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-Our Cover: Unmistakably Opera-
Photo from the February 2000 Michael Hampe production of Handel’s “Flavio” at Badischen Staatsoper Karlsruhe, Germany. The scenic shows preparations for Emilia’s wedding, with Emilia’s father, Lorenzo (Edward Gwiazda) and Emilia (Canadian soprano Isabel Bayrakdarian).

PHOTO CREDIT: Jochen Klein
March 8, 2002: Quo Vadis, TCA

A press release from the Toronto Centre for the Arts pops up in my e-mail. In starkly direct words, the communiqué states that the classical and jazz series at the TCA “will be suspended until 2003/2004 or until adequate funding and resources are in place.”

Continuing, the release says that the results of a fundraising campaign “have been disappointing.” Then, with just a touch of optimism, it’s noted that if funding is found for the year after next, the series will be reinstated.

Is this really the end of the line for North York/Ford/Toronto Centre’s music series? Has the series that raised Toronto to the musical heights in the mid-1990s—only to crash when its parent company, Livent, went bankrupt, and then bounce back thanks to civic and private donations—finally run its course?

March 14, 2002

At a performance by the Toronto Philharmonia in the TCA’s George Weston Recital Hall, I’m reminded of the news I received last week.

Sitting in the splendid auditorium, it’s hard not to recall some of the great musicians who have graced its stage: Kiri Te Kanawa, who sang the opening recital, Kathleen Battle, Yo-Yo Ma, Isaac Stern and Alfred Brendel, to name a few.

I also recall my initial skepticism when the concert series was launched in 1993. I felt uneasy about its emphasis on star talent and glitzy advertising, annoyed by its location in the new hall way up Yonge Street, and distrustful of its private-enterprise foundations. Happily, my first two objections were unwarranted: the concerts turned out to be serious, high-minded affairs; and the hall is not, in fact, hard to get to. But I can’t help wondering if my third concern isn’t at the root of problems that still haunt the series.

March 15, 2002

To find out how bad things really are, I phone David Kingwell, the director of the concert series at the TCA. He acknowledges that because the series started out as a private venture, the public simply isn’t used to the idea of donating to it. As well, he adds, “Individual support comes when there’s a sense of ownership, and when there’s a recognizable figurehead like Richard Bradshaw at the COC. Organizations develop a sense of family over a very long time.”

And what would it take to keep the series going? “Anywhere from $300,000 to $400,000 would have made it possible to put together a new season similar to this year,” he explains. “Corporate support was overwhelming, but individual support was not—the few thousand dollars we raised was not going to take us anywhere.”

Kingwell insists that the TCA is not throwing in the towel, but offers little in the way of reassurance. “There are no guarantees. We will have to find some people with personal resources or corporate connections. As we sit here right now, they aren’t blatantly obvious.” Finally, with an audible note of frustration in his voice, Kingwell remarks that “it’s unfortunate the suspension has generated more press than the series did.”

Compared to the millions of dollars raised annually by the larger musical organizations in this city, the amount that the TCA needs is modest and reasonable. And, to take an optimistic view, it’s possible that news of the suspension will shake the tree hard enough to loosen the needed funds. Time will tell, soon enough, whether Toronto wants a concert series at the TCA. I’d like to think the city does—but if it doesn’t, local music-lovers will have only themselves to blame for the loss of a musical treasure.

Colin Eatock is a Toronto-based composer and journalist who frequently writes for The Globe and Mail. You can reach him via eatock@thewholenote.com

Fred Gaviller

Another remarkable man, the late Fred Gaviller, was such a committed supporter of music and musicians that when he died a group of his friends established a fund in his name “to help establish or further careers of talented performers in the form of professionally presented recitals.” The Fund is presenting pianist, Antonin Kubalek, in recital on April 27 at the Glenn Gould Studio, to raise money for this very worthy cause. Mr. Kubalek will be playing the same program in a concert that he will play in May at the Prague Spring International Music Festival.

The Herzog Duo

Two teenage prodigies, violinist, William Herzog, and cellist, Andrea Herzog, may some day soon be the beneficiaries of the Gaviller Fund. The winners of countless Kiwanis Festival and Canadian Music Competition awards, they are acutely aware of their need for high level non-competitive performance opportunities.

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ties. With entrepreneurial zeal, that can be an inspiration to aspiring professional musicians of all ages, they have rented Armour Heights Presbyterian Church for a joint recital on Saturday, April 27.

I asked their father, Bruce Herzog, about his children’s musical education. “It’s a family thing,” he told me. “When they were infants I played the guitar for them every night”. When they were young children he took them to concerts by the North York Symphony. As a result they wanted to play instruments at a very young age, and were reading music before they had learned to read English. By the time Andrew was seven he knew he had a responsibility to nurture their ability and has given them lessons with the best teachers he could find. At the moment their teachers are Mayumi Sailer and Shauna Rolston.

Andrew Aarons

Since the Herzogs plan to continue presenting concerts, perhaps they will join forces in one of them to form a piano trio with the Glenn Gould Professional School scholarship piano student, Andrew Aarons. Andrew has won numerous awards and has even already had his Carnegie Hall debut last May, one of the “Young Virtuosos” recitals. Andrew will perform Mozart’s Piano Concerto No. 24 in C minor on May 4 with the Oakville Symphony Orchestra, and will also perform in the Beethoven Society’s concert in Scarborough on May 5.

Appleyard and Farnon, Mississauga Symphony

One of Canada’s greatest losses in the Second World War was the Toronto composer, conductor, pianist and trumpeter, Robert Farnon. Arranger for the likes of Percy Faith, André Kostelanetz, and Paul Whiteman in the late 1930s, and composer of two symphonies premiered by the TSO in the early 40s, he went to England during the War as musical director of The Army Show and conductor of the Canadian Band of the Allied Expeditionary Forces on the BBC. After the War the BBC, recognizing his talent, made him an offer he could not refuse and he stayed on in England to make his living writing and arranging music for radio, tv and film.

Canadian vibraphonist, Peter Appleyard, heard Farnon’s broadcasts during the War in his native England, but the two did not meet until the early 1980s when Appleyard was hired to play in a recording session for a Farnon film score. The two have been great friends ever since. In a recent conversation Appleyard told me people like André Previn, Johnny Mandel, John Williams and Henry Mancini have admired and imitated Farnon’s work.

A couple of years ago Farnon sent Peter nine new arrangements for a recording project they were planning. The recording has not yet been made, but Appleyard and the Mississauga Symphony Orchestra will perform them on April 19, conducted by Skitch Henderson who is among other things the conductor of the New York Pops Orchestra, and will be joined by guest, Carol Welsman. That concert will be more than music; it will be history!

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QUODLIBET, CONTINUED

Canada Pops
Three concerts, three venues, each more ambitious than the last. Starting at the George Weston last fall, then on to Massey Hall for a December seasonals concert, David Warrack's Canada Pops Orchestra takes its eclectic but thoroughly professional act to the Hummingbird Centre April 24th. Part of the flavor will be decidedly Down East, in the shape of Men of the Deeps. But a Warrack concert menu is always full of surprises.

Briefly noted
--The Royal Conservatory Orchestra will give a concert in memory of the late Samuel Dolin on April 18.
--A new work by Brian Finley, co-artistic director of the Westben Festival, Requiem for a Millennium will be performed at Donway Covenant Church on April 6.
--Three of the OnStage Series recitals this month are already sold out. Couldn't an arrangement be made, I wonder, which would allow the most popular OnStage events to be moved to the, alas, soon-to-be under-utilized Weston Recital Hall?

And I thought I was being original

Last month I explained a name-change for this column from Over- to Quodlibet. And it wasn't long before I received the following:

Hello, Allan

I see you're now calling your column "Quodlibet", from the Latin meaning "whatever you like," a fine title for a wide-ranging column about music.

This is so you should know that "Quodlibet" also refers to Toronto's newest chamber choir, which gave its inaugural concert, "Magnificat" in December, and which will present its second concert, "LoveSong" at 8 pm on April 26, 2002, at St. Leonard's Church. The program offers a diverse collection of madrigals, glee and chansons as well as English, Canadian and American folksongs.

I don't know whether you want to mention this fact in the next issue, to avoid any possible confusion, and, if it pleases you, do come and hear our lively new sixteen-voice ensemble!

All the best,
Arthur Wenk, Director, Quodlibet

EARLY MUSIC

by Frank Nakashima

Opera? Isn't that where people sit loud and high-pitched music in a language that you can't understand? Well, that may be true sometime but it certainly wasn't the case a few centuries ago.

For instance, take The Return of Ulysses (April 5, 6) by Claudio Monteverdi (1567-1643), based on an episode from Homer's Odyssey. Monteverdi is accredited with having catapulted vocal music to new heights of expression and refinement. This fledgling form which developed into what we now know as opera, showcased the talents and virtuosity of solo singers.

Ulysses (tenor William Hite, making his Toronto Consort debut and replacing the originally-scheduled Paul Agnew) returns home after 20 years and slays a legion of suitors to reclaim both his wife (and great singer) Penelope (mezzo-soprano Laura Padwell) and his throne. Other singers include Suzie LeBlanc (Minerva), Kevin Skelton (Telemanus), David Arnot, Peter Mahon, Katherine Hill and John Pepper. These singers, directed by David Fallis, will be accompanied by a full, by 17th century standards, orchestra consisting of lute, theorbo, harp, organ, harpsichord, strings, recorders and percussion.

Another Monteverdi opera, The Coronation of Poppea (April 24, 25, 27, 28), is also being performed this month. Tafelmusik Baroque Orchestra again combine forces with Opera Atelier and French conductor Hervé Niquet to bring you Monteverdi's lavish spectacle of
love and ambition, power and greed. What more could you ask for? Directed by Marshall Pynkoski and choreographed by Jeannette Zingg, this operatic tour de force, a co-production with the Houston Grand Opera, features artists of the Atelier Ballet along with soloists Meredith Hall (Poppea), Michael Maniaci (Nero), Matthew White (Ottone), Stephanie Novacek (Ottavia), Peggy Kirih Dye (Drusilla), Kelly Campbell, Alain Coulombe, Rufus Müller, Michel Schrey, Jackalyn Short, Vicki St. Pierre, Curtis Sullivan.

Arbor Oak’s semi-staged presentation of Handel’s *Acis and Galatea* (April 12,13) adds an evening of beautiful tunes to this month’s extravaganza of operas. Joining Arbor Oak will be La Belle Danse Baroque Dancers, along with Michel Schrey (Acis), Teri Dunn (Galatea), and Paul Grindlay (Polyphemus).


The COC contribution to the mix is Handel’s *Julius Caesar in Egypt* (April 6, 10, 12, 16, 18, 21), originally created for the Florida Grand Opera. Interestingly, the production shares with the month’s two Monteverdi operas the fact that it was in large part made possible by generous support from the Baroque Opera Fund, founded by the late Peter E. Sandor. Kenneth Montgomery conducts a wonderful cast, including Ewa Podles (Giulio Cesare), Isabel Bayrakdarian (Cleopatra), Daniel Taylor (Sesto), Brian Asawa (Tolomeo), and Marie-Nicole Lemieux (Cornelia).

Visit www.coc.ca.

“Le Mozart noir” is how Chevalier de Saint-George was known in his day. Born in Guadeloupe to an aristocratic Frenchman and a slave of Senegalese descent, Joseph Boulogne grew up in Paris, travelled in the highest social circles and taught music to Marie-Antoinette. Tafelmusik brings you the music of this talented composer and also works of his contemporaries, including one of Haydn’s Paris Symphonies (April 10 - 14).


And there’s a marvellous collaboration (April 10) at the Toronto Centre for the Arts - Anne Sofie von Otter (mezzo-soprano) and Les Musiciens du Louvre (Marc Minkowski, conductor) - each highly-acclaimed for their musical accom-

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The Skye Consort is the only group I know performing and exploring the Celtic repertoire using countertenor voice and baroque strings instruments. Following the release of its first CD recording, "Traditional Celtic Melodies" on Disques ATMA Classique last year, the Skye Consort appears in a free concert at St. Paul’s Anglican Church (April 26). The performance features countertenor Matthew White, who has a night off from “The Coronation of Poppea” (see above). Other distinguished ensemble members include baroque violinist Alex Kehler, baroque cellist Amanda Keene, clitter player Sean Dagher, and double-bassist Andrew Horton.

The group brings their distinctive early sound to bear on contemporary folk music from Scotland, Ireland, England, Sweden, France, and Quebec in brand new “old” arrangements by members Séan Dagher and Alex Kehler.

You’ll not find a happier combination of instruments than in Joyous Music for Choir (April 26) – Sackbuts & Strings. The sackbut, immediate ancestor of the trombone, was often used to enrich and support the choral sound in Renaissance and early baroque music. This concert performed by the Te Deum Orchestra & Singers includes happy music by Bach, Monteverdi and Biber.

Other noteworthy concerts: Toronto’s resident early music choir, The Tallis Choir, presents masterpieces of the 17th and 18th century Germany – Treasures of the German Baroque (May 4). Duo L’Intemporel (Mylene Guay, baroque flute; David Sandall, harpsichord) perform music by mostly German composers on April 20. And Critical Mass continues its monthly series with yet another rarely-heard work, Willaert’s Missa gaude Barbara (April 30). Admission by freewill offering; proceeds to “Out of the Cold.”

And a local modern orchestra, Sinfonia Mississauga, performs all six wonderful Brandenburg Concertos (April 6), with several noted early music soloists - Colin Tilney, harpsichord; Yard; Ruth Fazal, violin; Norman Engel, trumpet; Matthew Jones & Avery MacLean, recorders; Carol Savage, flute; Hazel Newton, oboe; John Barnum conducts.

Frank T. Nakashima, President of the non-profit charitable Toronto Early Music Centre, can be reached at franknak@interlog.com. The TEMC is a non-profit charitable organization which promotes the appreciation of historically-informed performances of early music.

CHORAL SCENE

by Larry Beckwith

While WholeNote celebrates the April operatic explosion in Toronto, several significant choral works – and an important premiere – will be performed this month in Toronto and environs, as the city gears up for major choral events in May and June of this year.

The weekend of April 6 and 7 features a number of high-profile choral performances. On the 6th, Sir David Willcocks makes an appearance to conduct the Amadeus Choir in Bach’s Mass in B Minor at the George Weston Recital Hall. If you’ve never heard the work, this is a wonderful opportunity to experience it in magnificent acoustics.

Other concerts taking place on the same evening include the Jubilate Singers in a performance of Haaser’s hybrid Missa Luba and a collection of other choral music from the Americas; and the Toronto Mendelssohn Youth Choir, sharing the stage (and raising the roof) with Karen Burke’s Toronto Mass Choir. (With the sudden departure, you’ll not find a happier company.)

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Consider welcoming spring on April 19th and 20th, with the Georgetown Choral Society, conducted by Dale Wood. They are presenting two performances of the Missa Gaia. Compiled in 1980 by the Paul Winter Consort, the work is a New Age celebration of the earth featuring taped wolf, whale and loon calls, magnificent choral sections and jazzy improvisations by a consort of instruments. Canadian Paul Halley—who is a member of the Winter Consort—will be present at the keyboard for these performances. For more information on the piece, visit www.livingmusic.com and follow the links.

Circumstances surrounding the composition of the Requiem by Mozart are are still shrouded in mystery and the piece has a certain aura that it carries from century to century and continent to continent. The committed singers of the Pax Christi Chorale, under Stephanie Martin’s direction, tackle it, along with the Haydn Te Deum with orchestra and a fine crop of soloists on Saturday and Sunday April 27 and 28.

Are you in the mood for an intensive four-day choral marathon? You’re in luck: Podium 2002 is coming to Toronto in May. The bi-annual conference of the Association of Canadian Choral Conductors takes place from May 16-19, but don’t be intimidated by the word “conference”. It’s an in-depth series of concerts, workshops and parties that will excite and intrigue both the professional choral musician and the amateur “fan”. On the bill are four “World Voices Ambassadors”, including the charismatic Englishman Bob Chilcott, Juan Tony Guzman from the Dominican Republic, the tireless Susan Knight, conductor of the Newfoundland Symphony Youth Choir, and Doreen Rao, Elmer Iseler chair of Choral Studies at the U of T Faculty of Music.

The conference will feature performances by the National Youth Choir—a collection of 40 of the brightest and best young singers in the country—this year conducted by Lydia Adams, the Nathaniel Dett Chorale, the Exultate Chamber Singers and special Honour Choirs of children and youth that are coming together under the direction of Bob Chilcott and Doreen Rao.

There will also be fascinating, sometimes interactive workshops given by leading national and international choral experts and plenty of opportunities to meet people and party the way only choral nuts know how! It should be an absolute blast and it’s not too late to register. For all the information you need, call Choirs Ontario at 416-923-1144 or consult the conference website at www.choirsontario.org.

Next month, I’ll give an in-depth preview of the upcoming Joy of Singing choral festival. For now,
Voices: Gyorgy Kurtag

These are you present at the 1998 Massey Hall festival will recall Kurtag's stunning Stele, performed by the Toronto Symphony. New Music Concerts and the Esprit Orchestra will perform concerts of Kurtag's music this month, and anticipate substantial interest in both.

On the 6th, NMC hosts an event at the RCM Ettore Mazzoleni Concert Hall that includes a small symposium and a number of films about Kurtag. The next night, April 7, the Esprit Orchestra will perform...quasi una fantasia...Op. 27 and selections from Messages, Op. 34, at the Jane Mallett Theatre. April 13th, NMC performs an all-Kurtag chamber concert with soprano Ingrid Atroit at Glenn Gould Studio. See the listings for program details.

For Kurtag, as with the artist Giacometti for whom a work became alien when it was "finished," a piece should always lie open to new thought, to adjustment and expansion. Many of his pieces are works in progress. He may reorder the movement, add new ones, or even add a dimension at some stage. His approach recalls Beckett's column...“To find a form that accommodates the mess, that is the task of the artist now.”

Further biographical information.
New Music Concerts presents GYÖRGY KURTÁG

Saturday April 13, 2002
THE MUSIC OF GYÖRGY KURTÁG
performed by Robert Altman and the New Music Concerts
Ensemble featuring soprano Ingrid Altman and
the Accordes string quartet
Woodwind Quintet Op.2 (1959) • flute, oboe, clarinet, horn, bassoon
(Scenes from a Novel) Op.19 (1979-82)
soprano, cimbalom, violin, bass
Accordes string quartet
clarinet (bass clarinet), viola, piano
soprano, flute, oboe, clarinet, bassoon, horn,
percussion, cimbalom, harp, piano/celeste, string quintet
Glenn Gould Studio, 250 Front St. W. (CBC Centre)
Tickets: Glenn Gould Studio Box Office 416 205-5555
Concert @ 8:00 pm • Illuminating Introduction @ 7:15

Saturday April 6, 2002
PERSPECTIVES ON
GYÖRGY KURTÁG
a symposium with films exploring
the sound world of one of
Europe’s leading composers
Ettore Mazzoleni Concert Hall
Royal Conservatory of Music
273 Bloor St. W. (Bedford exit at
Saint George Subway)
7:00 pm • FREE ADMISSION
Information 416 961-9594

Sunday April 7, 2002
Esprit Orchestra performs
Kurtág’s Messages op. 34 and
...quasi una fantasia... op. 27
with pianist Lydia Wong
at the Jane Mallett Theatre @ 8:00
Box Office 416 366-7723

esprit orchestra
messages

Sunday, April 7, 2002
7:15 pm pre-concert talk / 8 pm concert
Jane Mallett Theatre, St. Lawrence Centre
Guest artists: Molinari Quartet
Enjoy Esprit in performances of music by
GYORGY KURTÁG • one of Europe’s most
important, highly regarded and frequently
performed composers – and top Canadian
composer R.Murray Schafer.

Messages, North American Premiere
GYORGY KURTÁG, composer
...quasi una fantasia... op.27
for piano & groups of instruments
GYORGY KURTÁG, composer
Four-Forty, for string quartet & chamber orchestra
R. Murray Schafer, composer

Box Office: (416) 366-7723 or 1-800-708-6754
Quick mentions only, therefore, of Bradyworks at the Music Gallery on April 6; Udo Kasemets’ Autobiomusica: CODA, featuring music by L.C. Smith & Kasemets at The Chapel, Emmanuel College on April 14; the TSO’s new commissioned work by Jeff Ryan for violin & orchestra on April 17; Tapestry New Opera Works Opera To Go, on April 22; and at the Music Gallery again, Janice Jackson, voice & Eve Egoyan, piano on April 27.

And May 7 Soundstreams Canada/Music Toronto co-present an intriguing program featuring the Gryphon Trio along with Douglas Perry, viola, and Michael Redhill, narrator and Omar Daniel, the subject of this month’s Composer to Composer interview, which is as they say, “coming up next.”

CIRCULATION DRIVERS

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Dancemakers

serge bennathan, artistic director

fifty-one pieces of silver

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composer: henry kucharzyk. costumes: heather macrae. lighting: marc parent.

sculpture, sound, space + texture...
dancemakers’ extreme physicality + chartier’s visually captivating, sculptured aesthetic + new music by henry kucharzyk = an extraordinary dance event... not to be missed!

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premiere dance theatre, harbourfront centre
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This spring, emerging from Omar Daniel’s composition desk will be several new works, including a set of cabaret songs for Queen of Puddings Music Theatre, and a new chamber piece for Toronto violinist Robert Crum. As well, during the Opera America conference, Tapestry New Opera will premiere a fully-staged version of his new 12-minute horror opera Lisa, written with librettist Alex Poch-Goldin.

STEENHUISSEN: What was your inspiration for The Flaying of Marsyas?

DANIEL: I wanted to work with live electronics, and create an interactive environment in which movement and bodily gestures are converted into digital information sent to sound processors which alter the sound of the violin. The second inspiration is Titian’s painting The Flaying of Marsyas (1575-76), which depicts the final stages of a musical duel between the God Apollo and the satyr Marsyas. According to Greek myth, Marsyas picked up the pan flute when Athena, daughter of Zeus, discarded it out of vanity - she thought that her face became bloated and ugly when she played the instrument. Becoming an expert player, Marsyas challenged Apollo, the patron of music, to a performing contest. Apollo agreed but stipulated that the winner could decide the punishment of the loser. The judging Muses awarded the victory to Apollo, who chose to hang Marsyas from a tree and flay him alive. His suffering and death were lamented by earthly beings such as animals, other satyrs, and nymphs, whose flowing tears formed a river named after him. It’s no coincidence that in the story the painting Apollo is depicted playing a stringed instrument, while Marsyas plays flute. In some circles, string instruments were considered more ‘divine’ by virtue of the mathematical principles they could easily illustrate, and wind instruments were considered ‘pagan.’ The myth is not only a parable on the dangers of audacity and pride, but also the victory of Apollo’s noble music over the rough and lascivious piping of his opponent. For my piece, I’ve distilled the Titian painting to its essential elements: Apollo playing a violin to the left, and Marsyas (in this case, the composer) hanging upside down in the centre. Fundamentally, throughout the piece, the god plays, and the satyr reacts, physically/electronically.

STEENHUISSEN: Can you describe further the relation between the myth/painting, and the composition?

DANIEL: To a certain extent, the characters in the music are representations of the two main characters in the myth. When I went about composing it, the first thing I did was write a 12-minute solo violin piece, which I thought about in relation to Apollo playing while Marsyas was being flayed. It starts off with a virtuoso passage showing off Apollo’s prowess on the instrument. After that first minute and a half, the piece moves through various compositional stages depicting first a type of seduction, with Apollo toying with Marsyas as...
he's hanging upside down, then a murder/death scene, followed by a concluding lament. By the time the death scene comes around, the emotional alterations to the violin sound produce something very aggressive and highly noise based, much less harmonious than at the beginning.

STEENHUISEN: What is the nature and function of the live electronics?

DANIEL: There are two types—one is the altered sound of the acoustic violin, and the second is a collection of sampled sounds. Any time the violin is heard through the speakers, it's a digitally processed manipulation of the sound via the sensors attached to suspended musician, and triggered by body movement. The samples, which comprise about 2 minutes of the piece, reflect Marsyas' cries for help, and are based on vocal, metal, and flute sounds. The electronic movement sensors are as follows: I have a G-force controller that senses either gravity or acceleration—one is attached to the back of my neck, and the other to my right wrist. There are also touch controllers. These control things such as the volume of what comes out of the speakers. For example, when my head is straight, no sound comes from the speakers. When it is fully bent, the maximum processed violin sound comes out. There is also a finger patch, with one finger controlling delay time, another controlling reverberation, and another the spatial placement of the sound, and so on, effecting, in real time, the processed sound of the violin.

Essentially, the hanging figure is reacting to the violin and sending it back, so what we're hearing is the emotional response to what is being done to Marsyas.

STEENHUISEN: Why did you choose to set the flaying, which takes place after the musical duel, as opposed to the duel itself?

DANIEL: That's interesting. I think it worked out this way because my initial attraction was to Titian's painting, which I discovered first. As time went on and I delved into the myth a little bit, I was most attracted to representing the painting with a composition, but I could see the musical competition as a future avenue if I were to expand the piece.

STEENHUISEN: In the Renaissance, flaying symbolized the removal of the external self, and the peeling away of layers, perhaps emotional. Is this reflected?

DANIEL: I didn't include that in the concept, but... (laughing) I think the piece tends to swallow more in the gratuitous than the symbolic. As the piece unfolds, interestingly enough, the point could be made that in the very last section, the lament, the samples that are triggered, and the processing that is achieved by the hanging musician is the purest in the entire piece, so there may be something to that.

STEENHUISEN: How is the flaying reflected in the musical materials and techniques?

DANIEL: In terms of the solo violin part, the music goes through phases: more aggressive toward the middle of the piece. Pitch-wise, it becomes more dissonant, the melodic contour becomes more angular, and overall, more violent. In the lament, the music headphones back to more consonant material. From the point of view of the solo violin part, it's what one might consider standard and intuitive: dramatic techniques for depicting a scenario which is becoming worse and worse. In terms of the electronics, the sonic quality of the voice, metal and flute samples have a sharpness and aggressiveness to them. Within the context of each sample, there is a metallic component, scraping or striking metal.

STEENHUISEN: The painter Georg Baselitz started painting upside down figures reportedly in an attempt to remove the person-to-person associations and give us the distance and emotional detachment to maybe allow us to face the satyr, and to endure the sight of such a gruesome event. It seems the result would be quite the opposite in a live performance of your piece—hanging upside-down will heighten the torturous nature of the story. I bring this up because in many Greek sculptures, Marsyas is tied upright. Why do you think Titian portrayed the figure hanging, and what is your intention in replicating this in performance?

DANIEL: I understand your point about the Baselitz figures, but if you look at Marsyas in the Titian painting, and compare it with representations of him by other artists, Titian's is the most chilling, the most uncomfortable and tortured. What struck me first about the painting was the tone and brutality, and also the architecture of it, the layout and geometry—Apollo upright and to the left, a little higher, Marsyas hung in exact opposition. That is the crux of the concept to me, in bringing it to the stage. All that is required is a violinist to the left, and a simple suspension where I'm hung upside-down. It's very uncomfortable for me, especially as time passes. The blood rushes to your head for the first two minutes, and it's quite difficult, but after that, the body adjusts. You have to keep the body moving, for circulation, which conveniently relates to the poses and sensors of the electronics part.

STEENHUISEN: Apollo was seen as a prototype of Christ, the god of reason and intellect—noble music based on mathematical science and symbolized by strings. Marsyas, the piper, is seen as earthly and rough. Does the music reflect this?

DANIEL: Not so much, but it's the kind of thinking I would approach in another reflection on this story. I have the idea to do a sequence of these pieces, maintaining the relationship of an immobile electronic musician in varying associations with an acoustic performer or performers.

Another issue is the relationship between composer and performer, and there's obviously another level of subject there. People who experience this piece become concerned, because they sense the powerlessness of the hanging figure within the context of the piece.

This tension interests me. It's no mistake that I've chosen myself as the composer to be the musician hanging on the stage. It explores another level of the multi-dimensional relationship between composer and performer.

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**MUSIC GALLERY**

**AT ST. GEORGE THE MARTYR**

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JAZZ NOTES
by Jim Galloway

The Life Of Riley
Definitely not the opera, but still something to sing about, is this month's world premiere of a work by Doug Riley. His quartet, made up of Doug on piano, Chris Mitchell, saxophone, Steve Wallace, bass and Terry Clarke, drums, will be joined on April 27, by the Toronto Sinfonietta, under Matthew Jaskiewicz for the first performance of Prince Edward Island Suite - A Concerto for Orchestra and Jazz Quartet.

Dug spends four months a year on the island and the sheer beauty of the place combined with the warmth of the people were his sources of inspiration when he was commissioned to write a concerto which would combine the elements of symphonic music and jazz.

Each of the four movements is a tone poem describing a particular aspect of the island. The Scherzo, also makes use of some of the indigenous percussion instruments found on the island - bongo, spoons, and Celtic snare drum.

There have been many attempts to combine classical music and jazz - with varying degrees of success. There are basic differences. One generally has a relatively complex structure and fixed form within which there is room for interpretation. The other relies on the unexpected and on surprise. The challenge of successfully integrating the two was taken up by such composers as Stravinsky, with his Ebony Suite for Woody Herman, Shostakovich, Prokofiev, Milhaud, Leonard Bernstein and George Gershwin. The results have provoked much debate as to how successful, or otherwise, they had been.

There is no doubt that jazz music has had a profound influence on other forms, be it pop music or "serious". Without jazz, today's music would be quite different, but the successful combining of jazz and classical is an elusive goal to reach for. I know Doug, and I know this was a labour of love as well as a daunting task and he deserves credit for taking it on. And from what I know of him, I'd be prepared to put money that the Prince Edward Island Suite will be well worth hearing. The concert is on Saturday, April 27, 7:30 pm at the Isabel Bader Theatre, 93 Charles Street West (across from the ROM).

The Life of O'Reilly
By the time you read this, Ted O'Reilly will have resigned from Jazz FM91. After 37 years the station has lost its most knowledgeable and most recognisable personality as well as a piece of its heart and soul. The march towards a homogenous sound suitable for background non-listening goes relentlessly on. A jazz world with a programmed landscape and no surprises. Strike Up The Band!

Not everyone was a fan of Ted, but nobody could ignore him. He had strong opinions about most things and aired them - literally. But he cared about the music and brought to the station a wealth of knowledge which, sadly, is no longer considered valuable by the powers that be.

Jazz is fast becoming a meaningless word - a marketing device to sell a life style, a deodorant, a car. A lot to do with packaging and less to do with substance. The 'suites' have taken over and the sell is more relevant than the content. Certainly, Doug Watson still brings a musician's perspective to his programming, but what will it be worth when he no longer gets to choose what he wants to play?

Those of us who mourned the death of classical music at the station, not to mention the banishment of The Goon Show, can only be more dismayed at the prospect of computerised programming filling the daytime hours at what once was a station that cared about standards and wasn't chasing ratings.

I find the similarities between what is going on at Jazz, FM91 and the new directions of CBC radio very disconcerting - the dumbing down and the struggle for mass acceptance.

Gee, Kenny, I just don't know what to make of it all.

(Let it also be said that Government has to take its share of the blame. The troubles at CJRT, as it then was, can be directly traced to the day that government funding was withdrawn. But then we all know that real culture is a small, round object called a hockey puck.)

Last Chord
Recording engineer and record producer Phil Sheridan, after a lengthy illness, passed away in March, less than a month after receiving a Lifetime Achievement Award from The Ken Page Memorial Trust at the National Jazz Awards.

On a brighter note, the local club scene looks healthy again this month and there is a new kid on the block called Sax On Yonge with jazz programming three nights a week ranging from Quinsin Nachoff to Gruvysium via Jake Wilkinson. Rob McConnell squeezes his tenet for a week and visiting firemen include pianists Kenny Barron and Adam Makowicz at the Montreal Bistro. Check out WholeNote's burgeoning Jazz Concert Quick-Picks and Club Listings (p.40-41) and go out to hear some live jazz this month. Happy listening.

Christ Church Deer Park presents
jazz vesper
Featuring some of Toronto's best jazz musicians with a brief reflection by Reverend Tim Elliott.

Sunday, April 14 - 4:30pm
PHIL DIVER, piano

Sunday, April 28 - 4:30pm
NANCY WALKER, piano
KIERAN O'GAVIN, bass

Sunday, May 12 - 4:30pm
COLLEEN ALLEN, saxophone

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(north of St. Clair at Heath St.)
416-920-5211

Admission is free. An offering is received to support the work of the Church, including Jazz Vespers.

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April 1 - May 7 2002

www.thewholenote.com
Player's pet peeves
It's been a while since I aired some of my pet peeves about community bands. Regular readers know the love I have for bands—playing in concert bands was a substantial portion of my musical education. So why vent? Because I see problems in bands that could be easily fixed, thus providing a better musical experience for performers and their audiences.

Probably the biggest single complaint I have is rehearsals that don't start on time. If I show up at 7:30 rehearsal, I expect to be playing on time. It's a pain for the people who dutifully show up on time when they have to wait for the stragglers, who invariably disrupt things with their late entrance. Add to that the fact the the latecomers are rarely, if ever, warmed up, and you end up wasting tremendous amounts of time.

And while we're on the subject of warming up, let's talk about playing in tune. It's not the conductor's responsibility to tune up the band. Players have to take on that duty themselves. Tune up every time you play or practice to a reliable pitch, on a stable note on your instrument. Having the director walk around, tuner in hand and tell people to tune up every time you play or practice wastes massive amounts of rehearsal time and rarely produces satisfactory results.

Next? Bring a pencil to rehearsal. Everyone! People without pencils should be fined. Anyone who makes mistakes should be warmed up before they start, but it is important to get the group playing together and listening right from first downbeat. The best way? Start with a march, followed by a chorale. The march gets the air moving, and everyone has plenty of things to do. The chorale gets things back under control and gets the players focused on tuning and balance. When I played with the Chinguacousy band way back when, the rehearsal often started with the Royal Air Force March Past. I think I've still got it memorized.

If you start at 8 and end at 10, break at 9 for 15 minutes, and stick to it. People who find a quarter hour an inadequate amount of time to socialize in should go out for a drink after the rehearsal.

Finish rehearsals on a high note. Perform a piece. Don't just run through it. Let the players leave the room feeling a sense of accomplishment.

And be prepared. Conductors expect players to walk in to their rehearsals having spent some time working on the repertoire. This is a reasonable expectation. It only follows then that the musicians should also expect the music director to have done the same kind of homework. I've had quite enough of conductors reading the score for the first time when they have the band start learning a new work. Study the score at home, and be able to give direction to your musicians the very first time they read the music.

Bands are expected to play a wide range of musical styles these days. Marches, classical transcriptions, contemporary band compositions, pop tunes, Broadway medleys and swing numbers are the meat and potatoes of band concerts. Both the conductor and musicians should be familiar with the playing styles of these types of music.

Probably the failing that irks me the most is poorly played solos. Solo numbers are the meat and potatoes of band concerts. Both the conductor and musicians should be well versed in the style. Don't think that playing something faster makes it swing better. It doesn't. It just gets the piece over with faster so the listeners won't have to suffer through it.

And another thing lacking in so much band concert repertoire today is solo numbers by players in the band. There are plenty of groups using guest soloists with the band, but the members of the band who have the talent for this type of playing need the opportunity to shine.

There. I feel much better now. Take some or all of these suggestions and try them. The monetary cost is next to nothing, and the benefits potentially great.

There are several band concerts worthy of your attention this month. Browse the Comprehensive Concert Listings commencing page 22. And don't forget to check out the Further Afield section (page 38-40), and the Jazz Listings (page 40-41) too.

If you would like an upcoming band event to be featured in the Bandstand column, feel free to contact Merlin at (416) 489-0275; by e-mail, merlinw@attcanada.ca, on the web, http://members.attcanada.ca/~merlinw/.

Meanwhile:
JAZZ AND BAND
Opera in Toronto: A Flourishing Community Resource

by Dorith Cooper

Opera in Toronto is alive and well, and April is opera month. Through diligent and committed leadership, opera in our city now extends into the realms of performance, education and composition—a multi-discipli- nary art form combining the talents of artists in many fields, well established and supported by a large, loyal and informed musical constituency.

That was not always the case. In the 1980s Toronto could boast of two opera houses, used mostly by international touring companies. By the 1930s, opera in the city was a much reduced artistic force. Its recovery and metamorphosis into a mature Canadian-based art form took many years of patient assembly of the educational, artistic and physical infrastructure that today makes Toronto one of North America’s liveliest opera centres.

For the first time, the city is to have its own month-long Opera Festival, from April 3 to May 4, presented collectively by five leading opera companies. The official Festival will have 21 performances of 9 different works, and other lyric and operatic performances throughout the month. The total to 75 performances of 22 works.

At the heart of the Festival is the prestigious annual Opera America conference, in Toronto’s downtown Hilton, April 20–24. The COC will host it, along with Autumn Leaf Performance, Opera Atelier, Opera Ontario (Hamilton), Queen of Puddings Music Theatre, Soundstreams Canada, and Tapestry New Opera Works. The event is being held in conjunction with the Professional Opera Companies of Canada (POCC) and Opera Volunteers International (OVI).

Collaboration and sharing of resources are the emerging themes in Toronto’s arts scene. Richard Bradshaw, General Director of the COC, observes that “this Opera Festival can point the way to future co-operation, and could be expanded to include the planning of joint, complementary artistic ventures with the Toronto Symphony, the National Ballet, the Art Gallery of Ontario, the Royal Ontario Museum, and perhaps Soulpepper Theatre. The name of the game is collaboration... because if one of us is applied to the opera stage.”

Opera America Conference

The seeds for the Festival were sown more than a year ago when Opera America announced that it would hold its annual conference in Toronto this year. At the time, Toronto was recognized as one of North America’s liveliest opera centres.

Several other organizations have planned performances at the same time as the Festival, further demonstrating Toronto’s richness of operatic environment. Audiences can look forward to the Toronto Consort’s period performance of Monteverdi’s other mature work, Il Ritorno d’Ulisse in Patria, and to Opera Festival's diverse offerings.

Commissioning and developing new work is one topic on the Conference’s agenda. For Toronto’s Tapestry New Opera Works—which produced Iron Road last year—it is their raison d’être. Their work encourages artists to solve problems of the interplay between verbal action and musical action.

Anonymously’ program of three one-act chamber operas: Riders to the Sea by Vaughan Williams, The Telephone by Menotti, and La Piazzola con Fungi—a satirical work by the American composer Seymour Barab.

Another fascinating highlight will be the Production Showcase in which opera companies display models, ground plans and videos of upcoming projects, and provide rental information of costumes and set designs—useful in this age of the co-production. Issues of liability and safety measures are also to be explored in Risky Business: Steps to Health and Safety Onstage and Off (particularly timely given the recent widely-publicized freak accident during the Metropolitan Opera’s opening night performance of Prokofiev’s War and Peace.)

Opera Festival 2002

Leading the Opera Festival’s diverse offerings are three COC productions: Mussorgsky’s Boris Godunov; Handel’s Giulio Cesare; and the concert premiere of The Scarlet Prince by Alexina Louie and David Hwang. Opera Atelier will present Monteverdi’s L’incoronazione di Poppea; and Hamilton’s Opera Ontario will present Bizet’s Les Pécheurs de Perles. Tapestry New Opera Works will launch its Opera to Go program, promoted as “four bite-sized” new Canadian works commissioned from composer-librettist colleagues trained in the Tapestry studio.

Also, the considerable achievements of Canadian composers will be featured in a Canadian Opera Showcase, with excerpts from prominent works of the past 55 years including Harry Somers’ Louis Riel, Murray Schafer’s RA, Gary Kulesha’s Red Emma, and John Estacio’s new work Filumena. New Canadian-made videos of short operas will be on view in a session organized by Autumn Leaf Performance and Bravo! FACT. Roundout the Festival offerings will be the mandatory Opera Quiz with everyone’s favourite quiz master: Stuart Hamilton.

Anonymous’ program of three one-act chamber operas: Riders to the Sea by Vaughan Williams, The Telephone by Menotti, and La Piazzola con Fungi—a satirical work by the American composer Seymour Barab.

Building Audiences

The nurturing of Toronto’s future audiences is an active concern of the opera community. Richard Bradshaw says it was a safety net for opera companies display models, ground plans and videos of upcoming projects, and provide rental information of costumes and set designs—useful in this age of the co-production. Issues of liability and safety measures are also to be explored in Risky Business: Steps to Health and Safety Onstage and Off (particularly timely given the recent widely-publicized freak accident during the Metropolitan Opera’s opening night performance of Prokofiev’s War and Peace.)

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Anonymous’ program of three one-act chamber operas: Riders to the Sea by Vaughan Williams, The Telephone by Menotti, and La Piazzola con Fungi—a satirical work by the American composer Seymour Barab.
season by season, and we’re attracting them with ‘risky’ works that are challenging and adventurous. For Salone this year, 38% of our audience were under 30 years of age, and for our recent double bill production of Bluebeard’s Castle and Erwartung, it was 40%.

To develop very young children’s understanding of lyric theatre, the COC’s Esso Kids Afterschool Opera Program has youngsters design, rehearse and perform 10-minute works (written especially for them by Canadian composer Dean Burry).

Another innovator is Giuseppe Macina, for 35 years artistic director of the grassroots Toronto Opera Repertoire program which performs in Board of Education locations. Believing that the presence of opera in non-traditional venues such as museums gives children a clear and imaginative signal designed to arouse their curiosity, he jumped at the chance to have his students participate in the Royal Ontario Museum’s Sunday concert series. On April 21, and in conjunction with the Coro Verdi of the Centre Scuola e Cultura Italiana of Columbus Centre, he will present a semi-staged production of Verdi’s Il Trovatore, free with museum admission.

Opera is once again a living artistic force in Toronto, and the festival 2002 offers a wide range of opportunities to sample this great art form. It also gives us an extended opportunity to appreciate the contribution of Toronto’s lyric associations to community life. They deserve our fullest support.

Dorith Cooper may be reached at dorith@sympatico.ca. For Festival and Conference details, visit www.opera.ca

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**OPERA GALORE AND A TOUCH OF TABLA**

By Sarah B. Hood

**Triple excitement in the realm of new opera productions this month!**

First, from April 10 to 28, Fides Kruker’s new company Good Hair Day Productions presents a threepart performance made up of a reprise of Gavin Bryars’ The White Lodge; the Toronto premiere of The Perfect Love, based on the Rainer Weins opera Down Here On Earth, and, title piece for the show, the world premiere of Wende Bartley’s The girl with no door on her mouth, about the relationships between voice and gender roles.

Knucker (who sings all three works) elaborates on the “new opera” designation — which she says could apply to her current project — as follows: “I trained at Banff, and they called this form music theatre. But in a lot of work that is called ‘new opera’, I feel that the sound of the voice hasn’t evolved from what was defined back in Verdi’s time. The word ‘opera’ is still an inflated word for me; this piece is so intimate.” An important element, she says, is the exploration of the flow between live and recorded sound, light and design. “We try and immerse the space as well as myself into the visual realm.”

On April 22 Tapestry New Opera Works present the saucily-titled Opera To Go, a showcase of four short works: Erik Ross and Jovanni Sy’s Haiku Moments; Jeffrey Ryan and Michael Lewis MacLennan’s The Laurels; Omar Daniel and Alex Poch-Goldin’s Lisa, and Melissa Hui and Jovanni Sy’s The Cellar Door. The following night the COC Orchestra and Chorus perform the debut of The Scarlet Princess, a brand-new, Kabuki inspired opera by composer Alexina Louie and playwright David Henry Hwang.

**Mussorgsky to Menotti**

Among a host of other operatic offerings this month are the COC’s Boris Godunov by Modest Mussorgsky, running in repertoire with Handel’s Julius Caesar from April 5 to 14, Boris stars Gidon Kremer, who began his career with the COC ensemble, and has previously performed the role in London and Dublin, in both English and Russian. The bass-baritone says he’s pleased to be returning to the original Russian for the Toronto production, although to his ear “it’s a challenge for singing tender emotions.”

“I have these sweet, tender scenes with my children” he says “and it sounds like I’m spewing invective.”

Verdi fans take note

There is a family friendly concert version of Il Trovatore at the ROM on April 21 and Opera Mississauga’s full-scale Aida at Mississauga’s Living Arts Centre runs on four dates between April 27 and May 4. (If you’ve always pictured yourself on the other side of the footlights, give Opera Mississauga a call at 905-665-3900, because at time of writing they were seeking women from 16 to 18 and men 16 and older to act as supernumeraries (extras) in Aida. Rehearsals are April 18 to 25, with shows April 27 to May 4).

And furthermore...

Opera Ontario is offering Bizet’s The Pearl Fishers from April 20 to 27 at Hamilton Place and on May 4 at the Centre in the Square in Kitchener. L’Atelier lyrique de L’Opéra de Montréal presents Mozart’s Così Fan Tutte on April 5 at the Oakville Centre for the Performing Arts. And, one of the month’s most unusual opera events, Opera Anonymous presents a triple bill entitled Three One Act Operas in English, coming up from April 19 to 21 at The Theatre Centre... AND A TOUCH OF TABLA continues on page 44

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**The Toronto Consort presents**

**THE RETURN OF ULYSSES**

by Claudio Monteverdi

in concert

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 Pudwel 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

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**Attention All Friends, Singers and Musicians!**

The NOCC is starting an exciting project: a workshop on the famous Queen of Spades, by P.I. Tchaikovsky. (Sung, of course, in Russian)

Roles are still available, as this workshop will be double cast. We are planning to start rehearsing in the second half of April, and to perform at the end of July 2002. Efficient Russian diction help will be provided.

All those interested should contact us via e-mail at noc@hotmail.com or by phone (416-604-1557) to arrange auditions or to ask any questions.

Please spread the word to potentially interested singers. We are also looking for volunteers to help with administrative work and PR.

Best regards,

Mila Fialtova, Director, The NOCC

Tel: 416-604-1557  E-mail: noc@hotmail.com

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**April 1 -- May 7 2002**

www.thewholenote.com
Lunchtime Chamber Music at Christ Church Deer Park

Saturday, April 1, 2006
1:00 PM-3:30 PM


Tuesday, April 4
5:30 & 7:30 York University Dept. of Music, Chamber Music Ensembles. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186 Free.

Wednesday, April 5
12:30 York University Department of Music, Chamber Music Ensembles. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186 Free.

Thursday, April 6
12:30 York University Department of Music, Student Recital. Student solists in the classical performance program. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186 Free.

Friday, April 7

Saturday, April 8
8:00: St. James’ Cathedral. Lunch Hour at St. James’. Paul E. Jessen, organ, 65 Church St. 416-384-7858 ext. 224. Free.

Sunday, April 9
8:00: Tokyo Symphony Orchestra. Elgar: In the South (Alasian); Tchaikovsky: Piano Concerto No. 1; Respighi: Roman Festivals; Leonard Earwook; Alexander Toradze, piano; Gianandrea Noseda, conductor. Massey Hall, 15 Shuter. 416-953-4828, 420-490.

Monday, April 10
8:00: Hugh’s Room. Fairport Convention. 35th Anniversary tour. 2261 Dundas West. 416-531-6804. 455.

Tuesday, April 11

Wednesday, April 12
12:30: York University Department of Music, Chamber Music Ensembles. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186 Free.

Thursday, April 13

Friday, April 14

Saturday, April 15
8:00: Hugh’s Room. Fairport Convention. 35th Anniversary tour. 2261 Dundas West. 416-531-6804. 455.

Sunday, April 16

Monday, April 17
12:30 York University Department of Music, Chamber Music Ensembles. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186 Free.

Tuesday, April 18
12:30 York University Department of Music, Student Recital. Student solists in the classical performance program. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186 Free.

Wednesday, April 19
12:30 York University Department of Music, Chamber Music Ensembles. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186 Free.

Thursday, April 20
12:30 York University Department of Music, Chamber Music Ensembles. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186 Free.

Friday, April 21
12:30 York University Department of Music, Student Recital. Student solists in the classical performance program. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186 Free.

Saturday, April 22
12:30 York University Department of Music, Chamber Music Ensembles. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186 Free.

Sunday, April 23
12:30 York University Department of Music, Student Recital. Student solists in the classical performance program. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186 Free.

Monday, April 24
12:30 York University Department of Music, Chamber Music Ensembles. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186 Free.

Tuesday, April 25
12:30 York University Department of Music, Student Recital. Student solists in the classical performance program. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186 Free.

Wednesday, April 26
12:30 York University Department of Music, Chamber Music Ensembles. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186 Free.

Thursday, April 27
12:30 York University Department of Music, Student Recital. Student solists in the classical performance program. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186 Free.

Friday, April 28
12:30 York University Department of Music, Chamber Music Ensembles. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186 Free.

Saturday, April 29
12:30 York University Department of Music, Student Recital. Student solists in the classical performance program. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186 Free.

Sunday, April 30
12:30 York University Department of Music, Chamber Music Ensembles. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186 Free.

Monday, May 1
12:30 York University Department of Music, Student Recital. Student solists in the classical performance program. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186 Free.

Tuesday, May 2
12:30 York University Department of Music, Chamber Music Ensembles. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186 Free.

Wednesday, May 3
12:30 York University Department of Music, Chamber Music Ensembles. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186 Free.

Thursday, May 4
12:30 York University Department of Music, Student Recital. Student solists in the classical performance program. McLaughlin Performance Hall, 050 McLaughlin College, 4700 Keele St. 416-736-5186 Free.
concert season 2001-2002

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

Saturday, April 20, 7:30 pm
Chamber Music Extravaganza 2
Students from the Young Artists Performance Academy
$7 / $5

Saturday, April 13, 7:30 pm
Academy Gala Concert
A showcase of gifted youths from the Young Artists Performance Academy
$7 / $5

Sunday, April 21, 2:30 pm
Opera Extravaganza
Various opera selections presented by singers from the Performance Diploma Program
$7 / $5

Wednesday, April 17, 7:30 pm
Spring Choir Concert
The Glenn Gould Professional School Choir, RCM Community School Repertory Choir
Fauré: Requiem
$7 / $5

Location: Eastminster United Church
310 Danforth Ave.

Thursday, April 18, 8 pm
Royal Conservatory Orchestra
Simon Streatfield, conductor
Mahler: Symphony No. 5
Dolin: Serenade for Strings
Dedicated to the memory of Dr. Samuel Dolin
$15 / $12
Location: Glenn Gould Studio
Canadian Broadcasting Centre
250 Front Street West
Box Office: 416 205 5555

All concerts, unless otherwise noted, are held at The Ettore Mazzoleni Concert Hall
The Royal Conservatory of Music
273 Bloor St. West
Box Office: 416 408 2824 ext. 321
www.rcmusic.ca

2001-2002 CONCERT SERIES SPONSORS

TIME

torontoartsbouncell
As an arm’s length body of the City of Toronto
Rosemarie van der Hooyt, mezzo-soprano

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

Friday April 05

- 8:00: Toronto Symphony Orchestra. Massey Hall. See April 3.

Celebrates the music of Gyorgy Kurtag

April 6 and 13

- 7:00: New Music Concerts. Perspectives on Gyorgy Kurtag. Symposium and film presentation exploring the sound world of Kurtag, Etteru Mazzoleni Concert Hall. 273 Bloor St. West. 416-861-8594. Free.
- 7:00: Toronto Symphony Orchestra. Teakehtyova: Piano Concerto #1; Rasphita: Roman Festivals. Alexander Toradze, piano; Gianandrea Noseda, conductor. Massey Hall, 15 Shuter. 416-593-4629, 427-458.
- 8:00: Amadeus Choir. The Glory of Bach. Bach & Mierz Massa, Leedu Fagan, soprano; Zoe Tarshis, mezzo; Mark DuBois, tenor; Mark Pedrotti, bass; Sir David Willcocks, conductor. George Weston Recital Hall, 5040

The Church of St. Simon-the-Apostle

Presents

John Tuttle

An organ recital including works by Tournemire, Bach, Mendelssohn, Ropel, Howells and Durufle

Friday, April 5th, 2002

Both concerts held at The Church of St. Simon-the-Apostle

525 Bloor Street East (just east of Sherbourne Subway)

Refreshments will be available

Tickets: $20 each (Seniors/Students $15), $35 for both

For Information: Phone: 416-823-8714


Sunday April 7

10:30am: Rosedale Presbyterian Church. Music at Rosedale Bach: Easter Cantatas #4 Christ Lay in Death’s Dark Prison; Dan Bickie, organ; Earl Heig Chamber Strings; Soloists & Choir of Rosedale Presbyterian Church; Mary Legge, director. 129 Mount Pleasant Rd. 416-921-1931. Freewill offering.

11:00am & 2:00: Solar Stage Children’s Theatre, Para-Wara (Para Heart). By Bill Martyn; music by Zach Florence. Musical adaptation of an Incan folktale. For children ages 2-10. Madison Centre, 4950 Yonge St., lower level. 416-388-8031. For complete run see music theatre listings.

1:30: CAMMAC/McMichael Gallery. Sunday Concert: Peter Appleyard Quartet. 10385 Islington, Kleinburg. 905-893-1121. $12, $10(family rates).

2:00: Oakville Symphony Orchestra. Orchestral Works; Oakville Centre for the Performing Arts. See Apr 6.

2:00: Royal Conservatory of Music Community School. RCM Guitar Ensemble. Etore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824. $21, $45.

2:00: Royal Ontario Museum. George Gao, erhu. Fusion of Chinese and Western music, classical and contemporary. 100 Queen’s Park. 416-586-8000. Free with museum admission: $15, $10(st). $8(ages 5-14), children 4 & under free.


2:00: University of Toronto Faculty of Music. Electroacoustic Ensemble. Recent compositions by faculty, graduate students and guests. Walter Hall, 80 Queen’s Park. 416-978-3744. Free.


Sunday, April 7 at 2:30 pm

Glen Gould Studio, CBC, 250 Front St. W.

7th Annual Schubertiad

Offcentre

Tenor Michael Colvin, soprano Monica Whicler, and TSO Concertmaster violinist Jacques Israelievitch join pianists Inna Peskova 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

VocalPoint Chamber Choir

Ilan Grundy, conductor

20th Century French Masterpieces

SUNDAY APRIL 7, 3:00PM

Grace Church-on-the-Hill

(Lonodale 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

Music at Donwaven Covenant presents the only Toronto performance of Requiem for a Millennium by Brian Finley

Donna Bennett, soprano, Kim Coulson, mezzo, Tom Sharpe, tenor & Gary Relyea, bass with the 75-voice Weston Chorus, Brian Finley, piano & conductor

Saturday, April 6, 2002 at 8 p.m.

The Donwaven Covenant United Church

230 The Donwaven West

Tickets: $15/12

For more information, please call the church: 416-444-8444
CONCERT LISTINGS - GTA

- 3:00: VocalPoint Chamber Choir. 20th Century French Masterpieces. Tournes: Mass in g; Litaneies a la Vierge Noire; Faure: Messa
Bagu; Cantique de Jean Racine; Donalde. Quartet Motets; Messe: G Sacrum Convivium; Ian Grundy, music director.
Grace Church on the Hill, 300 Lonsdale Rd.
416 484-0185. $15, $10.
416 530-5183. Donations.
- 5:00: University of Toronto Faculty of Music. Student Composers' Concert. Walter Hall, 80 Queen's Park. 416 878-3744. Free.
- 7:00: Mississauga Big Band Jazz Ensemble. Annual Spring Concert. Living Arts Centre, 4141 Living Arts Drive.
Mississauga, 905-306-8000. $15.
- 8:00: Artword Theatre. Eugène's Sunday Series. Improvisational series. Eugène Martyniec, host. 75 Portland Ave.
416-408-2783.
- 8:00: Esprit Orchestra. Messages. Kurtág: Musiques...quasi una fantasia...og.27, for piano & groups of instruments; Schäfer: Feur-Forty, for string quartet & chamber orchestra. Molinari Quartet; Alex Paul, conductor: 7:15: Pre-concert talk. Jane Mallett Theatre, 27 Front St. East. 416-366-7723, 229.$12.5.
- 8:00: Flying Cloud Folk Club. Archie Fisher. Scottish folk. Transac, 292
Braunswick Ave. 416-410-9705, $15.

The Associates of the Toronto Symphony Orchestra present Canadian Horn Quartet & Tuba Tyrant

**Monday, April 8, 2002 7:30pm**
Trinity-St. Paul's United Church
427 Bloor Street West

**BOZZA – Sonatine for Four Horns**
**HINDEMITH – Horn Quartet**
**MOZART – Overture to The Magic Flute**

Joan Watson, French Horn
Haruc Hansen, French Horn
Gary Pattison, French Horn
Christopher Gongos, French Horn
J. Scott Irvine, Tuba

(Members of the Toronto Symphony Orchestra)

Tickets $15/$12(Seniors/Students)
For more information, please call 416 693-9853

GOETHE INSTITUT INTER NATIONES presents two of Germany’s critically acclaimed soloists:

**Friedrich Gauwerky, cello**
**Homage to John Cage**
**TUESDAY, APRIL 9 at 7:30 pm**
Goethe Institut, 163 King St. W. (St Andrew subway)
Tel: 416 593-5257
Tickets at the door: $10

Internationally celebrated master cellist Friedrich Gauwerky plays works by John Cage and other composers who were influenced by Cage: Mauricio Kagel, Hans-Joachim Hespos and Karlheinz Stockhausen.

**Markus Pawlik, piano**
**SUNDAY, MAY 5 at 2:30 pm**
Glenn Gould Studio, 250 Front St. W.
Box Office: 416-205-5555 Tickets: $20, S/S $15

One of Germany’s most talented and praised young pianists plays works by Josef Haydn, Frederic Chopin, Johannes Brahms and Ichiro Noda. The critics have repeatedly spoken of “sound-magic” in relation to Pawlik’s playing.

**Arbor Oak**

G. F. Handel’s
**Acis and Galatea**

with Colin Ainsworth, Teri Dunn, Paul Grindlay & Michiel Schrey
Directed by Larry Beckwith

April 12 & 13 at 8 pm
Christ Church Deer Park
Tickets & Info: 416-778-4923

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

- 2:00: Toronto Senior Strings. Strings Quartet by Opera Composers. Works by Mozart, Rossini, Cherubini, Puccini & Danzi. St. Andrew's Presbyterian Church, 73 Simcoe. 416-221-8099. $12.
- 8:00: Living Arts Centre. Buddy, the Buddy Holly Story. Hammerson Hall, 4141 Living Arts Drive, Mississauga. 905-306-6000. 959,948,933.

Music Toronto presents

Friday April 12

- 8:00: OnStage. The Hilliard Ensemble: Revolutions: Music from Latvia, Russia & the USA; works by Mäcuih, Lassus, Gombert and Jacque de Mantua. David James, countertenor; Rogers Covey-Crump, tenor; John Potter, tenor; Gordon Jones, baritone. Glenn Gould Studio, 250 Front St. W. 416-965-5555. $39.
- 8:00: Telefonsdor Baroque Orchestra, Le Chapele de Saint-Charles, Trinity-St. Paul's Church. See Apr 10.

RAM Random Acts of Music

Random Acts of Music Ensemble

Susan Hoeppner, flute; Kent Topley, viola. Cynthia Woods, double bass
Special Guests: Joaquin Valdepenas, clarinet; Lydia Wong, piano
Partnering with the Daily Bread Food Bank
Works by Mozart, Poulenc, Saint-Saens, Bottesini
Friday, April 12, 2002 at 7:30 pm
Eastminster United Church, 310 Danforth Ave. (at Chester)
Tickets: $20/S&S $10 (family up to 5) $50
416-260-0329

OnStage at Glenn Gould Studio

THE HILLIARD ENSEMBLE

Friday, April 12/02 at 8pm
David James, countertenor
Rogers Covey-Crump, tenor
John Potter, tenor
Gordon Jones, baritone
"Revelations"

Founded in 1974, this is one of the world’s finest vocal ensembles with a reputation unsurpassed in the field of both early and contemporary music. With its highly distinctive style and finely-honed oneness of sound, the The Hilliard Ensemble present a program of music from Latvia, Russia and the USA.

Single tickets $30.00
Glenn Gould Studio Box Office
(416) 205-5555
Fax (416) 205-5551
E-mail: ggstix@toronto.cbc.ca
250 Front Street West, Toronto, Ontario
in the Canadian Broadcasting Centre

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 Ryml - 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

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

Saturday April 13

- 2:00: Tryptych Productions/Victoria-Royce Church. An Ode to Spring. Part songs by Handel, Beethoven & Brahms. Caroline Kuenz, soprano; Vanessa Grant, mezzo; Ed Franke, tenor; Ross Darlington, baritone; William Shackhoff, piano. 190 Medland St. 416-768-6176. Free (donations accepted).
- 7:30: Royal Conservatory of Music. Young Artist Series: The Young Artists Performance Academy Gala Concert. Etana

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
New Music Concerts

Presents
Ingrid Attrot
singing music of György Kurtág
April 13
Sponsored by Roger D. Moore

— 7:15: Rock Garden, flautist/conductor.
— 8:00: Eastertide music for choir & brass quartet. David Jafelice, director.
— 8:30: Eastertide music for choir & brass quartet. David Jafelice, director.
— 8:00: New Music Concerts. The Music of György Kurtág, Chamber and vocal works. Ingrid Attrot, soprano; Accordes String Quartet; New Music Concerts.

He is Risen!
Alleluia!

Anno Domini
Chamber Singers

David Jafelice, Director
David Smith, Organist

Saturday April 13, 2002
8:00 pm
Holy Name Catholic Church
Danforth Avenue
Admission: regular $15, senior/student $10

Tickets at the door - for more information (416) 476-0003

The Academy Concert Series
The Golden Age of Chamber Music

Masterworks by Mozart, Haydn, Beethoven, Mendelssohn and Schubert

Saturday, April 13th at 8 p.m.
310 Danforth Avenue, Toronto (Eastminster United Church, just west of the Chester subway)
Tickets: $15 (reg) /$10 (sr/st.)

Call 416.889.5414

Chris Vanhaverbeke
Classical Guitar
April 13, 2002
8:00 pm
Tickets $12 & $15
St. George’s Anglican Church
5350 Yonge Street, Two traffic lights south of Finch
For Tickets & Information Call 416-225-1922

Amici
Chamber Ensemble
celebrate spring with a
Fundraiser
Open House

2035 Yonge St.
416-440-1986

Sunday, April 14, 1:00PM - 4:00PM
TWO PERFORMANCES
Patricia Pap, piano; Joaquin Valdecantras, clarinet; David Hetherington, cello
WITH TWO LAWYERS AT THE PIANO:
The Honourable Bob Rae: 1:30PM and Linda Ippolito: 3:00 PM
Tickets: $50.00 (concerts, wine & refreshments) 416-410-1950, cheque or VISA accepted
Drop in and support the exceptional music series of the AMICI CHAMBER ENSEMBLE
Enjoy the performances, fine wine, delicious appetizers and hospitality of Roberto and Lucia. Amzing Silent Auction. Bid on dinner, lunch, coffee with celebrities at Grano, plus other great items!
TAX RECEIPTS ISSUED FOR MAXIMUM ALLOWABLE PORTION AND FOR ANY ADDITIONAL DONATION

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April 1 – May 7 2002
CONCERT LISTINGS - GTA

Sunday April 14

- 1:00: Royal Ontario Museum, Mary Lou Falla: Canadian song. Peter Tiefenbach, piano. 100 Queen’s Park. 416-586-8000. Free with museum admission; $10 (adults), $8 (students, seniors, children 4 & under free.
- 1:00-4:00: Amlad, Furl Roar and Open House. Guests: The Honourable Bob Rae & Linda Ippolito, piano; Joaquín Valdepeñas, clarinet; David Hetherington, cello; Patricia Parr, piano. Two performances. Grano, 2035 Yonge St. 416-440-1988. Free.
- 2:00: Royal Conservatory of Music Community School, Franz Schubert: A Life in Song. Joel Katz, bass; Brahms Goldmark, piano; Jayne Smiley, Cécile Fulton, Oliver Davidson & other performers. Ettore Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x321. $12, $8, $5 (under 18), Free.
- 2:30: Calyx Concerts. A Garden of Song. Music of Debussy, Sczymoner, Tchaikovsky & Berioz. Ais Banks, violon; Natalie Martinez, soprano; Marianne Hunteks, piano. Humbercrest United Church, 10 Baby Point Rd. 416-531-3688. $15.
- 8:00: Arrowsmith Theatre. Eugene’s Sunday Session. Improvisational series. Eugene Martynec, host. 75 Portland. 416-920-7283. 45.
- 8:00: Flying Cloud Folk Club. Alun Brown with Ian Bell. Folk & original tunes with fiddle, guitar, button accordion, mandolin, wooden flute & other instruments. Tranzac, 292 Brunswick Ave. 416-365-9956. $14/$12.

Monday April 15

- 8:00: Toronto Symphony Orchestra. Dvorak: Slaefric, Decces; Ryan: Tsrd commission for violin & orchestra; Brahms: Symphony #1; Jacques Israeli; violin; Samuel Wong, conductor. Massey Hall, 15 Shuter. 416-593-4828. $26/$90.
- 6:45pm & 10pm: Mizzetta Café Restaurant. Don Thompson, bass & Reg Schwager, guitar. 881 St. Clair Ave. West. 416-469-8978. $15.

Tuesday April 16


Wednesday April 17

Canadian Music Competitions Gala Concert

Hosted by Soprano Isabel Bayrakdarian, a CMC Alumnae

Featuring Top National Finalists of the 2001 Competition

Wednesday, April 17 at 7:30 pm

Glenn Gould Studio

250 Front Street West, Toronto

Admission: $15 ($10 students)

Phone Glenn Gould Box Office: 416-205-5555

April 1 -- May 7 2002

www.thewholenote.com

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Sunday afternoons at 2

Calvin Presbyterian Church

26 Delisle Avenue, Toronto (416) 923-9030

April 14

Dawn Mussellem, soprano
William Shookoff, piano
Spring in Spain: Songs of Manuel de Falla

April 21

Allison Lynn, soprano
William Shookoff, piano
Operetta highlights

April 28

Linda Falvy, soprano; David Smith, piano
Dvorak Gypsy Songs, Copland, Vivaldi

May 5

North Toronto Women’s Chamber Choir
Anne Yardley, conductor

Our free series continues Sundays at 2pm ‘til June 9th
Canto Celestes.

Operas (Mushroom Stoddart - Vaughan Radio in Concert. Deep Wireless: A Celebration of Radio Art: Harrison, Bartley & Muraille presented in a radio format featuring live & premiere. Dedicated to the Memory of Dr. Samuel Royal Conservatory Orchestra; 250 theatre listings. for Orchestra; Mahler: Scannura, Winchester The Brandenburg Concertos Ha~merson spectacular concert! Sinfonia Mississauga performs all six Brandenburg Concertos in one spectacular concert!

Peter's Vibes A Tribute to Robert Farnon Peter Appleyard with Guest Conductor Skitch Henderson Friday, April 19 8 PM Hamnerston Hall Tickets: $50/$40 The world's greatest vibraphonist, brings us "Peter's Vibes".

American Rhapsody Saturday, May 11 8 PM Hamnerston Hall Tickets: $40/$30 George Gershwin's Rhapsody in Blue. Aaron Copland's brass feature, A Fanfare for the Common Man and Ragtime, Peck's Upward Stream, Samuel Barber's Adagio for Strings.

Extravaganza 2. Etienne Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x321, 47, 45.


Saturday, April 20

12:00 noon: Royal Conservatory of Music: Evening Concert. Informal concert featuring RCM students of all ages and levels. 273 Bloor St. West. 416-408-2824 ext. 321, Free.

7:00 Toronto Symphony Orchestra. Massey Hall. See April 17.

7:30: Royal Conservatory of Music. Young Artist Series: Chamber Music.

Music Mostly by German Masters

Saturday April 20

8:00pm

Trinity College Chapel

6 Hoskin Avenue, Toronto

TTC Museum

tickets: $15/$10

info and reservations: 416-657-0076 or

Duol'Intempeplo

Mylene Guay - baroque flute

David Sandall - harpsichord

Music of Medieval Iberia

Friday, April 19, 8 p.m.

Saint Thomas's Anglican Church, 383 Huron St.

Tickets $12 / $8 students and seniors

Information and reservations: 416-638-9445

2001/2002 Season

John Barnum, Music Director & Conductor

The Brandenburg Concertos

Hosted by Veronica Tennant

Saturday, April 6 8 PM

Hamnerston Hall

Tickets: $25/$10

Sinfonia Mississauga performs all six Brandenburg Concertos in one spectacular concert!

Peter's Vibes

A Tribute to Robert Farnon

Peter Appleyard with Guest Conductor Skitch Henderson

Friday, April 19 8 PM

Hamnerston Hall

Tickets: $50/$40

The world's greatest vibraphonist, brings us Peter's Vibes.

American Rhapsody

Saturday, May 11 8 PM

Hamnerston Hall

Tickets: $40/$30


Pre-theatre dining available at Live Cuisine

ORDER YOUR TICKETS TODAY!

CALL 416-657-0076

www.mississagusymphony.com

www.thewholenote.com

April 1 -- May 7 2002
German composers. Mylène Guyl, baroque flute; David Sandell, harpsichord. Trinity College Chapel, O'Keefe, 416-657-0078.
- $15, $10.
- 8:00: Music at St. John’s: Onyx Wind Quintet. Katherine Anderson, flute; Stephen Kashuba, oboe; Susan Strange, clarinet; Luke Porter, horn; Graham Martin, bassoon. St. John’s Church, 288 Homewood Ave, 416-762-2393, 416-215, 416-220.
- 8:00: Yorkminsterl, Anne of Green Gables. Elizabeth Beeler, director; Ori Segel, music director; Sandy Lindsey, Bill Bowen, Sarah Angus & other performers. Leah Posluns Theatre, 4588 Bathurst St. 416-291-0600, $21, $18($19/20), group rates. For complete run see music theatre listings.
- 8:30: Living Arts Centre. Casually Jazz; Susie Arioli. Swing, Food & beverages; doors open at 7:30, Royal Bank Theatre, 4141 Living Arts Drive, Mississauga. 905-306-6000, $29/$19.50.

Sunday April 21
- 2:00: Royal Ontario Museum/Columbus Centre. Verdi: Il Trovatore. Concert version. Giuseppe Macina, director. 100 Queen’s Park. 416-588-8000. Free with museum admission: $15, $10($19/20), ages ($4-19), under free.
- 2:00: Toronto Children’s Chorus. International Conductors’ Concert. Music of Holst, Rutter, Willocks, Freedman, Glick. TCC Training Choir III, Central Children’s Choir of Ottawa. Judy Loman, harp; Sir David Willcocks; delegates from the 7th International Choral Conductors’ Symposium, St. James Cathedral, 65 Church St. 416-932-8866 ex. 111. $15/$20, $10/$15/20.
- 2:00: Royal Conservatory of Music. Young Artist Series: Opera Experiences. Etteri Macalou Concert Hall, 275 Bloor St. 416-498-2244 x221. $17.50.

THE YORKMINSTRELS
present the heart-warming, family musical
ANNE OF GREEN GABLES
Co-written by DONALD HARRON and NORMAN CAMPBELL
Additional lyrics by MAYOR MOORE and ELAINE CAMPBELL
April 20, 25*, 26, 27 at 8 p.m.
April 21 and 28* at 2 p.m.
*ASL interpreting services for these performances
Leah Posluns Theatre
4588 Bathurst Street (Lots of Free Parking)
$21, $19(senior), $16(student)
Box Office: 416-291-0600
or visit: www.yorkminstrels.com

SUSIE ARIOLI
Saturday, April 20 8:30 p.m.
Royal Bank Theatre $29/$19.50
Doors open at 7:30 p.m.
A diva of swing, Arioli combines sweet accents, suave rhythms and a velvet voice with pre-war tunes, and delivers them all with a delicious swing flavour.

CAROL WELSMAN
WITH SPECIAL GUESTS MISSISSAUGA BIG BAND JAZZ ENSEMBLE
Thursday, May 16 8 p.m.
Hammerton Hall $35/$29/$19.50
Internationally acclaimed singer and pianist Welsman not only has a dynamic stage presence, she has created a style all her own, ranging from sweetly sentimental to infectiously energetic.

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W Ontario Wind Orchestra
TWO Season Finale
Dr. Denise Grant
Guest Conductor
Gregson - Celebrations Stravinsky - Circus Polka Castérède - Divertissement d’été Grantham - Bun’s Rush Persichetti - Chorale Preludes
April 20, at 8 pm
Church of the Redeemer
162 Bloor St. W.
info: 416-698-7098

Toronto Children’s Chorus
JEAN ASHWORTH BARTLE, C.M., O.Ont. Founder/Music Director

Exceptional artistry created by exceptional children!

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TORONTO CHILDREN’S CHORUS
SIR DAVID WILLOCK, guest conductor
CENTRAL CHILDREN’S CHOIR OF OTTAWA
BARBARA CLARK, C.M., artistic director
Works by PERSICHETTI, ELGAR, HOLST, WILLOCKS & HATFIELD - featuring the premiere of Willocks’ PALM ONS
SUN., APRIL 21, 2:00 at ST. JAMES CATHEDRAL

EIGHTY BALLOONS FOR HARRY FREEDMAN!
TCC & TRAINING CHOIRS
LESLIE FAGAN, director
CATHERINE ROBBIN, music director
SUSAN HOEPNER, flute
Featuring the world premiere of Freedman’s NOSMNON, his KUHLYWYDN & RYPHYS FROM THIS NURSERY
SAT., MAY 4, 7:30 at GEORGE WESTON RECITAL HALL

AUDITIONS ARE ON!
TAKING PLACE NOW THROUGH JUNE 2002
FOR THE TCC’S 2002-2003 SEASON
MUSIC, FRIENDSHIP & FUN! Children should be entering grade one or under fourteen years of age. Familiarity with music is not a requirement. Come, sing with us... YOU’LL LOVE IT!

Call 416 932-8666, ext. 111
www.torontochildrenschorus.com

CELESTICA TD Stant Financial Group
www.torontochildrenschorus.com
CONCERT LISTINGS - GTA

- 2:30: Trinity-St. Paul’s Vocal Concert Series. All About Alma. Mahler: Das Knaben Wunderhorn ( excerpts ); choral motets by Brahms; conductor;自贸区 by Alma Mahler, Pfitzen and Zemlinsky, Martin Smyth; piano; T.S.P. United Church Choir, Trinity-St. Paul’s Church, 427 Bloor St. West, 416-707-1446. $10.
- 3:00: Leslie Myrick, piano. Afternoon Classics: Mussorgsky: Pictures at an Exhibition; works by Beethoven, Debussy & Chopin: Glenn Gould Studio, 250 Front St. West, 416-205-5655. $20.
- 3:00: At HOME Festival. Secret Songs: 2-tone singing of Asia, lute throat singing, Tran Quang Hai & Kathy Kettler, performers: Music Gallery, St. George-the-Martyr Church, 197 John St. 416-531-8557.
- 7:00: Wendy Dobson. Opera Celebration. Wendy Dobson, soprano; Sarah Hallyburton, mezzo; Charles Di Raimondo, tenor; Marek Konarowski, baritone; Jose Hernandez, accompanist. Trinity-St. Paul’s Church, 427 Bloor St. West, 416-468-3449. $15, $10.
- 8:00: Artword Theatre. Eugene’s Sunday Series. Improvisational series. Eugene Martynescu, host. 75 Portland. 416-408-2703. $15.

THE TRINITY-ST. PAUL’S VOCAL CONCERT SERIES presents FINE YOUNG CLASSICALS in All About Alma Lieder by Alma Mahler and her contemporaries Program includes excerpts from Das Knaben Wunderhorn and choral motets by Brahms and Bruckner Featuring University of Toronto alumni, Martin Smyth, piano and Trinity-St. Paul’s United Church Choir

Sunday, April 21 at 2:30 pm
Trinity-St. Paul’s United Church, 427 Bloor St. West, Toronto
Tickets: $10 For information, call 416-707-1446

Monday April 22
- 6:00: Hummingbird Centre for the Performing Arts. Charles Aznavour in Concert. 1 Front St. East. 416-872-2262. $45-$80.
- 9:00: Student & artist discounts available.

Tuesday April 23
- 1:00: St. James’ Cathedral. Lunch Hour at St. James’; Daniel Rubinstein, saxophone & Christopher Davies, organ. Music by Bérdy, 65 Church St. 416-364-9865. Free.

HUMMINGBIRD CENTRE
www.hummingbirdcentre.com

CALL 416.872.2262
ticketmaster.ca
GROUPS CALL 416.393.7463
TOLL FREE 1.866.737.0805

WEDNESDAY, APRIL 24 at 8PM

Eugene Martynescu, host. 75 Portland. 416-408-2703. $15.

Monday April 22
- 6:00: Hummingbird Centre for the Performing Arts. Charles Aznavour in Concert. 1 Front St. East. 416-872-2262. $45-$80.
- 9:00: Student & artist discounts available.

Tuesday April 23
- 1:00: St. James’ Cathedral. Lunch Hour at St. James’; Daniel Rubinstein, saxophone & Christopher Davies, organ. Music by Bérdy, 65 Church St. 416-364-7865 Ext. 224. Free.

THE TRINITY-ST. PAUL’S VOCAL CONCERT SERIES presents FINE YOUNG CLASSICALS in All About Alma Lieder by Alma Mahler and her contemporaries Program includes excerpts from Das Knaben Wunderhorn and choral motets by Brahms and Bruckner Featuring University of Toronto alumni, Martin Smyth, piano and Trinity-St. Paul’s United Church Choir

Sunday, April 21 at 2:30 pm
Trinity-St. Paul’s United Church, 427 Bloor St. West, Toronto
Tickets: $10 For information, call 416-707-1446

David Warrack and the
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THE SYMPHONY THAT SINGS!
with MEN OF THE DEEPS

Discover the new spirit in Canadian orchestral entertainment!
58 world-class musicians!
28-voice choir!
Special guests!
vocalist PAM GERRAND
champion fiddler SHANE COOK
champion step dancer TIFFANY FEWSTER

$40, $50, $60
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WEDNESDAY, APRIL 24 at 8PM

CALGARY, PRINCE GEORGE, VICTORIA, REGINA, VANCOUVER, \nCALGARY, PRINCE GEORGE, VICTORIA, REGINA, VANCOUVER, \nCALGARY, PRINCE GEORGE, VICTORIA, REGINA, VANCOUVER, \nCALGARY, PRINCE GEORGE, VICTORIA, REGINA, VANCOUVER, \nCALGARY, PRINCE GEORGE, VICTORIA, REGINA, VANCOUVER, \nCALGARY, PRINCE GEORGE, VICTORIA, REGINA, VANCOUVER,
CONCERT LISTINGS - GTA

Wednesday April 24

- 7:30: Opera Atelier/ideasmultis Baroque Orchestra. Monteverdi: The Coronation of Poppea. Meredith Hall, Matthew White, Peggy Kriya Dya, Michael Manioci & other performers; Marshall Pytkowski, director; Harri Nipani, conductor. Elgin Theatre, 139 Yonge St. 416-975-5555. $25.50. For complete runs see Music Theatre listings.

Thursday April 25

- 12:30: Christ Church Deer Park. Alexander Jacob, piano; Music by Beethoven and others. 1870 Yonge St. 416-920-5211. Admission by donation.
- 7, 8, 9, 10 pm: Theatre 2.0. BREATHE. Multi-media art installation. Designed and directed by Steve Lucas; music by Steve Gordon March; associate lighting designer Sandra Marcroft; Naomi Campbell, production. The Theatre Centre, 1087 Queen St. West. 416-504-7523. $12. For complete runs see Music Theatre listings.
- 7:30: Royal Conservatory of Music. Carousel Trio. Tristan Gurney, violin; Blair Lefgren, cello; David Maggs, piano. Etienne Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x321. $10. For complete run see Music Theatre listings.
- 7:30: Royal Conservatory of Music. Concerto Trio. Tristan Gurney, violin; Blair Lefgren, cello; David Maggs, piano. Etienne Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x321. $10.
2001-2002

FELIX GALIMIR

CHAMBER MUSIC AWARD

Gala Concert

Friday, April 26, 2002

8 pm. Walter Hall

Showcasing the recipients of the annual chamber music award in memory of the late violinist Felix Galimir, one of the most revered and influential chamber musicians and teachers whose legacy has blessed the world with several generations of world-class chamber musicians.

2002 AWARD RECIPIENTS

Victoria Lindsay, violin
Nadia Klein, cello
Angela Park, piano
BRAHMS Trio in B major, Op. 8
MURPHY Give me Phoenix Wings to Fly

Kerry DuWors, violin
Rachel Pomedli, cello
Erica Tang, piano
DVORAK Trio in F minor Op. 65

Tickets at the door • Suggested admission: $10
Additional donation welcome

Proceeds from this concert will benefit the Faculty's Ensemble-in-Residence programme.
Walter Hall, Edward Johnson Building, 80 Queen's Park Crescent
Box office: 416-978-3744

www.thewholenote.com
CONCERT LISTINGS - GTA

Monday April 29
- 8:00: Toronto Symphony Orchestra/Mississauga Choral Society. Remembering Richard Rodgers. Massey Hall. See April 29.
- 8:30: Hugh's Room. The Travellers. 2261 Dundas West. 416-531-6804.

Tuesday April 30
- 8:00: OnStage. Richard Margison, tenor; Steven Pollack, piano. Arias by Puccini, Verdi and Massenet; art songs by Strauss, Bononcini, Giordane, Rossini and Duparc. Glenn Gould Studio, 250 Front St. West. 416-205-5555. 130. "SOLD OUT."
- 8:00: TSO/Mississauga Choral Society. Massey Hall. See April 29.

Wednesday May 1
- 12:30: Yrkinster Park Church.

- 2:00 & 8:00: Toronto Symphony Orchestra/Mississauga Choral Society. Remembering Richard Rodgers. Massey Hall. See April 29.
- 8:30: Hugh's Room. The Travellers. 2261 Dundas West. 416-531-6804.

Thursday May 2

Friday May 3
- 7:30: Royal Conservatory of Music. Young Artist Series: A Celebration of Chamber Music. 2 Etude Mazaleiro Concert Hall, 273 Bloor St. West. 416-490-2224 x321. 47, $16.
- 8:00: Amici, Stravinsky, L’Histoire du soldat; Carter; Figment; Forsyth; Phantom Sketches; O'Driscoll: Trio in a Op.90 Duncky. Yehonatan Benick, violin; Patricia Farr, piano; Joaquin Valdepeñas, clarinet; John Hetherington, cello; John Rudolph, marimba.

Saturday May 4
- 8:00: All the King’s Voices. Choral Classics. Faure: Requiem; other works. David J. King, conductor. Willowdale United Church, 349 Kenneth Ave. 416-225-2255. $15, $10.
- 8:00: Oakville Centre for the Performing Arts. Tchaikovsky: Jeanne Laron, music.

Experience

Timeless Music

CHORAL CLASSES

Selections include Faure’s Requiem and other choral favorites by Mozart, Vivaldi, Purcell, Bach, Handel, Haydn & Schubert.

Saturday, May 4 at 8pm

Willowdale United Church
349 Kenneth Avenue, North York

Adult $15, Senior/Student $10

For information and tickets, call 416-225-2255
www.allthekingvoices.ca

Supported by the Toronto Arts Council and Heart Health Network.

FRIDAY, MAY 3
8:00PM

Amici

All the King’s Voices

David J. King

CONDUCTOR

L’Histoire du soldat
(Strohinsky)

Plus works by Elliott Carter, Malcolm Forsyth and Antonin Dvořák

Yehonatan Benick, violin
Patricia Farr, piano
Joaquin Valdepeñas, clarinet
David Hetherington, cello
John Rudolph, marimba

for tickets call (416) 419-1950
children :5, seniors :20, students :15
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Experience

Timeless Music

CHORAL CLASSES

Selections include Faure’s Requiem and other choral favorites by Mozart, Vivaldi, Purcell, Bach, Handel, Haydn & Schubert.

Saturday, May 4 at 8pm

Willowdale United Church
349 Kenneth Avenue, North York

Adult $15, Senior/Student $10

For information and tickets, call 416-225-2255
www.allthekingvoices.ca

Supported by the Toronto Arts Council and Heart Health Network.
CONCERT LISTINGS - GTA

SINFONIA TORONTO
NURAH ARMAN, Conductor
ROBERT SILVERMAN, Pianist
CHOPIN Piano Concerto No. 2
Saturday, May 4 – 8 pm
Glenn Gould Studio 416-205-5555

SUNDAY MAY 05
1:00 - Harbourfront Centre. Caledon Concerts: Norval Dietz. Choralis: Classical to spiritual; to jazz, folk & blues. Brainard von Bleney-Taylor, conductor; Barbara Budd, host. du Maurier Theatre Centre, 231 Queen's Quay West 416-672-4000. $8.


2:00 & 4:00 - Living Arts Centre. Elliott Moore. Children’s musical production. Hammermill Hall, 4141 Living Arts Drive, Mississauga. 905-308-6000, $22, $18, $15 (kids 3 off).

2:00 - Calvin Presbyterian Church. North Toronto Women's Chamber Choir; Anne Yardley, conductor. 26 Delisle Ave. 416-823-9000. Free.

2:30 - Chamber Music Society of Mississauga. Sounds Sensational! New work by Rappaport/Royer for sound sculptures, voice, poetry and strings; Bibar: Sonata for violin and continuo; Taverner: Quartet for string and handbells. Peggy McGuire, David McFadden, violinists; Marie Penihale, viola; Marsha Moffitt, cello; Jennifer Tung, soprano; students from Holy Name of Mary High School; members of Mississauga Youth Orchestra; Christ Church Hand Bell Choir; Royal Bank Theatre, Living Arts Centre, 4141 Living Arts Drive, Mississauga. 905-308-6000, $24, $18.

2:00 - Metropolitan Silver Band/Music at Metropolitan. Shall We Dance. Guests: Nancy Richardson Highland Dancers; Jason Brisco, piano; Alan Moody, conductor. Metropolitan United Church, 58 Queen St. East. 416-757-8697. $10, $8, $6.

3:00 - Song Circle. From Schenkenberg to the Blues. cabaret songs. Linda Maguire, mezzo; Brahms Goldhammer, artistic director. Arts and Letters Club, 14 Elm St. 416-422-1490, $20, $15.


3:30: Toronto Camerata Chamber Choir, The German Connection. Housler: Mass a 8; Bach: Der Geist hilft unsrer Schwachheit; Brahms: Fest und Gedenkspruche Op.109; motets by Bruckner and Mahler. Melva

THE NORTH TORONTO INSTITUTE OF MUSIC
presents the
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Join our Gala Fundraising Concert featuring faculty members with special guest star Luba Goy of CBC’s Air Farce.

Enjoy a program of music by Liszt, Dvorak, Gilbert and Sullivan, and Rogers and Hart. Mary Gardiner’s “Legend of the First Rabbit” will be performed with Ms. Goy as narrator.

Reception to follow.

Sunday, May 5 at 7 pm
Leaside Presbyterian Church
670 Eglinton Ave. E.

Tickets available at the door: $25, Senior/Student $20

For information, please call the Institute at 416-488-2588

BEETHOVEN SOCIETY FOR PIANISTS
GREATER TORONTO CHAPTER
Tenth Annual Festival
Rising Young Artists in Recital
featuring pianists Philip Pfeiffer, Elissa Miller-Kay, Andrew Aarons; and Jan Viljoen, violin.
Joey Viljoen, viola and Katherine Varchenko, cello

Sunday, May 5, at 4pm
Taipei Economic Centre, 888 Progress Ave., Scarborough
Tickets: $7.50 or FREE to members of the Beethoven Society and to Associates of the Taipei Economic and Cultural Centre

www.thewholenote.com
The Toronto Choral Society
In Tune With Your Community
"Community Tune-Up" Concert & Sing A-Long
11:15 a.m. - St. John's York Mills
Musicfest: Music for handbells, choir & instruments, 19 Don Ridge Dr. 416-225-6611. $10, $5.
4:00: Beethoven Society for Pianists. Recital of Rising Young Artists. Andrew

The Toronto Choral Society
Chamber Choir
Melva Treffinger Graham, Director

The German Connection
Brahms, Bach & Bruckner
3:00 p.m. Sunday, May 6, 2002
Bach - Mottet 2 Der Geist hilft
Hassler - Missa a 8
Brahms - Fest-und Gedankenpruiche
Bruckner - Three Graduals
Mahler - Ich bin der Welt
Grace Church on-the-Hill
300 Lonsdale Road - corner of Russell Hill Road near St Clair West station
Tickets $15/$12
www.torontocamerata.org - info@torontocamerata.org

TRENTON CAMERATA
Chamber Choir
Melva Treffinger Graham, Director

CONCERT LISTINGS - GTA

The Toronto Choral Society
In Tune With Your Community
"Community Tune-Up" Concert & Sing A-Long
11:15 a.m. - St. John's York Mills
Musicfest: Music for handbells, choir & instruments, 19 Don Ridge Dr. 416-225-6611. $10, $5.
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The Toronto Choral Society
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Bruckner - Three Graduals
Mahler - Ich bin der Welt
Grace Church on-the-Hill
300 Lonsdale Road - corner of Russell Hill Road near St Clair West station
Tickets $15/$12
www.torontocamerata.org - info@torontocamerata.org

The Associates of the Toronto Symphony Orchestra present
Great Sax! - Music for Strings & Saxophone
Monday, May 6, 2002 7:30 p.m.
Trinity-St. Paul's United Church
427 Bloor Street West
R. Vaughan Williams - Six Studies in English Folk Song
Adolf Busch - Quintet for Alto Saxophone and Strings
Beethoven - String Quartet op. 59 No. 3 in C

Jim Wallenberg, Violin
Bridget Hunt, Violin
Angela Ruddon, Viola
Winona Zelenka, Cello
Robert Carli, Saxophone
(Members of the Toronto Symphony Orchestra)

Tickets $15/$12 (Seniors/Students)
For more information, please call 416-593-9653

Brahm Goldhamer presents
SONG CIRCLE
Sunday, May 5
2 p.m.
From Schoenberg to the Blues: cabaret songs

Great music, intimate settings; a real highlight for opera lovers!

Arts & Letters Club of Toronto
14 Elm Street
$20/$15
416-422-2489

Featuring
Linda Maguire, mezzo
Brahm Goldhamer, piano


Saturday April 06


8:00: Mohawk College Singers. The Magic of Mozart, the Beauty of Bach. Easter Oratorio BWV 246; Mozart: Missa Brevis in G. Sparrow Mass K.220. Carolyn Sinclair, soprano; Jo-Ann Bentely, alto; Jo-Ann Bentely, tenor; Robert Grandy, accompanist. Ryerson United Church, 842 Main St. East, Hamilton. 905·575·2044.

Sunday April 07


The Bach Children's Chorus
and
The Bach Chamber Youth Choir
Linda Beaupré, Conductor
Eleanor Daley, Accompanist

A Branch of Spring

Saturday, May 11, 2002

The Bach Children's Chorus Gala Concert on May 16 at 7 pm at the George Ignatieff Theatre, 15 Devonshire Place (south of the Varsity Studivum).

Tickets: $20 and $22 at the Toronto Centre box office or TicketMaster at 416·870·8000

For more information about the Bach Children's Chorus call 416.491·9780 or visit our website at www.bachchorus.org

The Bach Children's Chorus is a non-profit foundation run by volunteers of all ages who love to sing and make music together. Our performances and community outreach programs provide a safe space for all our members to learn, grow, and celebrate the joy of making music together.

Local and Provincial Competitions

held all day from May 5 to May 16

Provincial Gala Concert on May 16 at 7 pm at the George Ignatieff Theatre.

Admission - Free

www.canadianmusiccompetitions.ca/to

Come and discover a new talent at the New 2002 Canadian Music Competitions.

Chinese Artists Society of Toronto

presents

from China to Broadway
music from East to West

Features: Agnes Chan-Wong. Soprano
Members of A.C.E. Music Studio
Date: May 11, 2002. Saturday 8 p.m.
Venue: Toronto Centre for the Arts
Tickets: $15 (905) 508·0789
**Further Afield - Jazz**

- **Wednesday April 10**
  - 8:00: Heritage Theatre, Johannesburg Live Aid, 88 Main St. North, Brantford. 905-874-2800, 128.
  - 8:00: Brampton Music Theatre. The Pirates of Penzance. Gilbert & Sullivan. Lester E. Pearson Theatre, 190 Central Park Dr., Brampton. 905-874-2800. 5/17, 11. For complete run see Music Theatre Listings.

- **Thursday April 11**
  - 7:30: Apollo Chamber Orchestra. Spring Serenade. See April 1. Trinity United Church, Newmarket.
  - 8:00: Arkell Schoolhouse. Tanglefoot. Acoustic folk. 492 Watson Rd. South Arkell. 519-763-7282, 120.
  - 8:00: John Lining Singers. Devoury. Memories & Enjoyment. Ravanassites mons and anthems by Phillips, Torrence, Gareaux and Allegri. Chorale: Leukobrest; Gie; Ave Maria Stole; Finz My own song all day; Rivers; The Ocean; Hoppop: Three Cat Songs; Taverner: Hymn to the Mother of God. Barber: Under the Willow Tree. Christ's Church Cathedral. 255 James St., North, Hamilton. 905-629-5289, 5776-6826-6238, 20/417.

- **Friday April 14**
  - 7:00: Chamber Orchestra Huron Heights. Heights Music Dept. York Region Choral Feast. Mozart: Coronation Mass; Poulenc: Gloria; selections by Vivaldi & Bruckner, Massed choir; Tidknr Players, Marylake Shire, Kaelin St. & Bloomington Sidewalk. King City. 905-895-2385 ex.331, 15. 7:00: Amis du Jazz. Bob Brough, saxophone; Stan Fonseca, piano; Arlie Robert, bass; Kevin Dempsey, drums. The Church in Sonya, 13 km north of Port Perry. 705-357-2488. 1/10.

- **Saturday April 15**
  - 8:00: Victorian Operetta Society. Guys and Dolls. Victoria Hall Concert Hall, 55 King St. West, Oakville. 905-827-2210, 190. For complete run see Music Theatre Listings.

- **Friday April 14**
  - 8:00: Chamber Orchestra Huron Heights. Heights Music Dept. York Region Choral Feast. Mozart: Coronation Mass; Poulenc: Gloria; selections by Vivaldi & Bruckner, Massed choir; Tidknr Players, Marylake Shire, Kaelin St. & Bloomington Sidewalk. King City. 905-895-2385 ex.331, 15. 7:00: Amis du Jazz. Bob Brough, saxophone; Stan Fonseca, piano; Arlie Robert, bass; Kevin Dempsey, drums. The Church in Sonya, 13 km north of Port Perry. 705-357-2488. 1/10.

- **Saturday April 15**
  - 8:00: Victorian Operetta Society. Guys and Dolls. Victoria Hall Concert Hall, 55 King St. West, Oakville. 905-827-2210, 190. For complete run see Music Theatre Listings.
River Restaurant, 413 Roncesvalles (416) 539-3422. 7:30 p.m. Lucie Michaluk/Barrett Horner.

Tutte. Bernard. Ryerson University. 9:00 p.m. Three Tenors. Audience participation. Come one! Come all!

OPERA AND MUSIC THEATRE LISTINGS

Front Street West: 5 p.m. Apr 25-27 Steve Koven Trio; Apr 7-12 Living Room Trio; Apr 15-19 Rob Dobbin Trio; Apr 22-28 Steve Koven Trio.


Operator's Call for Information, 200 Queen St. W. (416) 869-1000. Every Tuesday. Jan 16, 23.

Pilots Tavern, 22 Cumberland (416) 923-5712. Every Tuesday. Jan 16, 23.

Otto's, 1574 Queen St. E. (416) 469-3660. Every Tuesday. Jan 16, 23.


River Cafe, 250 Bay St. (416) 861-4224. Every Tuesday. Jan 16, 23.

River Restaurant, 413 Roncesvalles (416) 539-3422. 7:30 p.m. Lucie Michaluk/Barrett Horner.

Sassafraz, 100 Cumberland (416) 964-2222. Sat, Sun, 11:30 a.m. to 4 p.m. Brunch wire the Taylor Duo. Sat, Sun, 5:30 p.m. to 9:00 p.m. Brunch with Taylor Duo. Sat, Sun, 5:30 p.m. to 9:00 p.m. Brunch with Taylor Duo.

Sasha's, 1496 Yonge St. (416) 966-7869. Wed, Sat 5:00 p.m. to 7:00 p.m. Jazz Brunch. Sat, Sun, 12:00 noon to 2:00 p.m. Brunch with Sasha's.

Sassafraz, 100 Cumberland (416) 964-2222. Sat, Sun, 11:30 a.m. to 4 p.m. Brunch wire the Taylor Duo. Sat, Sun, 5:30 p.m. to 9:00 p.m. Brunch with Taylor Duo. Sat, Sun, 5:30 p.m. to 9:00 p.m. Brunch with Taylor Duo.
INDEX OF PRESENTERS AND VENUES

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ANNOUNCEMENTS, WORKSHOPS, LECTURES, ETCETERA

OPERA & MUSIC THEATRE LISTINGS

Yorkstrutters. Ann of Green Gables. Elizabeth Beaver, director; Di Siegel, musical director; Sandy Lindsay, Bill Bowen, Sarah Anges & other performers. April 20, 25-27: 8:00. April 21, 28: 2:00. Leah Paulinas Theatre. 4568 Bathurst St. 416-281-8000. 821, 415, 4, 19, youth, group rates.

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Canadian Amateur Musicians/Musiciens Amateurs du Canada

April 1 - May 7 2002 www.thewholenote.com

CAMMAC

43
And a touch of Tabla

Continued from Page 21

on Dovercourt, south of Queen. The eclectic bill groups Menuotti’s The Telephone; Barab’s La Picca con Funghi and Vaughan Williams’ Riders to the Sea.

Perennial Pirates, Rare Spectres

Springtime equals G&S -- an unfailingly well-loved part of the Canadian music theatre landscape. I’ve personally sung in G&S (the obscure The Sorcerer); my mother was one of the Schoolgirls in The Mikado, and I even have a photograph of my great grandmother in the cast of Pirates of Penzance -- a production that took place near St. Thomas in the late 1890s.

A century later, two productions of the latter show are coming up. Brampton Music Theatre goes first, at Lester P. Pearson Theatre in Brampton from April 11 to 20, and then Toronto Operetta Theatre offers up a rendition at the Jane Mallett Theatre of the St. Lawrence Centre from April 20 to 27. The far rarer Ruddigore, about a noble family doomed to haunt the ancestral home, also gets a cantar this month, courtesy The Scarborough Gilbert and Sullivan Society, from April 19 to 28 at David and Mary Thomson Collegiate.

South Asian Soiree

Finally, Rossik Arts, the South Asian-inspired theatre company that staged Unravel at Artword Theatre, is holding a musical benefit April 28 at the Medical Sciences Auditorium at 1 King’s College Circle, U of T. It features world master Aditya Verma and tabla players Vineet Vyas and Ravi Naimpally with TASA, an eclectic ensemble made up of John Gzowski, Ernie Tollar, Alan Heffington and Chris Gartner, and blending Indian, Brazilian, Turkish and North American traditional music. (So many members of Toronto’s world music scene congregated in one place at one time must be close to illegal!) The concert runs 7 to 10 p.m. (with two intermissions and Indian delicacies available during both). Tickets are $15, $20 and $25. For tickets, call 416-654-9231.

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Two keys to Toronto’s operatic rise

by Iain Scott

L Opera in Concert

Opera is perhaps the most multi-layered synthesis of all the arts, so can it survive the pruning of costumes, scenery, props, orchestra and much of the drama? Almost 30 years ago, a visionary leader of the Toronto operatic community, triumphantly proved that it can.

In 1973, Stuart Hamilton, renowned coach, impresario and quiz-master, took a considerable artistic and personal commercial risk. Recognising the limitations to the range of the operatic repertoire selected for staging on the large commercial stages, such as the Hummingbird Centre, he produced a series of lesser-known works, where singers in evening dress, with scores on music stands, accompanied by a piano, sang “in concert.”

The risk paid off, artistically and commercially; Toronto’s marvellous “Opera in Concert” was born.

The years have proved how many in Toronto’s operatic audiences want to expand their horizons beyond the traditional “ABC” (Aida, Boheme and Carmen). Over the past 30 years, this city has become the envy of the operatic world for the diversity and range of operas performed here -- nearly 100 lesser known operas, some familiar to many, others completely unknown.

An additional benefit has been regular showcase opportunities for up-and-coming Canadian singers. Two examples: a young Ben Heppner in such works as Saint Saens’ “Henry VIII,” Floow’s “Martha” and Giordano’s “Fedora”; and the then only locally known Richard Margison in Bellini’s “II Pirata” and Massenet’s “Le Cid.”

When Stuart retired from OIC in 1994, many lesser known operas would have folded. Not this one. Stuart’s friend and colleague, Guillermo Silva Marin, associated, as a tenor, with the company since its inception, took the reins. Bill Silva, as he is known to his friends, has now become one of this city’s busiest operatic entrepreneurs, also producing the “Toronto Operetta Theatre” and the “Summer Opera Lyric Theatre and Research Centre.”

Next season, OIC presents Rossini’s “Semiramide” Rameau’s “Castor et Pollux” and Bellini’s “Beatrice di Tenda.” Call 416-366-7723.

II. U of T Opera School

Few joys exceed, for the opera buff, the pleasure of catching a talent on the rise -- “knowing them before they become famous.” We have that privilege here in Toronto each year.

Students in the program at “The Operatic Division” are hoping for careers of glamour, travel and fame. They may have been told that the lifestyle of an opera star can be competitive, brutally tough, and often lonely, but, at this stage of their development, they are driven by burgeoning talent, brimming with fearless optimism. It’s a heady mix!

Twenty to 25 students, most with a music degree under their belts, come under the astute musical guidance of Professor Stephen Ralls and the expert stagecraft and dramatic direction of Michael Patrick Alphonso each year. Most remain at the School for two to 3 years, following a varying schedule of acting and voice lessons, and musical coaching directed at specific productions and roles. They learn the ability to project effectively in at least three languages, sword-fighting techniques, make-up and costume skills. At least four times a year they prepare for major or partial productions on the Hummingbird-sized stage of the U of T’s MacMillan Theatre -- which gives what no teaching can -- the experience of self-confidence on stage.

Your next chance to experience these young singers will be April 26 and 27 -- in a feast of Noel Coward melodies -- call 416-978-3744.

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Mozart & Haydn & Company
Saturday, October 26, 2002, 8 p.m
Judy Kang violinist
Dazzling young violinist Judy Kang in Mozart's Violin Concerto No. 4, framed by two great classical works and a touch of Nordic wit
Mozart, Haydn and Nielsen

Baroque and Beyond
Saturday, November 23, 2002, 8 p.m
Etsuko Kimura violinist
Our brilliant concertmaster's performance anchors an evening of glorious contrast – Baroque gems, Canadian miniatures, and a muscular masterpiece by Verdi
Pachelbel, Bach, Andonian, Raminsh, Vivaldi, Verdi

Christmas Elixirs
Sunday Afternoon, December 8, 3 p.m
at Lawrence Park Community Church, 2180 Bayview Avenue
A musical Christmas stocking for the whole family, stuffed with holiday favourites, a few lovely surprises and some cards to send you home singing
Corelli, Grieg, Mozart, Rebikoff and more

Double Treat
Saturday, February 1, 2003, 8 p.m
Kai Glustein violinist
Catherine Ordonneau pianist
The festive brilliance of a Mendelssohn double concerto, reflected between a delightful husband-and-wife duo, the centrepiece of a program that's all about melody
Mendelssohn, Hovhaness, Janacek and Rossini

Happy Birthday Frederic Chopin
Saturday, March 1, 2003, 8 p.m
Francline Kay pianist
Acclaimed Canadian pianist Franclidean Kay interprets one of the best-loved romantic concertos, Chopin's Concerto No. 1, balanced by works of irony, elegance and nostalgia
Barber, Chopin, Shostakovich and Mendelssohn

And the Winner Is...
Saturday, April 5, 2003, 8 p.m
Serendipity and songs to celebrate our next exciting discovery – the First Prize winner of the 2003 Sinfonia Toronto Concerto Competition
Forsey, Nielsen, Rossini and Reincke

Romantic Russians
Saturday, May 3, 2003, 8 p.m
Stepan Arman violinist
Tour Russia's vast emotional soundscape from Borodin to Rachmaninov, and thrill to heart-stopping violin virtuosity in Schnittke's Sonata No. 1
Borodin, Rachmaninov, Schnittke, Mirzoyan, Glazounov

Come have a Ball!
Strauss & Swing Soirée
Arcadian Court
Saturday, March 29, 2003
Dine in Continental splendour and dance the night away to the lilt of Viennese waltzes and polkas by Sinfonia Toronto and all your favourite standards by the Sizzlin' Swingers.
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Reserve your Soirée tickets with your subscription and receive a 10% discount.
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The following three Profiles did not make it into WholeNote's summer music education feature in our March issue.

The complete "special" is online at www.thewholenote.com.

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www.guitarworkshop.com

Contact person: Brian Murray

Located at Appleby College, Oakville, ON;
Application Deadline: July 21,
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Audition dates: none


Fees: $750.00 including classes, accommodation, and meals. Off campus students $500.00.

Age groups: 13 through adult

Level: all levels available

Type: Instrumental and vocal

(clasroom instruction and ensemble performance)

Other activities offered: Special guest artist clinics and concerts

Focus: An intensive yet non-competitive music learning experience for students of all levels, ages and styles including blues, rock, acoustic, jazz, and classical. Bass, drums and keyboards also offered. In addition to our outstanding faculty, guest artists are Andy Summers (The Police), jazz pioneer Larry Coryell, and Nashville legend John Knowles.

**Thornhill Chamber Music Institute (TCMI)**

Mail: #706-180 Dudley Ave., Thornhill, ON, L3T 4X2

Phone: 905-764-1924

Contact: Gretchen Anner

Location: Toronto Waldorf School, 9100 Bathurst St., Thornhill

Application deadline: June 15

(late applications considered)

Audition dates: for placement only;

2-3 weeks prior to July 15

Dates: July 15-26 (Daily, Mon.-Fri.)

Fees: $550 before June 15; $600

Non-residential

Age groups: Lower 7-11;

Upper 12-17; Apprentices 18-24

Levels: All

Type: Strings, Woodwinds, Choral, Composition

Other activities: Sports, fiddling

Focus: Since 1992, TCMI has provided excellence in the performance of chamber music at all levels, with individualized programs taught by professional musicians/ pedagogues in a non-competitive environment. Daily sports, stretching exercises and body awareness for musicians are emphasized along with student and faculty concerts in a natural wooded setting.

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Contact person: David J. King

Application deadline: July 22 or until enrollment is full

Dates: Monday July 22 to Thursday July 25

Fees: $95, including materials, parking and refreshments

Age: Adults

Level: Beginner to intermediate

Type: Vocal and choral

Other activities: Private voice lessons at $30/hr

Focus: This course gives amateur singers a grounding in basic vocal technique and sight-reading, making the learning of new music easier and more enjoyable. An accomplished singer, teacher and conductor, David J. King (B.Mus., B.Ed.) is a long-standing member of the Elmer Iseler Singers and has taught vocal techniques at CAMMAC.

**FOR ADDITIONAL SUMMER MUSIC EDUCATION ADVERTISING, SEE PAGE 43**
DISCOVERIES is a CD review section designed to complement and enhance our pre-eminent coverage of Toronto’s live classical and new music concert scene, featuring reviews by WholeNote columnists and independent contributors. CDs are considered for review in the following four categories:

1. “Concert prep” — CDs, new or otherwise, which tie in with events being featured in the current issue of the magazine. Note that many discs in the other categories also relate to upcoming events as noted.

2. New and Recent Releases — newly released CDs relevant to our magazine’s coverage of the music scene;

3. “Worth repeating” — CDs newly re-issued, or previously released but still generally available, deemed particularly noteworthy by a member of our editorial panel;

4. “Indie list” — Small label and independent release CDs, often featuring individuals or groups active on the local music scene.

5. “Disc(s) of the month” — Discs of special interest, often with a particular connection to the month’s concert activities.

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

David Oils
Editor, DISCOVERIES

IN DISCOVERIES THIS ISSUE

CONCERT PREP

Handel: Giulio Cesare
Jennifer Larmore; Barbara Schlick;
Concerto Köln; René Jacobs

NEW AND RECENT RELEASES

- Severn Meadoows-Songs by Iver Gurney / Paul Agnew
- Julia Drake
- Still Soft Yoked Heart: New Jewish Lieder - Marilyn Lerner/David Wail
- Tarkus: Flying Bulgar Klezmer Band
- Klezmer Suite: Music of St Robinovitch / Finjan, Saxology Canada, Winnipeg Symphony Orchestra/Bramwell Tovey
- Vivaldi Bassoon Concertos - Michael McCraw, Seattle Baroque Orchestra/Ingrid Matthews
- Saint-Saëns: Music for Violin and Piano - Jasper Wood/James Parker
- Vivaldi: Stabat Mater, Nisi Dominus, Longe Mala - David Daniels/Europa Galante/Fabio Biondi
- Music of Mystical Women of the Middle Ages - Ensemble La Volta
- Invocation - Musical Infima
- And It Really Was - The Brigham Phillips Big Band

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- Rimsky-Korsakov: Scheherazade; Antar / L’Orchestre de la Suisse Romande/Ernest Ansermet
- Spiritual Song: The Vocal Music of Harry Freedman

INDEPENDENT & SMALL LABEL RELEASES

- Who’s Playing - Lee Pui Ming
- Thoughts and Fancies - Yossie Past
- Twin Souls - Barry Truax
- The Necessity of You: Music of Hoagy Carmichael / Cindy Church/George Killer/Joe Sealy
- Niagara Brass Ensemble: Brass Feast

DISCS OF THE MONTH

- Berioz: Les Troyens - Ben Happer/Chloé de Young;
  London Symphony Orchestra and Chorus/Collin Davis
- Margison sings Verdi - Canadian Opera Company
  Orchestra/Richard Bradshaw
- Joyous Light - Isabel Bayrakdarian/Elmer Iseler Singers/Raffi Armenian

CONCERT PREP

Handel: Giulio Cesare
Jennifer Larmore; Barbara Schlick;
Concerto Köln; René Jacobs
Harmonia Mundi/WDR 901385.87

The London audience privileged to attend the opening of Handel’s Giulio Cesare in 1724 was rightly stunned. Handel stretched the envelope of opera seria along every dimension. The genre’s formalism, rooted in late Renaissance readings of Greek philosophy and theatre, had a beautiful symmetry but also a restrained musical dramatization of the human plight. Parallel to Shakespeare’s innovations in theatre, Handel invented musical means to express psychological complexity within the parameters of big stories about big figures in history.

And what musical means! The Oxford Dictionary should change its primary definition of the word sumptuous to read: “Handel’s music for Giulio Cesare.” Cesare and Cleopatra are given eight arias each, which cover wide emotional and moral ranges. The harmonic complexity, the instrumentation used to express it, and the way both drove the drama was a wonderful surprise.

Jacobs’ superb production of Giulio Cesare lasts four hours without a single musical lull. This happens despite the fact that the first two of three acts anomalously conclude with routines by minor characters, most likely because of pressure from the prima donnas who originally sang these roles.

Jacobs’ sensitive conducting reflects his status as a leading countertenor in Baroque opera performance. Not having Handel’s access to castrati, Jacobs cast Jennifer Larmore in the role of Cesare. Her performance is literally heroic. Schlick switches brilliantly into eight different emotional gears for each of Cleopatra’s arias. Together they are wondrous in a final duet as fine as any in the operatic repertoire.

Philip Ehrensft

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Mussorgsky: Boris Godunov (1869 and revised 1874 versions) Kirov Opera; Valery Gergiev Philips 2894622302

Mussorgsky: Boris Godunov (Rimsky-Korsakov's second orchestration, 1904) Ezio Pinza; Metropolitan Opera; Ettore Panizza Naxos Historical 8.110044

If Boris Godunov is generally considered the greatest Russian opera, a big question remains leading conductors like Gardiner and Ettore Panizza Ezio Pinza; Metropolitan Kirov Mussorgsky: Boris Godunov Philips and Naxos present performances at so persuasive that Gurney's most...poignant

This genre is a high-octane hybrid of traditional Klezmer music, avant-garde jazz and diverse strains of world and pop music. Klezmer itself is a hybrid of modernity and tradition, one that was created by the people at large rather than a formally trained intelligentsia. It originated among travelling musicians in Eastern Europe and achieved its most developed form in the mass migration to New York City. The Klezmorim grabbed, literally, everything they could get their hands on while remaining profoundly attached to the core of folk and synagogue melodies. That's definitely the case with the Flying Bulgars. This is not pastiche music. It is six contemporary musicians in the adventure of redefining Jewish music in the context of their own experiences in a rich musical environment. Tsirkus is the Yiddish variation of the world circus, but it also connotes life that is joyous and wry. The latter term aptly conveys the spirit of this wonderful album, but not entirely. There is also a more sombre post-Holocaust undertone, best conveyed in their version of Lomir zikh ibertn, written by legendary Cantor Yosele Rosenblatt:

Let us make friends again
Our dear father in heaven
Let us make friends again
Fulfill the promises given

More representative of the concert music tradition, the new CBC disc of Sid Robinovitch's music features three unusual concertos: for Klezmer band, saxophone quartet and banjo respectively. The Winnipeg Symphony Orchestra premiered all three works between 1990 and 2000 and the empathy between the composer and the WSO is evident. Robinovitch composes for an orchestra and conductor that he knows and the WSO obviously knows where the composer is headed.

The composers whose Robinovitch identifies as the principal influences on his own work convey the kind of music heard on Klezmer Suite: Shostakovich, Prokofiev, Bartok, Stravinsky, Britten and Ives, to which my ears would add Bernstein's best writing for musical theatre.
Robinovitch's mastery and admiration of folk music, jazz and popular music are evident throughout. Perhaps the most delightful instance is the counterplay between Tango and Klezmer elements in the fourth movement of the title piece.

Philip Ehrensaft

Editor's Note: Robinovitch's Suite for Klezmer Band and Orchestra is nominated for a JUNO Award in the category Best Classical Composition. The award ceremony will be broadcast on CTV on April 14 at 8:00.

Vivaldi Bassoon Concertos
Michael McCraw; Seattle Baroque
Ingrid Matthews, Music Director;
Byron Schenkman, Artistic Director
Centaur CRC 2538

We've all heard the old saw that Vivaldi didn't compose 600 concertos, he only composed one 600 times. The recent disc Bassoon Concertos from Seattle Baroque Orchestra and bassoonist Michael McCraw goes a long way in proving that his 70 works for bassoon are not mere cookie cutter compositions.

Seattle Baroque is a youthful orchestra that is not afraid of making bold interpretive choices. Dynamic markings and phrasing inspire sudden, dramatic effects: a "piano", for example, is not merely quiet but eerie. Such attentions highlight the variety within and among the concertos recorded here.

In almost every instance, the players' risks pay off. Their accompaniments are sympathetic yet assertive, jockeying for equal status with McCraw's bassoon in the back-and-forth of Vivaldi's concertos. The final ciacona of their brief solo moment, the disc-opener Concerto in C Major RV114, feels mannered at times, but their choices surprise and delight with each bass repetition.

McCraw, the former Tafelmusik bassoonist, attacks his concertos with the bravura of an Italian diva. In his hands, the bassoon is never a retiring instrument. It percolates, sings, meditates, and teases. McCraw's line is malleable and beautifully shaped, sculpted with expert, often playful articulation.

Several soloists share the spotlight with McCraw, including another former Tafelmusik member, oboist Washington McClain. The interspersal of these other contributions among McCraw's three solo offerings (concertos in A minor, the haunting D Minor, and F Major) creates a well-balanced, delightful disc.

Brian McMillan
Saint-Saëns: Music for Violin and Piano
Jasper Wood; James Parker
Disques Pellias CD-0110

Proust, according to Barry Corbin’s excellent programme notes for this CD, greatly admired Saint-Saëns, calling him a “musical humanist.” Certainly the term is apt. The composer’s style is brilliant, yet erudite, at times even academic; in an age that looked for the great romantic gesture, his essential taste was for wit and clarity.

Jasper Wood and James Parker beautifully illuminate the strengths and negotiate the contradictions of this music. Wood’s palette is broad, ranging from full-blooded virtuosity to ravishing delicacy, but his playing is above all intelligent, clean and balanced. Parker is his match, in both musical sensibility and technical command. One could occasionally wish for a little more presence from him, especially in slow movements, but that is a minor quibble. These players revel in romantic sound, colour and mood, but maintain a clear sense of line and structure, and are never self-indulgent.

The CD includes the two violin sonatas; Tryptique, a slight but charming late work dedicated to Queen Elisabeth of Belgium (an accomplished violinist); and the Danse macabre, a character piece best known in its orchestral version. These are works that, while certainly not unknown, are infrequently performed. Wood and Parker convincingly make the case for them, and delight the listener along the way.

If anyone needs a good argument for public support of the arts, this recording produced with the assistance of the Ontario Arts Council (and indirectly the Canada Council which owns the violin on loan to Jasper Wood), provides one.

Mary McGee

Vivaldi: Stabat Mater, Nisi Dominus, Longe Mala
David Daniels, countertenor
Europa Galante; Fabio Biondi
Virgin Veritas 7243 5 45474 2 3

Those who saw the Canadian Opera Company’s wonderful production of Handel’s opera Xerxes a few seasons back will remember the performance of American countertenor David Daniels in the title role. On this superb disc he sings three sacred works by Handel’s contemporary, Vivaldi. These works, which balance high drama with sublime lyricism, are an ideal vehicle for Daniel’s thrilling voice.

But it is not just Daniel’s performance that makes this recording such a standout. Equally expressive are violinist Fabio Biondi and the core members of his virtuoso ensemble Europa Galante, whose previous recording credits include the most exciting version of Vivaldi’s The Four Seasons on disc (Virgin Veritas 7243 5 45465 2 3). In the Stabat Mater, Vivaldi’s earliest known sacred work, their distinctive articulation gives sensitive shape to each line, and their flexible tempos create immediacy.

The Nisi Dominus, a showpiece for alto voice, is also featured on German countertenor Andreas Scholl’s recent Vivaldi album. Beautiful as Scholl’s singing is, Daniels offers a more compelling performance, highlighted by moments like the eloquent intertwining of his voice with Biondi’s viola d’amore in the Gloria Patri, and the atmospheric word-painting of the Cum Dederit Dilectis, where Daniels brings out the beguiling quality of the chromatic lines. Striking string effects evoke the exotic and mysterious influence of Vivaldi’s Venetian roots. The less well-known motet Longe Mala is a bravura tour-de-force. After this recording; it is sure to be heard more often.

Pamela Margles

Musica Mystica: Mystic Women of the Middle Ages
Ensemble La Volta
Disques XXI CD 21418

Invocation
Musica Intima
ATMA ACD 22284

Here we come across two recordings that blend the historical and the new—but in very different ways. The two discs share a focus on the mystical, but with much more to offer than typical ‘new age’ fare. Both feature music rooted in the ancient spirituality of medieval Christianity, each with its own unique modern perspective.

In the case of Musica Mystica, the music was produced for the Mystic Women of the Middle Ages television series. In order to make the music more accessible for its purpose, programmed electronic music is used to enhance the authentic instrumentation. Similarly, some pieces are historical while others are newly composed in the medieval style. Before the purists amongst our readers cry sacrilege, it should be noted that the members of Ensemble La Volta do possess bona fide early music credentials (Medieval Babes they are not!) and that the arrangements are entrancingly beautiful.

Invocation is a collection of modern pieces influenced by ancient music. Featured are composers such as Urmas Sisask, Knut Nystedt, Barrie Cabena, Arvo Pärt and John Tavener. The atmospheric, mystical sounds crafted in these cappella compositions are beautifully realized by Musica Intima, a 12-member vocal ensemble from Vancouver. These young voices have a rich quality, pure and even in tone, unencumbered by nasal effects or vibrato. Musica Intima has excellent intonation, agility and ensemble. I was especially taken with the bright, shimmering effect in Nystedt’s O Crux used to heighten the text “more radiant than the stars”.

Dianne Wells

And It Really Was
The Brigham Phillips Big Band
EMI Music Canada 724353598129

One of the wondrous things about the jazz world is the way in which big bands survive; there is almost nothing in the music game less viable than a big band. It takes love and dedication on the part of everyone to organize and rehearse, with absolutely no guarantee that there will be gigs to follow. Musicians give of their time and energy because the music is “way more important than the money”. So let it be understood that this is not a group that works together all the time; the members all have other gigs and do the big band thing for the fun and satisfaction. Having said that, do not be put off, because fun and satisfaction are what you’ll get from this offering by Brigham Phillips and his bunch of merry men!

And of the 12 tracks, all arranged by Brigham, 7 are originals and the others are superior standards, giving a nice mix of new and old. The band is loaded with great local players and featured soloists include almost all the reeds, most of the brass and some guitar for good measure. A fair measure of Brigham’s “other work” comes from his association with singer John McDermott, the well known “Irish” tenor who shows up here on 3 of the numbers. He carries them off well enough - although Tony Bennett doesn’t really have to look over his shoulder - and his presence on the album will probably get it more airtime and a larger audience.

This is a good album and deserves to be widely heard. Who knows, it might even lead to some gigs!

Jim Galloway

April 1 – May 7 2002
Rimsky-Korsakov: Scheherazade; Antar
L'Orchestre de la Suisse Romande; Ernest Ansermet
Decca Legends 470253-2

This is from the latest batch in Decca's continuing Legends series, re-introducing some of the best recordings from those halcyon days when no expense need be spared to document the finest performers of the time. Prominent was Ernest Ansermet. The mathematician-turned-conductor's recordings set new standards of excellence in both performance and stunning realism of sound.

As only to be expected, reviewers become, shall we say, a little jaded. Oh no! Not another Scheherazade might be an oft-heard exclamation. Surprise! After a few bars it is only too apparent that this is not just another Scheherazade.

Sonically, this disc is exemplary... dynamic from bottom to top, from side to side, from front to back. That would be to no avail if the performance were less than masterfully conceived and shaped. This is high drama. Ansermet's unerring pace gives the work a real sense of the unfolding stories told by Scheherazade to ensure she has a tomorrow.

The first violin of the orchestra, now a respected musician in Toronto, was Lorand Fenyves. As the voice of Scheherazade he portrays her as a real enchanter. No wonder she saves her neck.

Rimsky's less familiar but dramatic Antar was taped in June 1954. This was Decca's first stereo recording but there is nothing tentative, either about the recording or the performance. Check out others in this series.

Bruce Surtees

Spirit Song: The Vocal Music of Harry Freedman
Various artists
Centrediscs CMC-CD 6700

Celebrating his 80th birthday this month, Harry Freedman remains one of Canada's most performed and prolific composers. This 2000 Centrediscs release presents a wide selection of his vocal works in authoritative performances, closely supervised by the composer.

Freedman typically employs the voice as a musical instrument rather than a narrative device. He is fond of the practice of vocalising on nonsense syllables and himself points to Duke Ellington's evocative Creole Love Call as the ancestor of the earliest work on this disc, the Two Vocalises composed for his wife Mary Morrison in 1953.

An accomplished performer of the most difficult vocal music imaginable, Morrison also happens to be a highly gifted teacher. All the outstanding voices to be heard on this recording are graduates of her studio at the University of Toronto. Barbara Hannigan, who gives expert performances of both Two Vocalises and Toccata (with flutist Dianne Aitken), is but one example of her mentoring.

Leif Ove Andsnes
plays Grieg

EMI Classics

The brilliant Norwegian pianist Leif Ove Andsnes returns to the music of his homeland in a brand-new recording made on Grieg's own piano at his home in Bergen (now the Grieg museum).

Check out these other great EMI Classics recordings with Leif Ove Andsnes:
Haydn: Piano concertos (COC 72435 K649 & 21); Liszt: Piano recital (COC 72435 K740 & 21)
Freedman’s 1966 song cycle, America, is an acknowledged landmark of Canadian vocal writing. It is given an aptly edgy rendition by soprano Wendy Nielsen. The upper register of Ms Nielsen’s versatile voice is also heard to good effect in the Trois poèmes de Jacques Prévert for voice and string quartet from 1962, with the superb Accordes quartet.

The title track of this album, Spirit Song, is to my mind Freedman’s greatest achievement in the vocal genre. Here his use of phonemes, formed from “an abstraction of various aboriginal languages combined with some actual aboriginal place names in the Americas,” serves a profound structural purpose. The performance by Valdine Anderson and the Penderecki String Quartet is stunning, and the atmosphere of the work is enhanced by a subtle manipulation of the resonance of the hall by a veteran production team from CBC’s Two New Hours.

Daniel Foley

INDIE LIST (Small and Independent Labels)

Who’s Playing
Lee Pui Ming, piano
DAME/ACTUELLE CD AM 098
http://www.actuellecd.com

In the sparse text adorning the inside cover of her new CD, Lee Pui Ming writes “when one is completely present in the moment - playing or listening - who, then, in that moment, is playing, and who, is listening.” This statement propagates subtle questions of communication, transference, projection, osmosis, intuition, and collectivity, establishing a soundscape-building process inclusive of critical extra-temporal reflection. Not only is she questioning what is happening, but how, and the multifarious contributions of time, moment, and influence. Having lived and studied in then-British Hong Kong, Minnesota, and who, is listening.” This statement propagates subtle questions of communication, transference, projection, osmosis, intuition, and collectivity, establishing a soundscape-building process inclusive of critical extra-temporal reflection. Not only is she questioning what is happening, but how, and the multifarious contributions of time, moment, and influence. Having lived and studied in then-British Hong Kong, Minnesota, and Washington prior to settling in Toronto, diversity of influence is a key (though jagged and unkempt) factor in her work, revealing the acknowledged involvement with the music of McCoy Tyner, Herbie Hancock, Prokofiev, Bartok, and Chinese traditional and pop music.

Interestingly, the success of the improvisations documented on this recording directly corresponds to Lee’s distance from the piano keyboard (her primary instrument). The most keyboard-centric pieces display rigidity and reliance on perpetual motion that primarily focuses attention onto the permeating square rhythmic grid negatively imprinted with syntheses of Webern, Nancarrow, and Sorabji. With distance from the keyboard, and movement onto the strings and wood of the instrument, using the body and voice as sound sources, comes a liberation of expression. The de-emphasis of pitch allows for the successful confluence of further-reaching, expressive, organic and magnetic, timbre-based gestures that display a playful and exploratory approach to sound. Overall, the weaknesses are mildly diffused by the sensitive ordering of the whole, but not dissolved by the otherwise inventive diversity.

Paul Steenhusen

Concert Note: Lee Pui Ming’s music is featured in Hudson, a multidisciplinary music and dance event at Buddies in Bad Times Theatre beginning April 25.

Thoughts and Fancies
Voyces Past
VPTF 2001 (www.voycespast.com)

Elkin, Penny Sparling, Michele DeBoer, Suba Sankaran capture the listener’s ear with their winning, youthful, stunning, almost-genetic blend. Focusing primarily on the a cappella repertoire of secular and sacred music of the European Renaissance, they opt for modern pronunciation and spellings, making the texts eminently accessible to the contemporary ear.

Not only is she questioning what is happening, but how, and the multifarious contributions of time, moment, and influence. Having lived and studied in then-British Hong Kong, Minnesota, and Washington prior to settling in Toronto, diversity of influence is a key (though jagged and unkempt) factor in her work, revealing the acknowledged involvement with the music of McCoy Tyner, Herbie Hancock, Prokofiev, Bartok, and Chinese traditional and pop music.

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Twin Souls

Text-based Electroacoustic Music by Barry Truax
Cambridge Street Records CSR-CD0102

With Song of Songs, Barry Truax made a departure in his music. He was previously identified strongly with the cerebral world of North American computer music in the 1980’s. Song of Songs opened his palette up to a world of lushness and sensuousness - a welcomed change for those growing tired of the clinical inwardness of contemporary music before the celebrated success of composers like Gubaidulina, Gorecki, and Pärt.

Song of Songs is not on this disc, but it surfaces through the subtext of many of the works on Twin Souls, which is a CD devoted to works with love poetry and texts on sexual identity. Leading Twin Souls off with a gentle touch is Wings of Fire with cellist Frances Marie Lutj softy guiding the lyricism of the piece and responding to the precise measured words of BC poet Joy Kogawa read by Ellie Epp. Another highlight is Androgynie, Mon Amour for double bassist Robert Black. This piece is a setting of six poems by Tennessee Williams read by Douglas Huffman. The poems dictate the music. Even when the words are placed in the background, their rhythms and vocal nuances invite the instrument and tape part to fuse sympathetically into one body and voice. Eerie and sparse, the final synthesis embodies the terrible loneliness endued by Tennessee Williams in his later years.

Darren Copeland

The Nearness Of You - A Tribute To The Music Of Hoagy Carmichael
Cindy Church; George Koller; Joe Sealy
Seajam Recordings Inc. SJ1007-2

So you take one of the great song writers and 15 of his best compositions played by pianist Joe Sealy and bassist George Koller, add singer Cindy Church, let the men sing some too, be sympathetic to the genre, et voila, you have the recipe for close to an hour’s worth of enjoyable listening. The CD was recorded from a concert at Glenn Gould Studio a little over a year ago and has a sense of intimacy to it as well as that mix of the sophisticated and folksy that is so evident in the music of Hoagy Carmichael.

Cindy Church, although a well-established singer, is not particularly well known as a jazz performer, but on this outing she lends the songs a great deal of charm and understanding, making her voice a fitting third instrument. Much less known for their singing abilities, and although maybe not a challenge to Bing Crosby or Nat “King” Cole, George and Joe nevertheless carry off their vocal chores admirably and with wit and warmth. New Orleans is the only instrumental- even although it too has a great lyric. All the others - and they include some of Carmichael’s classic hits such as Stardust, Skylark and The Nearness Of You as well as a few lesser-known but wonderful songs like Ole Buttermilk Sky (nicely interpreted by George) and I Get Along Without You - make good use of the talents of great lyricists like Johnny Mercer, Mitchell Parish, Frank Loesser and, of course, Hoagland Howard Carmichael himself.

This may not be a groundbreaking album, but it certainly serves to remind us that good music
can also be good fun.

Concert Note: Bassist George Kolter accompanies singer Julie Michels at Mezzetta on April 10.

The Niagara Brass Ensemble
Brass Feast
Echiquier Records ECD 007

This CD, the second by the Niagara Brass, is a welcome addition to my listening library. The recording is a selection of new Canadian music for brass. Not just for quintet either - out of the total track time (just under 64 minutes) just under half is devoted to works for solo horn or trumpet with piano accompaniment.

I was immediately transfixed by the sound of the quintet on the opening cut, Ceremonial Fanfare by J. Scott Irvine. The blend and balance of the players is excellent. The group has a wonderful big warm sound with just enough edge to it.

I particularly enjoyed Morley Calvert’s Three Dance Impressions. The titles of the movements - With Dignity, With Elegance and With Humour were perfectly matched to the music.

My favourite composition on this CD has to be Shannon Thomson’s Sketches for Brass Quintet. Thomson’s jazz influences shine through clearly in the second movement, while the first is a wonderful bit of neo-Baroque counterpoint. In addition to the composers already mentioned, Brass Feast includes works by Alexander Rapoport, Michael Horwood, Penelope Wallcott, Colin Eatock and Michael Hynes.

I highly recommend this CD - the writing and playing are first rate.

Merlin Williams

DISCOVERIES

Berlioz: Les Troyens
Ben Heppner; Michelle De Young;
London Symphony Orchestra and Chorus;
Colin Davis
LSO LIVE 0010 (4 CDs)

Is the major attraction of this package the presence of Ben Heppner? To find out how many people are willing to acquire a four CD set of French Opera of this magnitude, I checked with Universal who recorded Les Troyens under Dutoit in 1993. The net sales were quite surprising, far more than I had imagined.

This new set was assembled from public performances given on four evenings in December 2000 in London’s Barbican Centre. The luminaries were Heppner as Enée (Aeneas) and soprano Michelle De Young as Didon (Dido). There are 16 other sung roles and a hearty chorus. The sound is first class, natural, suitably dynamic and spacious.

This was Heppner’s last major role before his vocal troubles began. He is well cast, his voice lyrical and ringing where called for. He never overpowers the lines, always singing from within the character he portrays. I first heard De Young in Houston some years ago in an overwhelming Gurrelieder and have been a fan since.

This is Davis’s second complete recording of Les Troyens. His Philips set was recorded in 1969 with a cast from the Royal Opera House, Covent Garden featuring another Canadian, Jon Vickers, the premier helden-tenor of his day. This earlier set remains in the catalogue, so those who wish to compare the two may do so.

This new set clearly conveys the tension of the drama unfolding in the real time of the mounted
production. Each singer lives his or her character, contributing to the heady atmosphere that, even without visuals, holds the listener’s attention throughout. This performance has a pulse. It lives! Hats off to Sir Colin!

Bruce Surtees

Margison Sings Verdi
Richard Margison; Canadian Opera Company Orchestra; Richard Bradshaw
CBC Records SMCD 5213

Joyous Light
Isabel Bayrakdarian; Elmer Iseler Singers; Raffi Armenian
CBC Records SMCD 5215

Dozens of top-notch Canadian singers regularly grace the stages of the leading international opera houses these days. From Salzburg and Vienna to Paris and New York, the names Braun, Wiens, Schade, Finley, Heppner, Margison and Bayrakdarian are setting the standard for modern-day operatic performances.

CBC Records has been following the careers of these superstars and two new releases feature the golden tenor voice of Richard Margison in his prime and the luminescent tones of Isabel Bayrakdarian, a soprano commencing what is sure to be a sensational career.

The Margison disc offers a generous collection of thrilling arias by Giuseppe Verdi. In his characteristic fashion, senior producer Neil Cryor has assembled a program of serious operatic fare, not the “greatest hits” that we’re often fed from the commercial labels. I especially enjoyed the arias, hitherto unfamiliar to me, from Attila and I due Foscari. Margison is at the top of his form throughout, with miraculous renditions of heavy numbers from Luisa Miller, Un ballo in maschera and Il Trovatore. Another emerging Canadian star, baritone James Westman, makes an appearance in the thrilling duet from Don Carlo. The COC orchestra sounds great under Richard Bradshaw with special mention of clarinetist Stanley McCartney and violinist Marie Berard for the solos they offer on the CD.

The CD of Isabel Bayrakdarian is a completely different animal. Entitled Joyous Light, it is a collection of traditional sacred music of the Armenian Christian church. 2001 marked the 1700th anniversary of the founding of the Christian church in Armenia and I remember being present at a service at St. James’ Cathedral in honour of this anniversary, attended by the Catholicus of Armenia and at which Ms. Bayrakdarian sang some of these hymns. This is heart-felt, devout music with a fascinating combination of influences. Bayrakdarian is clearly at home with the style (having sung this music since she was a child) and her utterly beautiful tone is on display constantly. I sincerely hope this CD represents a new direction at CBC Records and that we can expect recordings from leading Canadian performers of other traditions.

For gorgeous, intelligent, emotional singing of the highest order, one need look no further than these two discs.

Larry Beckwith

Concert Note: Isabel Bayrakdarian hosts the Canadian Music Competitions Gala Concert at Glenn Gould Studio on April 17 and can be heard in recital at the Toronto Centre for the Arts on May 3.
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