.

SUMMERSING is a week of outdoor activities on the shores of Lake Couchiching with counsellors and outdoor facilities second to none, while singing great cathedral choral music with Christopher Dawes, Organist and Choirmaster of St. James' Cathedral. Week concludes with campers singing a service at St. James Cathedral on Sunday, August 25.

TAFELMUSIK BAROQUE SUMMER INSTITUTE
Mail: 427 Bloor Street West, Toronto, ON M5S 1X7
Phone: 416-964-9522 ext. 224
Fax: 416-964-2782
E-mail: latkinson@tafelmusik.org or info@tafelmusik.org
Website: www.tafelmusik.org
Contact person: Leanne Atkinson, Institute Coordinator
Program location: The Glenn Gould Phelan Playhouse, University of Toronto
Application deadline: April 15
Audition dates: Singers only - tape or live audition April 18
Program dates: June 20-29

SUMMER CAMPS AND PROGRAMS

SUMMERSING – The Toronto Diocesan Boy’s Choir Camp
c/o St. James Cathedral, 65 Church Street, Toronto, ON M6C 2E5
Contact: Christopher Davies, Director of Music
Phone: 416-536-7866, x231 Fax: 416-536-0255
E-mail: music@stjamescathedral.on.ca
Website: music@stjamescathedral.on.ca
www.campcouchiching.com
Location: Camp Couchiching, Longford Mills, ON (near Orillia)
Application Deadline: March 28
Camp dates: August 15-25
Fees: $505, all inclusive; some subsidies available
Residential Age: Boys 8-14 with unchanged or changing voices
Levels: All

SUMMER OPERA LYRIC THEATRE
411 Parliament Street, Suite 205, Toronto, ON M5A 3A1
Phone: 416-822-3912 Fax: 416-822-5935
E-mail: tot@torontoooperetta.com
Contact person: Guillermo Silva Marin, General Director
Location of Program: Downtown Toronto
Application deadline: Friday, June 7
Audition Dates:
Thursday, March 21, 6 - 9 pm
Friday, March 22, 2 - 5 pm and 6 - 9 pm
Sunday, March 24, 3 - 6 pm
Program dates: June 9 - August 10
Fees: by request
Non-residential: Participants from outside Toronto must provide their own lodging.
Age: 15 or over
Level: Participants should be technically advanced enough to sing opera repertoire in staged performances.
Other activities offered: Master classes, lectures, and workshops.
The workshops will lead up to performances of Mozart’s The Marriage of Figaro in English, Boieldieu’s La Dame Blanche in French, and de Falla’s La Vida Breve in Spanish, at the Helen Gardner Phelan Playhouse, University of Toronto.

Christopher Dawes, Director
August 18 to 25, 2002
www.stjamescathedral.on.ca or www.campcouchiching.com

A week of outdoor fun and choral music for boys aged 8 to 14 on the shores of Lake Couchiching.
The project consists of:
1. A development phase
   leading to performances in Oct./Nov. 2002, for which there will be no additional fee.
Audition Now
(Deadline: April 15)
For more information contact Peter Neff at:
(416) 876-5859 or vocalart@gto.net

The Vocal Art Forum

Drama-in-Music Project
Summer 2002

Festively staged productions
with orchestra of:

L'Egisto
by Francesco Cavalli (1654)

Xerxes
by George Frederic Handel (1738)

The Institute offers participants an
in depth course of study of baroque repertoire and performance practice
through instruction by Tafelmusik
musicans/ instrumental and choral
chamber ensembles/ daily master-
classes/ one private lesson/ lectures
on aspects of period performance prac-
ice/ basic baroque dance classes/
visits to the AGO and ROM/ perfor-
mancess by Tafelmusik musicans/
and student rehearsals and perfor-
mancess

TRYP TYCH PRODUCTIONS'
Summer Musical Theatre
Workshop
Mail: 583 Dearie Street, Toronto ON M5S
3H2
Phone: 416-763-5056
E-mail: info@trypytch.org
Website: www.trypytch.org
Contact person: Edward Franko
Program location: Victoria Royce
Presbyterian Church,
190 Medland Ave, Toronto
Application deadline: June 1
Audition dates: TBA
Dates: August 5 to August 31
Fees: $250 to $500
Ages: 18 and up
Level: All
Type: Musical Theatre/Opera
Other activities: Vocal Master-
class, Movement Class, Acting
Masterclass

Tryptych's mandate is to provide
exciting educational opportunities
for professional and non-profes-
sional performers. Two workshops
are held annually. The winter work-
shop will feature a fully staged op-
era and the summer workshop fea-
tures works of musical theatre gi-
ants. This summer, Sweeney Todd,
Street Scene or Most Happy Fella
will be performed.

VIOLIN CRAFTSMANSHIP
INSTITUTE
Address: University of New Hampshire, Brook
House, 24 Rosemary Lane, Durham, NH, USA
03824-3626
Phone: 603-862-1088, Fax: 603-882-1495
E-mail: learn@unh.edu
Website: www.unh.edu/violin
Contact person: Janis Burton
Program location: The University of New
Hampshire, Durham, N. H.
Application deadline: First session-
April 19; second session May 17
Dates: June 17 - July 19 (dates for
exact programs vary)
Fees: Vary depending on workshops
chosen; please call for a brochure
Residential optional
Age: 18+
Level: All
Other activities offered: beaches on
the Atlantic Ocean, the foothills of
the White Mountains, Boston, and
the historic town of Portsmouth, New
Hampshire.

The Violin Craftsmanship Institute is a
highly acclaimed, world renowned violin
building and bow making institute with
expert faculty, including Karl Roy, Horst
L. Kloss, Lynn Armour Hannings, George
Rubina, and Tom King. Programs include
Bow Reharing, Bow Repair, Bow Mak-
ing, Violin Maintenance and Repair (Ba-
sic, Intermediate, and Advanced I & II),
and Violin Building.

VOCAL ART FORUM’S
Drama-in-Music Project
Address: 446 Queen St. West, Toronto,
ON MSV 2A8
Phone: (416) 876-5859
E-mail: vocalart@gto.net
Contact person: Peter Neff
Program location:
446 Queen St. W., Toronto
Application deadline: April 15
Audition dates: now! by appointment
Dates: training sessions and
rehearsals May-Sept., with
performances in Oct./Nov.
Fees: $500 - $800
Non-residential
Age: Adult
Level: Intermediate/Advanced
Type: opera
Singers in the Drama-in-Music Project
will perfect techniques of coordinating
singing with acting on the operatic stage.
The Project leads to fully staged produc-
tions - with orchestra / - of the operas
L'Egisto by Cavalli and Xerxes by Handel.
Phase one (May-July, with flexible sched-
uling) involves musical, linguistic and
dramatic preparation. Singers' partici-
pation in this phase will vary according
to experience. Phase two (Aug.-Sept.) In-
volve the final staging and rehearsals
with the orchestra.
**CONCERT PREP**

- **Exsultate Jubilate**
  Karina Gauvin, soprano
  CBC Radio Orchestra/Bernard Labadie
  CBC Records SMCD 5211

This program of sacred solo repertoire by Mozart and Schubert, paired with the final symphony of Haydn, makes for a somewhat curious collection. Thankfully, CBC Records gave the project to the care of soprano Karina Gauvin and conductor Bernard Labadie - two Canadians enjoying much critical acclaim these days.

The recording opens with Mozart’s familiar *Exsultate Jubilate*, a four-movement tour de force, calling for lyrical, dramatic and coloratura soprano singing. This is obviously one of Gauvin’s party pieces, for she handles the contrasts, long lines and technical challenges with panache and ease. I’m not always clear on the words she’s singing; her vocal quality is so unabashedly beautiful that she often comes across as another instrumental colour in the texture. Labadie coaxes sensitive, stylistic playing from the CBC Orchestra and the overall effect is mellifluous and pleasant.

Buried in the middle of the disc are the two undistinguished short devotional pieces for soprano. The two by Mozart are really early operatic arias that happen to have sacred texts and have a certain musicological interest and Gauvin sings them with great serenity and patience. I can’t imagine that Franz Schubert would be happy knowing that we’re still listening to the two pieces of his included here. This is the part of CBC Records’ mandate that I find puzzling.

There’s nothing wrong with providing Canadian performances of great works, but it’s a bit of waste hearing them in uninteresting repertoire by otherwise great composers. Surely a much more worthwhile use of the over 25 minutes would be to introduce listeners to previously unrecorded works by a Canadian composers.

The disc finishes with an elegant reading of the Symphony #104 of Haydn. Labadie brings a brilliant sense of style and balance to bear on the
music and gets a fine performance out of the CBC Orchestra.

I gather that the CBC Radio Orchestra is the CBC Vancouver Orchestra renamed and that Labadie is guest conducting. If one reads the fine print, one finds out that Mario Bernardi is still the orchestra’s principal conductor and it is still based in Vancouver. It used to be de rigueur to list the orchestra members in the booklet, providing a credit to the fine musicians therein. It would have been nice at least to know the name of the clarinetist in the Schubert aria. Kudos to Rick Phillips though for his characteristically informative and unpretentious program notes.

**Concert note:** Karina Gauvin can be heard in the CBC recital series OnStage at Glenn Gould Studio on March 12.

**The Present Time: Songs from Shakespeare**
Exultate Chamber Singers/John Tuttle

This recording of settings by five different composers of the 20th century provides a delightful musical evocation of the mixture of strangeness and beauty inherent in Shakespeare’s texts. Beginning with Welsh composer William Mathias, a variety of moods, from fanciful to funeral, are beautifully conveyed by the choir under the direction of John Tuttle, while pianist Robert Kortgaard executes the complex rhythms in the accompaniment with great skill.

Though the Vaughan Williams selections were originally intended for amateur choir, these a capella settings are quite difficult harmonically. The textures in Grace Church-on-the-Hill enhance the ringing aftertones of “ding dong bell” in Full Fathom Five and Tuttle maintains a wonderful light touch with the choir skipping through the terrain of Over Hill, Over Dale. Similarly, the settings by Derek Holman are quite playful and romantic in nature with lush harmonies.

The a capella setting of Let Not My Love be Called Idolatry by Andrew Ager is gorgeous and tuneful, easily soothing the savage breast. Bassist Neil Swainson then joins the ensemble for George Shearing’s Songs and Sonnets. The choir members sound like they are having great fun with the happy, carefree nature of these jazzy vignettes without sacrificing good choral principles.

Revisiting your studies of Shakespeare, but looking for some motivation? Take some time to relax with this disc first.

**Concert note:** John Tuttle leads Exultate, Aradia and the English Cornett and Sackbut Ensemble in Monteverdi’s 1610 Vespers Vespri della Beata Vergine with vocal soloists Ann Manoukian and Scott Weir at Grace Church on-the-Hill on March 8.

**Robert Schumann: Davidsbündlertänze; Grand Sonata No.1 in F sharp minor**

This disc confirms Canadian pianist Anton Kuerti’s stature as one of the great Schumann interpreters of our day. Kuerti explores the huge range of colours needed to express the contrasts of mood that underlie Schumann’s music. His insight into this composer’s psychological states creates a high drama. His energy and intensity unleash a flow of gorgeous sound, and his sense of irony lends depth to his performance of this highly complex music. Above all, he captures the singing quality of Schumann’s melodic lines.

Each of the eighteen short vignettes that make up the Davidsbündlertänze is assigned to either Florestan or Eusebius, imaginary figures who represent the heroic or poetic sides of Schumann’s personality. Florestan provides the unsettling rhythmic displacement of the fourth piece, which Kuerti, in his wonderful program notes, calls an “impatient whirlwind.” Masterfully, Kuerti seems to set metre and tempo adrift, without impairing the structure: In the fifth, invoking Eusebius, Kuerti creates a magical, contemplative stillness, with exquisite control of the subtlest details.

Kuerti fulfills Schumann’s architectural vision in the monumental Grand Sonata. Although his textures can be diaphanous and his expressiveness rigorously controlled, he achieves stunning emotional immediacy.

Schumann himself was a great pianist, and when he gives such tricky performance instructions as to play “without passion but expressively,” or “like an oboe,” “like a horn,” he is envisioning an ideal pianist such as Kuerti with the brilliance and humanity to pull it off.

**Concert note:** Anton Kuerti performs with Kristine Bogos at the Arkell Schoolhouse on March 16 (see Further Afield listings) and at Walter Hall Sunday, March 17. And on April 2 Kuerti performs in the OnStage series at Glenn Gould Studio.

**Handel arr. Mozart: Messiah**

Karina Gauvin; Jennifer Lane; John Elwes; Brett Polegato

Handel & Haydn Society/Andrew Parrott

This is a superb performance of fascinating music—Handel’s Messiah as arranged by Mozart. The choir and period instrument orchestra of the Handel & Haydn Society under innovative British conductor Andrew Parrott are glorious. The four soloists, including two Canadians, the resplendent soprano Karina Gauvin, and the thrilling bass Brett Polegato, are outstanding.

Mozart used a German translation for his Viennese audience. But Parrott has gone back to Handel’s original English, probably because this recording is based on live performances in Boston. Mozart reworked Handel’s orchestral textures by adding flutes, clarinets and trombones. In ‘The people that walked’ he filled in Handel’s stark chromatic steps with inner melodies for the flutes, clarinets and bassoons, and in ‘All we like sheep’ he added enchanting trombone motifs. One of the most splendid effects occurs when the four soloists turn ‘For unto us’, which in Handel’s original is for choir alone, into a splendid operatic ensemble. Unfortunately, one of Handel’s most sublime arias, ‘If God be for us’, is reduced to a recitative in Mozart’s hands.

This Messiah is strongly recommended as much for its musical qualities as for its historical value. But anyone new to Messiah on disc should start with a first-rate period instrument performance of the original Handel version, such as Parrott’s own recording from 1989 (currently available on Virgin 7243 5 61330 2) with the wonderful Taverner Choir and Players and such stellar soloists as Emma Kirkby and James Bowman.

Parrott can be counted on for historically informed, thought provoking and, above all, beautiful performances. This makes his upcoming visit to the Tafelmusik podium at Trinity-St. Paul’s Centre an event not to be missed.

**Concert note:** Andrew Parrott leads the Tafelmusik Orchestra and thirteen soloists in J.S. Bach’s St. Matthew Passion on March 21-23 and March 26 at 7:30 pm, and March 24 at 3:30 pm.

**Mendelssohn: Violin Concertos in E and D Minor, The Fair Melussina**
Mayumi Seiler, violin; City of London Sinfonia/Richard Hickox

Black Box BBM3005

There are about a squillion recordings of the Mendelssohn E Minor Violin Concerto — and I’m pleased to say that this one, featuring the Toronto-based Mayumi Seiler, can proudly hold its head up among them.

In fact, this performance is engagingly different from many: from the outset, Seiler offers an interpretation marked by subtlety and nuance. While some violinists take the “molto appassionato” instruction in the opening movement as license to beat the listener over the head, Seiler’s balanced approach invitingly draws us in, without sacrificing any of the passion called for by the composer. In the second movement, Seiler is all sweetness, with a rich, warm lower register. The finale is an effervescent display of

**Concert note:** On Stage listings at Glenn Gould Studio on March 17. And on April 2 Kuerti performs in the OnStage series at Glenn Gould Studio.

www.thewholenote.com
pure joy.
The less frequently heard Violin Concerto in D Minor, composed when Mendelssohn was just 13, is a slender work, but it's nonetheless a useful vehicle for Seiler's technique in lots of Vivaldinesque passage work. The last work on this disc, The Fair Melusina, is a charming piece, performed with noble elegance by the City of London Sinfonia under Hickox.

One more thing: If this CD is inserted in any computer with an internet connection, it will take you to a website that offers an avalanche of information on Mendelssohn and Seiler, mixed with plenty of advertising for the ambitious little Black Box label. I expect this clever gimmick is supposed to compensate for the meagre printed notes packaged with this disc — but it doesn't.

Colin Earock

Concert note: Mayumi Seiler leads the Seiler Strings in a program featuring the virtuoso double bassist Joel Quarrington in two works by Giovanni Bottesini at Glenn Gould Studio on March 22, and at Ettore Mazzoleni Concert Hall on March 24. Other recommended Concert Prep recordings include Bottesini's Boccherini - Music for Double Bass and Piano with Andrew Burashko (Naxos 8.554002) and Virtuoso Reality (CBC MvCD 1108 - reviewed in the November 2001 Wholenote).

Shostakovich, Schnittke and Prokofiev: Sonatas for Cello and Piano
Yegor Dyachkov; Jean Saulnier
Pelleas CD-0109

When Yo-Yo Ma listened to this disc, he invited Yegor Dyachkov down to Tanglewood as part of the team creating the Silk Road Project. That's how good this recording is. It was been honoured by Opus magazine with an award as best Canadian chamber music recording of the year as well as a prize from the Conseil Quebecois de la Musique for best classical recording.

Shostakovich's Sonata for Cello and Piano, Op. 40 is a devil of a piece to play. The cellist and pianist must, in rapid order, pass the lead back and forth or play in unison as a micro-orchestra. Dynamics range from a whisper to full Russian intensity while Shostakovich employs the full tonal range of each instrument. Sometimes virtuosity must be exercised at a stunning pace, other times with a languor that is even harder to maintain. Dyachkov and Saulnier acquit themselves more than admirably.

Schnittke created post-modern compositions that encompass the whole history of twentieth century music. His 1978 Sonata is a good launching point for those who want to explore what lies beyond the classical repertoire. There's an attractive balance between melodic approaches that are roughly recognizable to classical ears with maneuvers that are quite outside the classical envelope.

As fine as the concluding Prokofiev Sonata is, I find it somewhat of an anticlimax, yet I would buy the disc for the stunning performance of the second movement of the Schnittke Sonata alone. Dyachkov and Ossama El-Naggar (founder of this Montreal-based label) can be justly proud that one of Pelleas' first discs has attracted such critical praise and international recognition.

Philip Ehrensfilter

Concert note: The 27 year old Yegor Dyachkov captured the first Career Development "Artist of the Year" award jointly presented by the CBC and the Women's Musical Club of Toronto, for whom he will give an afternoon recital on March 21.

Peter Sculthorpe: Island Dreaming
String Quartets
Brodsky Quartet, Anne Sofie von Otter
Challenge Classics CC72007

Peter Sculthorpe has been called the spiritual father of new music in Australia, and it's high time his music was made more widely available outside of his native country — especially in Canada, given the fascinating similarities and differences in the

Ian Bostridge sings Janáček

Phenomenal English tenor Ian Bostridge joins composer-pianist Thomas Adès in a little-known Janáček song-cycle.
immigrant cultures of the two countries. This engaging disc of six pieces for string quartet (two with the addition of mezzo-soprano solo) ought to what listeners' appetites for more.

Sculthorpe's music draws its inspiration from the landscapes of the Australian subcontinent, and also from the indigenous musics of Australia, Papua, New Guinea, Indonesia and Japan. It is characterized by non-developmental structures with slow harmonic rhythm and overlapping pedals — "like the geological strata of the place," he says—haunting melodies and rhythmically complex estimators. The pieces here cover his mature career, from the late sixties to the late nineties.

The Brodsky Quartet, for whom (along with Anne Sofie von Otter) the title piece was written, performs with panache. Their sound is a little raw, perhaps in part because their intonation features very high thirds and leading tones, but they have a wonderful rhythmic integrity. Von Otter adds a warm and silken sound to Island Dreaming and Maranona Lullaby. The programme notes are extensive, situating the pieces in the context of Sculthorpe's artistic concerns and the history of Australian art music; there is even a map.

Mary McGee

**Concert note:** Mezzo-soprano Frances Pappas will perform Sculthorpe's Island Dreaming and Maranona Lullaby with the Encounters Quartet in a Soundscapes Canada Encounters concert at Glenn Gould Studio on April 4.

### NEW AND RECENT RELEASES

- **Debussy, Rachmaninofft, Janácek:** Sonates, Pohádka
- Elizabeth Dolin, cello; Francine Kay, piano
- Analekta fleurs de lys FL 2 3160
- Song of the Birds: Cello Favorites
- Thérèse Morard, cello; Louise-Andrée Baril, piano
- Analekta fleurs de lys FL 2 3130
- The Passionate Englishman
- Tanya Prochazka, cello; Janet Scott Hoyt, piano
- Arktos 200147
- Johannes Brahms: Cello Sonatas and Songs with Cello
- Boyd McDonald, fortepiano; Paul Pulford, cello
- With Anne-Marie Donovan, mezzo soprano
- Doremi DDR-71138

Here are four excellent recordings for piano and cello featuring superb Canadian musicians. Elizabeth Dolin and Francine Kay present two cornerstones of the repertoire for cello and piano, the Debussy Sonata in D minor and the Rachmaninoff Sonata in G minor. Dolin and Kay easily meet Rachmaninoff's formidable technical demands, and manage to convey his drama and grandeur. Dolin's cello tone has a commanding intensity, ideal for uncovering the contemplative sources of the gorgeous melodies. Her ability to express the composers' intentions is hardly surprising given that she is the daughter of one of Canada's most beloved composers and teachers, Samuel Dolin, who died recently. Kay's luminous piano textures add layers of mystery to the Debussy. The charming and stylish performance of Janácek's Pohádka makes this disc especially attractive, for this set of fairy tales by one of the most interesting late romantic composers has been rarely recorded.

Thérèse Morard and Louise-Andrée Baril offer a delightful program of nineteenth and twentieth century encore pieces. These works explore the lyrical qualities of the instruments. Cellist Morard plays with engaging character. Pianist Baril offers unsentimental, charming buoyancy. In their hands, the Andante from the Rachmaninoff Sonata in G minor becomes less the soul-searching experience of Dolin and Kay, and more the beguiling prelude. The most effective transcription is Stravinsky's Serenade, which Morard and Baril perform with incisive colour.

The recording by cellist Tanya Prochazka and pianist Janet Scott Hoyt is called The Passionate Englishman, presumably because all the composers here featured are English, male and passionate. Yet passion is also certainly in evidence in these lovely performances. The program is dominated by powerful performances of Benjamin Britten's Sonata and William Walton's Passacaglia for solo cello.

Paul Pulford and Boyd McDonald offer Brahms' two cello sonatas on period instruments. The clarity is a revelation. These are eloquent, articulate and fluent performances. In a particularly complex section like the last movement fugue of the e-minor sonata they are exciting and dramatic. While these performances on instruments like those Brahms would have heard achieve fascinating colours and balance, they are somewhat restricted in their range of expressiveness. To round out the disc, mezzo-soprano Anne-Marie Donovan gives a fine account of two songs written by Brahms for piano and cello (originally viola) accompaniment.

These four worthwhile Canadian projects are generally well produced, but minor faults affect each one. Extremely close microphone placement leads to the exaggerated vibrato sometimes mar- ring Prochazka's cello sound, and to the occasional intrusion of Dolin's breathing during her performance. Outrageous cover art featuring Monty Python-esque graphics and garish colour falls to complement the Pulford-Macdonald disc. Program booklets contain inaccuracies: in the Morard-Baril disc, the third movement Andante of the Rachmaninov sonata is twice missidentified as the second, and in the Prochazka-Hoyt disc the two works by Elgar are reversed so that those new to the fetching Salut d'Amour will think they are hearing Klengel's arrangement of Songspiri. Translations can be dicey, particularly in the Morard-Baril booklet, where "tant au Québec qu'ailleurs au Canada" becomes the somewhat more provocative “in Quebec and Canada.”

### Magic!

Peter Richard Conte
Wanamaker Grand Court Organ, Lord & Taylor, Philadelphia
Dorian xCD-90398

This monument to excess somehow feels just right. The celebrated organ, the largest musical instrument ever built, shows off its stops and registrations for 78 minutes. Organist Peter Richard Conte’s program of orchestral warhorses has not one organ work anywhere on the disc. That’s probably just as well, as the grandiloquent/sprint performances of Benjamin Britten’s Sonata and William Walton’s Passacaglia for solo cello.

**Anton Kuerti recordings**

are all available from Concertmasters Inc.

<table>
<thead>
<tr>
<th>CD Title</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>10-CD Complete Beethoven Sonatas</td>
<td>$89</td>
</tr>
<tr>
<td>7-CD Schubert Sonatas</td>
<td>$69</td>
</tr>
<tr>
<td>3-CD Beethoven Piano Concertos</td>
<td>$50</td>
</tr>
<tr>
<td>2-CD Brahms Concertos</td>
<td>$30</td>
</tr>
</tbody>
</table>

*For complete list see www.jwentworth.com*

Order by phone, fax or Email:

416-922-9922 fax: 416-960-6166
concertmasters@sympatico.ca

March 1 – April 7 2002
Mr. Conte takes us through Mussorgsky's *Night on the Bare Mountain*, Wagner's *Wotan's Farewell & Magic Fire Music* (from *Die Walküre*), Dukas' *Sorcerer's Apprentice*, Nicolai's *Merry Wives of Windsor* Overture, Elgar's *In London Town* Cockaigne Overture and ends with *Nimrod* from Enigma Variations. His interpretation, feel for orchestral balance and registration is faultless.

The recording is first rate, with an enormous dynamic range. It should be played on a really good stereo or heard under high-end headphones. Lesser reproductive equipment cannot do it justice.

The 58-page booklet is fully half the package, including the history of the Wanamaker family, their acquisition of the organ, the instrument's long decline and its recent restoration. Even the recording process is given 5 pages of text. Unfortunately the booklet is typeset in a very lightweight Garamond, and printed out at a nearly illegible size. I needed a magnifying glass to finish reading it. The booklet and disc are handsomely packaged with a cardboard surrounding sleeve.

I adore this recording!

John S. Gray

**Concert note:** Toronto's own grand organs are showcased on several occasions this month. The Toronto Theatre Organ Society/Kiwanis Club of Casa Loma Wurlitzer Pops at Casa Loma presents the Buster Keaton film *The General* with Clark Wilson at the organ on March 4. There is a Toronto Organ Club Hammond X66 Organ Concert at Christ Church on March 25. There are also lunch hour recitals at Yorkminster Park Church on March 6, 13, 20 and 27 and at St. James' Cathedral March 12 and April 2, and evening recitals at Christ Church Deer Park on March 10 and 17.

**Berlioz: Symphonie Fantastique**

Cincinnati Symphony Orchestra/
Paavo Järvi

TELARC CD-80579

The Symphonie Fantastique appeared in the decade following the death of Beethoven. What a giant musical step that was, both in instrumentation and subject matter. As part one of "Episode in the Life of an Artist," the five movements describe the artist's descent into a drug-induced delirium. The woman who spurned Berlioz in real life, actress Harriet Smithson, is represented by her tune, the *idée fixe.* The first movement is passionate, in the second they attend a ball, the third is a day in the country with ominous overtones. In the fourth movement the artist dreams that he has killed her and ends up on the scaffold (which actually sounds like a guillotine). The last movement, "Dream of the Witch's Sabbath," is an orgy for full orchestra with a gruesomely distorted *idée fixe* wrestling with the Dies Irae. She loses.

Paavo Järvi took over the Cincinnati Symphony last September and happily their first recording comes from Telarc. Actually made one year earlier, in October of 2000, this may be the most dynamic recording currently available, natural without any spotlighting. The orchestra sounds world class and Järvi's concept is highly dramatic, taut and well balanced, including the infrequently played cornet part in the second movement. On wide-range equipment the full weight of the orchestra is electrifying!

The Love Scene from Romeo and Juliet makes an appropriate and generous 16-minute filler.
Mussorgsky: Pictures at an Exhibition
Evgeny Kissin, piano
RCA Red Seal 09026 63884

Perhaps the most difficult aspect of being a child prodigy, a wunderkind, is that you must grow to adulthood while audiences expect you to become even more prodigious! Kissin made this recording three months before his 30th birthday and, as expected, his interpretations reflect a maturing artist.

The program is well chosen. Following the Busoni arrangement of Bach’s Toccatas, Adagio and Fugue in C, BWV564 and Balakirev’s arrangement of Glinka’s song The Lark, is an unarranged Pictures at an Exhibition.

There is no question of Kissin’s technical prowess. Interpretively, the Bach is nobly cast, elegantly cultured without the slightest hint of any idiosyncrasy to break the spell. And yet Kissin manages to subliminally build tension and release. Quite refreshing. The Lark, a wistful not quite pastoral little Glinka song, is heard in this five-minute, Lizstian transcription.

Pictures at an Exhibition enters an already crowded field. We have two superhumanists on tape, Horowitz (RCA live, 1951) and Richter (PHILLIPS live, 1958) but their sonic age is showing. Kissin is not superhuman but has a firm grasp of the architecture of the 15 sections, realized with the utmost clarity and colour. As we compared all three, and others, referring back and forth, it was the Kissin that consistently sounded ‘just right.’ The spectacular sound places us about third row centre.

When the news gets out, this will be the CD to own.

Bruce Surtees

Korngold: The Sea Hawk - Music for four Errol Flynn Movies
The London Symphony/Andre Previn
DG 4713472

There is absolutely no doubt whatsoever that the meticulously constructed scores of Erich Wolfgang Korngold added an essential dimension to, and contributed to the success of, the films for which he wrote the music.

Born in 1897, Korngold was fitted in Vienna at an early age. His ‘classical’ works still inhabit his active repertoire include his operas Die tote Stadt, his violin concerto, cello concerto, piano concerto, and much excellent chamber music. Heifetz was a big fan! Korngold also arranged Mendelssohn’s Midsummer Night’s Dream for the Max Reinhardt film of 1935.

Beginning in 1935 with the swashbuckling Captain Blood, an Errol Flynn movie meant money in the till. In this one, as physician turned pirate, our hero wins the heart of prim and proper Olivia de Havilland. No lady for Flynn in The Prince and the Pauper. In 1939’s historical drama, Elizabeth and Essex, Queen Bette Davis wants him but he doesn’t get to even peek into her boudoir. Instead he has Olivia de Havilland again. In 1940 Warners gave him The Sea Hawk, wherein he swashbuckles like mad and wins, not Olivia but the ravishing Brenda Marshall. Still, they did give his pet monkey a featured role.

None of these scores is new to CD but Previn, a movie musician himself, delivers these exhilarating masterpieces in the grandest manner of all. DG brings Previn, the LSO, and yes, Erich Wolfgang Korngold right into your living room.

Bruce Surtees

Elliot Carter
Nouvel Ensemble Moderne/Lorraine Vaillancourt
ATMA Classiques ACD2 2280

Since the early 1980s Elliot Carter has composed a succession of crystalline chamber works of modest dimensions, bristling with supremely challenging instrumental writing. Many of these incisive and rhythmically nimble solos, duets and trios commemorate the camaraderie he has enjoyed amongst his European colleagues in the course of his 96 years. Among the dedications of the nine works included on this superlative disc by the Montreal-based Nouvel Ensemble Moderne one finds the names of Witold Lutoslawski, Italo Calvinio, Pierre Boulez and Goffredo Petrassi.

Though aggressively modern in sound, certain of these works exhibit structural principles of an almost medieval austerity. Carter notes that 90+-, composed in honour of Petrassi’s 90th birthday, “is built entirely around ninety short accented notes played in a slow regular beat against which the context changes character continually.” In a similar fashion the design of Esprit rude/Esprit doux (Land II), dedicated to Boulez on his 60th and 70th birthdays, is derived from a musical acrobatic based on the syllables of his colleague’s name.

Two large-scale ensemble works are also offered here. The Triple Duo composed for Maxwell Davies’ elite Fires of London sextet in 1983 is Carter at his most hermetic. Unfortunately, following this dense and unremittingly complex score is made needlessly difficult by an unduly and studio recording. By comparison the Concerto pour clarinette composed for Pierre Boulez’s Ensemble InterContemporain in 1996 is all fleetness and light, enlivened here by the effervescent interpretation of soloist Simon Aldrich. The remainder of the works, recorded at Montreal’s beloved Chapelle Historique du Bon Pasteur, offer a much warmer and engaging acoustic.

Daniel Foley

WORTH REPEATING

Compositions and Demonstrations 1946-1974
Hugh Lecaine
JWD Music (ridge@vaxxine.com) JWD 03

Impulsion
Micheline Coulombe Saint-Marcoux
Empreintes DIGITALes 1MED 0159

Canada has long been regarded as a breeding ground for electronic and electroacoustic activity. One reason for this was the creative genius of artistically inclined scientific inventor Hugh Lecaine (1914-1977).

Thanks to his invaluable contributions in the fields of radar and atomic physics Lecaine was given free rein to explore and develop his ideas regarding musical instrument design at the National Research Council. He developed a variety of instruments and devices incorporating technology several decades ahead of its time. Among his achievements were the “electronic sackbut”, one of the very few analog synthesizers, the “special purpose tape recorder” which allowed pitch alteration and incorporated primitive multi-tracking techniques, and the “touch sensitive keyboard” which enabled a performer to manipulate the notes on an electronic keyboard in ways that have only recently become commercially available.

Gayle Young, who literally “wrote the book” on Hugh Lecaine (a biography entitled The Sackbut Blues) has produced a compact disc of incredible historic import. This document presents not only the technological achievements of this ingenious Canadian inventor, but also captures his sense of humour. While Lecaine did not consider himself a “composer” as such, he did have a background in music and the creative drive to use his training to create some exquisite “exercises” to show off his machines. And he created at least one “classical” of the electroacoustic genre, Dripoid, constructed entirely from the manipulated and transfigured sounds of a single drop of water.

This CD provides not only an important piece of Canadian history, but also gives an insight into one of Canada’s most creative minds.

Perhaps more artistically creative than the scientific genius Hugh Lecaine, Quebec composer Micheline Coulombe Saint-Marcoux (1938-1985) was another Canadian pioneer in the field of electroacoustic music.

In 1968, at the suggestion of Iannis Xenakis, she went off to Paris to study at the Groupe de recherches musicales and also attended classes with Pierre Schaeffer, one of the original exponents of “musique concrète”. Returning to Montreal in 1971 she worked with colleagues Otto Joachim and Gilles Tremblay to establish an electroacoustic studio at the Conservatoire de musique de Montréal where over the next fifteen years she created an impressive body of work. Coulombe Saint-Marcoux made significant contributions in a variety of areas; exploration of the voice as an instrument; the integration of electroacoustics with other artistic disciplines; reflection on the role of women composers; and
experimentation with spatial trajectories to make
the movement of sound more palpable to the
listener.

Although many of her compositions include live
performance with pre-recorded tape, the disc
Impulsion focuses on the purely electroacoustic
aspects of Micheline Coulombe Saint-Marcoux's
compositional activity.

It is a fitting tribute that this important historic
document should be released by the Canadian
success story empreintes DIGITALes, a
Montreal label that twelve years after its founding
boasts 65 titles in its catalog, featuring 76
composers and a total of 344 electroacoustic
compositions. One suspects that none of this could
have been achieved without the groundwork laid
by the likes of Hugh Lecaine and Micheline
Coulombe Saint-Marcoux.

David Olds

INDIE LIST (Small and
Independent Labels)

Johannes Brahms: String Quartets Op. 51,
No. 1 & 2
Penderecki String Quartet
Eclectra ECCD-2054

The Penderecki String Quartet has been in exis­tence for over 15 years and is named for the
distinguished
Polish compo­ser who encour­aged its for­mation. The
current mem­bers include the
Guelph-born cellist
Paul Pulford,
violinist
Jerzy Kaplanek and Jeremy Bell. They
play and teach together at Wilfrid Laurier
University in Waterloo and are responsible for a
flourishing chamber music program there.

This recording is the first in a proposed series
of the complete chamber music for strings by
Brahms and we look forward to the next
installments. The Penderecki has a wonderful feel
for this repertoire and there's a warmth and
unhurriedness about their performances on this
CD. They strike the right balance between the
classical sense of form and reserve and the
romantic elements of angst and longing so present
in this music.

A highlight is the intricate interplay and
sensuousness of the Andante movement of the
second quartet. The mood travels between
tenderness and underlying tension and the players
achieve these rapid mood swings with intensity.
Of particular interest is the democratic spirit
at the heart of these performances. The violinists
switch parts for the two quartets and had an even
hand in preparing notes for the final edit of the
CD, which was recorded by master recording
engineer Ed Marshall at the wonderful Forrester
Recital Hall at Wilfrid Laurier.

Larry Beckwith

Alogos
Bradshaw Pack
Point - Spool SPP 201
Ornaments
Allison Cameron
Point - Spool SPP 202
(SPOOL http://www.spoolmusic.com)

Uxbridge, Ontario-based
SPOOL is a recently formed
independent label aiming to
represent a broad spectrum of experimental
musicians. With the goal of
developing a
catalogue of works chosen for musical merit
rather than commercial considerations SPOOL

The Canadian Music Centre

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

jazz
art song
solo instrumental
electroacoustic music

www.musiccentre.ca

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

March 1 -- April 7 2002  www.thewholenote.com  53
Arioso Distante
earth for you a Standing place
opening, shimmering with glassy extended
of which are interpolated between movements of
or contrary to reason), consists of 5 pieces, four
Coast musicians, and more. The
The FIELD series of 2 disks documents artists
Henry Kaiser, and clarinetist Francois Houle.

Techniques from the cello and processed guitar.
the first piece.

Prompt II and Ill
free-form approach to phrase organization. While
expressions.

Elongation and prolongation of tiny spaces,
desperation - much like the sensations revealed
also vague, covering all the ground of sparseness
Cameron’s music can be heard as the sensitive
reside the four pieces included herein.

In Allison Cameron’s Ornaments, musical
ornaments occur outside of counted time, before
or after other, more specific events on the
rhythmic grid. In these spaces, outside of
conventional time, yet distantly connected to it,
reside the four pieces included herein. Cameron’s
music can be heard as the sensitive
elongation and prolongation of tiny spaces,
preceding the unheard. At times gripping, it is
also vague, covering all the ground of sparseness -
quiet, magnification, vacancy, peacefulness,
melancholy, expansiveness, solitude, and
desperation - much like the sensations revealed
through a character in the writings of Samuel
Beckett. When listened to with the same degree
of commitment as it is performed, Cameron’s
music reveals a wide range of obscure, intricate
expressions.

Excellent recording by CBC’s “Two New
Hours” crew at Glenn Gould Studio put aside any
worry that this small, independent label has
skimped on attention to audio quality. Liner notes,
however, are another issue. While supplementary
information on the Cameron disk is too small and
 cramped, on the Pack CD it is non-existent.

Paul Steenhuisen

French Showpieces/Concert français
James Ehnes, violin;
Orchestre symphonique de Quebec/ Yoav
Talmi
Analekta fleurs de lys FL 2 3151

J.S. Bach: The Six Sonatas and Partitas for
Solo Violin
James Ehnes, violin
Analekta fleurs de lys FL 2 3147-8

These two award-winning releases display the
considerable talents of the 25-year-old Brandon,
Manitoba violinist James Ehnes. Ehnes is indeed
a wonder. He has made all the rights moves,
winning countless competitions, studying with the
best teachers at Juilliard, appearing as guest soloist
with over 20 major orchestras around the world,
and recording four brilliant CDs.

Ehnes’ latest effort is a collaboration with the
Orchestre symphonique de Quebec. The
recording features brilliant readings of 19th and
early 20th century French music, primarily for
solo violin and orchestra (though Berlioz’
Le Corsaire for orchestra alone is included). It’s a
collection of the familiar and not so familiar, though the “warhorses” are given new vitality by
Ehnes’ thoughtful, nuanced renderings. Right from
the opening notes of Saint-Saëns’ oft-heard
Introduction and Rondo Capriccioso, through the
equality familiar Chausson Poème and Massenet
Méditation, the listener is struck by the variety of
colours and moods that Ehnes has at his disposal.

So frequently the Romantic repertoire for violin
and orchestra is played with such intensity and
brashness that one forgets it’s music and listens,
as one would watch an Olympic event, waiting to
be dazzled. Listening to Ehnes play it, one
hears only the melody and has absolutely no
sense of how hard he must be working with both
right and left hands. It’s one of the many highlights
on this disc. The other stunning aspect to Ehnes’
playing that strikes one after hearing these CDs
is the perfect intonation. He doesn’t cheat the
Tuning on the sharp side as many solo violinists do
to “brighten” the sound. Indeed the only
trustworthy concern one might have with the
Richard recording is Ehnes’ tendency to end fast movements with a slight whipping of the bow on the last note to create
an artificial sense of excitement. This happens
infrequently enough, though, not to become
distracting.

I met James Ehnes in the early 1990s after he’d
won the Women’s Musical Club competition for
young performers (at the age of 15). I was struck
even then by his humble and mature approach to
music and his role as a performer. And I have
the same reaction to these recordings. They are
performances that put the music first, and what a
breath of fresh air that attitude is! We look forward
to much more from one of Canada’s truly great
young musicians.

Larry Beckwith
Editor’s note: James Ehnes has been nominated
for a Juno Award for French Showpieces/
Concert français in the Best Classical Album
category. Award-winners will be announced
on Sunday, April 14, 2002. This recording has also
earned Ehnes a nomination for a 2nd Annual
Canadian Independent Music Award. “The
Indies” as they are known, will be the official
tenant Commack public event for Canadian Music Week,
which runs from May 27 to March 3.

James Ehnes also recently won the 2002 Cannes
Classical Award for Young Artist of the Year for
his recording of Bach’s Six Sonatas and Partitas
for Solo Violin.

www.thewholenote.com
March 1 - April 7, 2002
Our Classical Music
15 years of excellence

www.analekta.com

New Releases

Gryphon Trio
MENDELSSOHN
LALO

"The Gryphon Trio
proved yet again,
if proof were still
needed, that it is
one of the premiere
chamber ensembles
in Canada."
The Globe & Mail

The Queen of Spades
"First-ever
recording for
the Orchestre
des Grands Ballets
Canadiens."

Rediscover Anton Kuerti's best recordings

"One of the truly
great pianists
of this century"
CD Review, London

To receive information about new releases:
journal@analekta.com

www.analekta.com

March 1 -- April 7 2002

www.thewholenote.com

55
GEORGE WESTON RECITAL HALL
2001/2002 CONCERT SEASON

Beautiful
Music

PIANO

NELSON FREIRE, piano
Saturday, March 9 at 8 pm
CHOPIN: Sonata No. 3 in B minor, Op. 58
SCHUMANN: Arabesque and Carnaval
BACH-SILTO: Organ Prelude
Works by DEBUSSY
$40 / $51 / $27

STRINGS

TAKÁCS QUARTET
Sunday, March 3 at 3 pm
BEETHOVEN: Quartet in C minor,
Op. 18, No. 4
BARTÓK: Quartet No. 4 in C, Sz. 91
Smetana: Quartet No. 1 ("From My Life")
$40 / $51 / $27

ANTJE WEITHAAS, violin
GERALD FAUTH, piano
Friday, April 19 at 8 pm
SCHUBERT: Rondo brilliante
in B minor, D. 895
PROKOFIEV: Sonata No. 1 in F minor, Op. 80
BEETHOVEN: Sonata No. 9 in A,
Op. 47 ("Kreutzer")
$40 / $51 / $27

BORROMEO STRING QUARTET
Sunday, May 12 at 3 pm
HAYDN: Quartet in B-flat,
Op. 76, No. 4 ("Sunrise")
MACKAY: Ans Moriendi
BEETHOVEN: Quartet in C,
Op. 59, No. 3 ("Hero")
$30 / $25 / $20

VOICE

HÅKAN HAGEGÅRD, baritone
WARREN JONES, piano
Saturday, March 16 at 8 pm
SCHUBERT: Winterreise, D. 911
A powerful romantic performance
enhanced by daring and unusual staging
$50 / $42 / $32

ANNE SOFIE VON OTTER,
mezzo-soprano & LES MUSICIENS DU LOUVRE
MARC MINKOWSKI, conductor
Wednesday, April 10 at 8 pm
Works by BACH, RAMEAU and HANDEL
$60 / $51 / $34

ISABEL BAYRAKDARIAN,
soprano
MARTIN KATZ, piano
Friday, May 3 at 8 pm
Works by VIVALDI, MONTE SALVATGE,
BARBER, RAVEL and KHATCHATURIAN
$45 / $38 / $23

JAZZ

GEORGE SHEARING QUINTET
GEORGE SHEARING, piano
DON THOMPSON, vibraphone
REG SCHWAGER, guitar
NEIL SWAINSON, bass
DENNIS MACKREL, drums
Saturday, March 23 at 8 pm
$55 / $55 / $42

www.TOCentre.com
www.ticketmaster.ca
Call 416.870.8000
24 hours a day, 7 days a week

For the way it's made.