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COMPOSER INTERVIEW
Michael Finnissy

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Third Toronto International Choral Festival has the Goldschmidt touch

by Dawn Lyons

Nicholas "Niki" Goldschmidt was born in then-Austro-Hungarian Tavikowice in 1908, studied music in Vienna, graduated as a conductor in 1932, and emigrated to the USA in 1937. When he stepped off the plane in Toronto in 1946, he was very far from the musical riches of his upbringing.

"There was the Toronto Symphony Orchestra, the Toronto Mendelssohn Choir and that was it." His eyes get big, "It was a ... well, no, I shouldn't really say it was a desert. There were travelling companies. I remember a Lohengrin, it was at Maple Leaf Gardens, they had only one chorus instead of the two, so the chorus would sing, then they would go out and come back in on the other side. And the Met would bring operas."

He'd come at the invitation of Arnold Walter to head the University of Toronto's new opera school, the first in Canada. Like other pioneers he found good soil in this new land. "When I went to the conservatory the first day, I couldn't believe it! It was jammed with students and there were about 25 students already prepared to start working on the opera excerpts! And the talent! I wrote home 'I did not expect to find such an abundance of talent in this country!' I did not believe how uninhibited the singers were going on the stage. When we did Boheme at the Royal Alex, Mary Morrison sang Mimi, and off the snuffling! the hankies!"

Soon he needed a marketplace to display his fine crop of young Canadian singers, and more than that, he needed a place for them to see, hear, work with and take their measure against singers from around the world. So he founded the Canadian Opera Company.

That was the beginning of fifty years of creating what we would now call cultural infrastructure, while continuing to conduct extensively here and abroad, in the process making contacts, cementing relationships and putting Canada on the map of available to you Lawrence Olivier in 1958, which was the beginning of many international opera.

"Walter "is a festive occasion."

The mark of a Goldschmidt festival is its rootedness. Many of the performing companies we know today were created or strengthened in response to Niki's "festive occasions". He has been artistic director or equivalent of the Vancouver International Festival (1957-1962), The Gesple Spring Festival (1968-1987), The Algoma Fall Festival (since 1973), International Bach Piano Competition (1985), International Mozart Festival (1991), and the National Arts Centre's Festival Canada (1997-98). If the word "festival" is in the title, and the programme bulges with acknowledgments of partnerships, look for Niki in the credits. He has made enduring funding partnerships with government agencies at every level. Arts organizations, education programs and audiences have been created, performance spaces built, new works commissioned. "I am most proud of Music 2000 Musique, the millennium celebration" he says. "We commissioned 63 new works, 63!"

He recalls also crossing the country seventeen times making preparations for Canada's centennial celebrations in 1967.

"I was in Cornerbrook, to tell them what they could have if they want it, for the Centennial. I told them (thinking, what kind of a present would that be for Cornerbrook?) "We could make available to you Lawrence Olivier in Henry V". And they said to me, 'Mr. Goldschmidt, why don't you give us the money and we will do our own show. We can guarantee to have a sold-out house!"

Not one to let the grass grow under him, Niki is now organizing the Toronto International Choral Festival, titled The Joy of Singing (in the Noise of the World), which will fill May 31 to June 22 with choral music from across Canada and around the world.

I interviewed him, between phone calls, in his festival office at Metro Hall.

Me: I've been looking at the brochure for the choral festival; you've got 32 international conductors coming, 26 choirs and orchestras from across Canada, 11 choirs from outside Canada — I see one of the sponsors is Austrian Airlines. This is over a thousand people. The airfare, the hotels, the meals... how much is this going to cost?

Niki smiles contentedly. I have a 1.8 million dollar budget. I have support from the private sector, from the government, all levels, very strong support.

Me: How do you keep going at this pace?

Niki: Because I am passionate about this country. As I say to the MPs in Ottawa, "For God's sake, don't be so modest and garrulous about blowing your horn." We have the National Ballet, we have the Canadian Opera Company, we have these incredible singers, in Salzburg every year there are two or three Canadian singers in the front ranks."

He shrugs. "But without contact we are still colonial."

Me: What is the point, what does a festival like this accomplish?

Niki: For me, the bringing of foreign people is exactly what our people need, they have not the time, not the money. So this is our education, to hear contrasts. We are too far away not only in kilometers but in dollars. Instead of flying to St. Petersburg for how many dollars they can hear the Russian choir here for $50 or $25. It isn't just our people that are wonderful, that is why we spend so much money on the incoming choirs. Ten nations from abroad, we have Russians from St. Petersburg singing the Rachmaninov Vespers, we have the Tokyo Philharmonic Choir, they will be singing two pieces by R. Murray Schofer, one world premiere, here is the score...

He hands me a sheaf of paper covered with Murray's exquisitely neat handwriting. The title is Incense. I recognize some of the words, kodo (drum) and suzu (bell).

Niki continues: ...and one Canadian premiere, we also have a Cuban choir, Exaudi, they've never been here before.

I check my brochure. None of the choirs have been here before.

Me: You've made quite a habit of organizing international choral festivals.

Niki chuckles: I did one in 89, and another in 93, this is number three. The first one I did because it had never been done before. It was so successful that we had a substantial surplus, six figures. The question was what to do with the money? Give it back to the sponsors, to the government? How to begin? So much for this CONTINUES
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 Vardi
Pachelbel, Bach, Andonian, Raminsh, Vivaldi, Verdi

Christmas Sweets
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 carols to send you home singing
Corelli, Grieg, Mozart, Rebikoff and more

Double Treat
Saturday, February 1, 2003, 8 p.m.

Kai Glustein violinist
Catherine Ordronneau pianist
The thrilling brilliance of a Mendelssohn double concerto, reflected between a delightful husband-and-wife duo, the centerpiece of a program that's all about melody
Mendelssohn, Hovhannes, Janacek and Rossini

Happy Birthday Frederic Chopin
Saturday, March 1, 2003, 8 p.m.

Francine Kay pianist
Acclaimed Canadian pianist Francine 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.

Serenades and songs to celebrate our next exciting discovery - the First Prize winner of the 2003 Sinfonia Toronto Concerto Competition
Forsyth, Nielsen, Rossini and Reinecke

Romantic Russians
Saturday, May 3, 2003, 8 p.m.

Stepan Arman violinst
Tour Russia's vast emotional soundscape from Borodin to Rachmaninov, and thrill to heart-stopping violin virtuosity in Schnittke's Sonatas No. 1
Borodin, Rachmaninov, Schnittke, Mirzoyan, Glazounov

Come have a Ball!
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one, so much for that one? (He mimics counting out coins, then settles back in his chair.) The board decided to do another choral festival, and that was 1993.

After that the government asked me to do something special as Canada's contribution to the United Nations 50th anniversary celebration. I thought of Noah's Flood by Benjamin Britten, I had seen the world premiere in Aldeburgh. We had done the North American premiere for the Vancouver International Festival and again for the Centennial. It is one of the jewels of something written for children's chorus. We did eight or nine productions of it across Canada and then at the United Nations in New York.

Me: You said before you could not believe the talent. What makes Canadian singers so good?

Niki's reply is prompt: Education. You could not do Noah's Flood with school children in Europe. Music is only in the professional conservatories there. Canada is a choral country. Outstanding. So we have with the choral festival this enormous, very strong education program, outreach program, to the schools. These children need to hear Russian basses! We have a choir from Uppsala; they are doing some of their own music and with the Toronto Children's Chorus they will be doing Carmina Burana. It's the original, with the two pianos and percussion, so much more dramatic than the orchestral version, a very strong work. And who do you think is the percussion?

I give up. Niki's eyes shine. "Nexus" he says. The phone rings.

Niki: Hello, yes? No, you have to buy those tickets not in Roy Thomson but at the Toronto Centre for the Arts. You saw me in Vancouver? Queen Elizabeth Theatre? That makes two — you and Bill Littler, he was ushering there, too.

Niki directs the caller to the Ticketmaster number, then continues: Here is a story. I was in Ottawa, walking up Parliament Hill, when a man, very elegantly dressed, said to me, "Hello, you're Niki Goldschmidt." I said "Yes, I am, but you will have to help me, I don't recall your name." He said "Oh you won't remember me, but in the Noah's Flood for the Centennial I was one of the mice."

It's an "everywhere in Canada" story; someone recognizes him, and remembers the joy.

Stories told during his funeral service proved what I had known all along, that Srul had a wonderful gift, not just of creating music, but of making everyone he was with feel loved and important.

Having been a long time composition student and dear friend of Srul for nine years, I was asked to help him with his last two commissions that he had been working on and was in close contact with him up to the very last day. He was becoming too weak to notate the music himself. Srul had finished five movements of his "How Beautiful You Are, My Love: Seven Tableaux from the Song of Songs" for male chorus and cello (to be premiered in June by the Victoria Scholars in Toronto under Jerzy Cichocki), and three of the five movements of his "Isaiah" for choir and orchestra to be premiered in November of this year.

Srul was composing right up until a few days before he died, struggling to complete the Seven Tableaux. He had sketches for the seventh movement which he called "very special" and the sixth, the piece he was working on most recently had approximately 24-36 bars completed.

I visited Srul less than 24 hours before he passed away and said my good-byes. He reached out his hand to hold mine and I told him that I had completed scoring all of the finished movements for him. Srul smiled and very faintly said, "No, really?" He then drifted back out of consciousness.

Srul's contribution to Canadian music is enormous. Four Grand Prix du Disques awards and a Juno for his work with the CBC and numerous other awards that line his studio walls, including the "Order of Canada" award, are proof of his pursuit of excellence. He had a profound understanding of music and an incredible optimism which he brought to all our lessons and discussions. He was a brilliant composer, a philosopher, and a great friend.

I will miss him dearly.

Timothy Minthorn

REMEMBERING SRUL IRVING

Glick

1934-2002

On Thursday, April 18, 2002 hundreds of friends, family and musicians gathered at Beth Tikvah synagogue in Toronto to pay their respects to the life of a great man - Srul Irving Glick. It was obvious from the tremendous emotion that filled the sanctuary and the presence of three respected choirs, each paying tribute with the performance of a work by Srul, that he was a man who deeply touched all who were present and all those he knew.

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- **Nov. 28**: Quatuor Arthur-LeBlanc with pianist Dang Thai Son
- **Jan. 16**: St. Lawrence Quartet
- **Feb. 20**: Penderecki Quartet
- **Mar. 27**: Orion Quartet
- **Apr. 10**: Tokyo Quartet

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Where the Music Begins.
April 8, 2002.

On the way to work, I run into an acquaintance - a successful author and a man of the theatre - who tells me he recently attended the Canadian Opera Company’s production of Handel’s *Julius Caesar*. Alas, it seems he didn’t like anything he saw: not the sets, nor the costumes, nor the stage direction. However, he reserves his most disparaging words for the acting talents of Ewa Podles, singing the title role. “She was trying to effect a man’s manner, but that only emphasized the difference,” he fumes: “The whole thing was ‘stand and deliver’ - and you can’t get away with that, these days.”

This is by no means the first time I’ve heard theatre people complain about acting on the operatic stage. As an opera fan, my instinct is to spring to the singer’s defense. I suggest that opera acting is, of necessity, a stylized form of drama. “Acting in the theatre used to be like that, too - about a hundred years ago!” replies the young man. At this point there’s not much more I can say: as I haven’t yet seen the production, I’m in no position to argue its merits.

April 16, 2002.

I watch Act I of *Julius Caesar* at the Hummingbird Centre with some trepidation, recalling my theatrical acquaintance’s concerns. To be sure, there is a static quality to the production, which is staged in a deliberate and calculated fashion. But this doesn’t mean that the opera fails dramatically, or that the singers can’t act. Isabel Bayrakdarian as Cleopatra fairly steals the show with her seductive, feline interpretation of her character. Also dramatically effective is Daniel Taylor as a particularly slimy Tolomeo, Cleopatra’s rival for the throne of Egypt.

As for Podles, it can’t be denied that when she strut around as Julius Caesar her portrayal of masculinity is exaggerated. Also, her movements seem limited to a few stock poses - a hand pressed to her forehead to denote anguish, a raised arm to indicate resolve - and the way she bobs her head up and down when she sings tricky scale passages serves no dramatic purpose whatever. But if she doesn’t act with her body, she acts with her voice. Even as she stands motionless, her rich contralto fills the theatre with a full gamut of emotions: love, hatred, anger, sorrow, pride, and many more that are not so easily labeled.

Unfortunately, there are some opera singers out there who can’t act with their voices or their bodies: they simply have no dramatic resources to draw upon. And when these half-trained folk take to the stage, it’s only to be expected that opera-goers - especially opera-goers who have a knowledge of modern spoken theatre - will judge them inadequate. In such instances I would agree with my theatrical friend when he remarks, “You can’t get away with that, these days.”

Nowadays, opera singers are increasingly subject to the expectation that they will have some dramatic ability, and many are acquiring the “realistic” style of spoken theatre (especially in North America). And as more singers augment their vocal studies with drama lessons, opera is inevitably influenced by contemporary play-acting, film and television. There’s nothing wrong with that - but whatever forces influence the dramatic aspects of opera, it will always be intrinsically different from non-musical theatre.

As this splendid *Julius Caesar* reminds us, opera is first and foremost a musical art-form - unapologetically “artificial” and firmly based on its own traditions. (This point seems to have been well understood by the 3,200 people who gave the performance an enthusiastic standing ovation.) Criticizing opera for being “unrealistic” makes about as much sense as criticizing a Japanese Noh drama for being unlike a Hollywood movie.
The TSO hosts the Rozhdestvenskys
One of the benefits of a resident, full-time, professional symphony orchestra in town is its guests! High-calibre visitors help keep us in touch with the best that is going on elsewhere.

Two such artists will be joining the Toronto Symphony Orchestra May 15 and 16: conductor, Gennady and violinist, Alexander Rozhdestvensky. Now in his early seventies, Gennady Rozhdestvensky studied conducting with his father Nikolai Anosov, and piano with Lev Oborin at the Moscow Conservatory.

While conductor of the Bolshoi Theatre Orchestra in the late 1960’s he conducted the Russian premieres of Britten’s A Midsummer Night’s Dream and Khatchaturian’s Spartacus, and the Bolshoi premiere of Prokoviev’s War and Peace. As Artistic Director of the Bolshoi Theatre - both ballet and opera companies - in 2000-2001 he conducted the world premiere of Prokoviev’s opera, The Gambler.

Here he will conduct his son, Alexander, and the TSO in a performance of Alfred Schnittke’s Violin Concerto.

Talisken
The Talisker Players is a unique ensemble that was formed about seven years ago by violinist, Mary McGeer and violinist, Valerie Sylvester, to perform with singers. For the first few years of its life it specialized in performing with choirs that needed a small orchestra. It can be heard in that role on May 5 with the Toronto Classical Singers and on May 11 with the Burlington Civic Chorale.

About three years ago McGeer and Sylvester realized the ensemble’s autonomous potential, and began producing a Talisker concert series. Their last concert this season, on May 14, is a good example of the artistic vision and leadership of these two musicians. Titled “The Plain Sense of Things”, it is built around the theme of the poetry and prose of American poets. It features two commissioned works, one by Canadian composer Alexander Rapoport and one by the young American composer, Daniel Wade. The program also includes a major work, The Revakening, by American composer, John Harbinson, Six Songs for Soprano and String Quartet by James Rolfe (premiered by Soundstreams last season) and The Fall of the Leaf by Eugene Weigel, an American who emigrated to Canada in 1972.

There will also be readings from First Loves, a collection of essays by contemporary poets about the poems that first inspired them. The singers will be baritone, Doug MacNaughton, who appeared in the COC’s production last month of Alexina Louie’s The Scarlet Princess; and soprano, Meaghan Atchison, whose recent performances include singing several roles in the new
**CLASSICAL COMMENT**

**Music Alive**

Another young Canadian soprano, Nathalie Paulin, will be performing on May 28 with organist Ran Kim, and cellist, Andras Weber, at Cliffcrest United Church in Scarborough, part of the Music Alive chamber music series, of which Weber is a founder and the artistic director. The featured work on the program is a commissioned work by Toronto composer, Philip McConnell, for soprano, organ and cello.

**Song Circle**

Four years ago Ms. Paulin was a member of the cast of Opera in Concert’s production of Gluck’s *Iphigénie en Tauride*. Mezzo-soprano, Linda Maguire sang the title role in that production and Brahms Goldhammer was the rehearsal pianist. Two years ago Goldhamer started his own vocal recital series, Song Circle, a recital series in the intimate Arts and Letters Club, which had been left somewhat bereft of music by the move of the burgeoning Off Centre Series to the Glenn Gould Studio.

Song Circle has provided Goldhammer, to all our benefit, with a professional level opportunity to engage in his favourite activity, rehearsing and performing with singers. Sunday, May 5, Goldhammer and Linda Maguire will perform in what may well be the last Song Circle recital. Goldhammer’s plaint will strike a chord with many performer/presenters — lack of a support team to manage the business and organizational aspects of the project. Interested in working with him to keep Song Circle alive? Call him at the number in the listing for the May 5 concert.

**Das Daht (Get us to Banff)**

The Das Daht Quartet, four Glenn Gould Professional School students, coached by TSO cellist, Simon Fryer, have been accepted as an ensemble on a full tuition scholarship at the Banff School of Fine Arts. Individually they will also be participating in the masterclass programs at Banff and Orford, touring Japan with the National Youth Orchestra, studying at Domaine Forget and auditing in Amsterdam for the Amsterdam Conservatory. The commitment is there to become top flight professional musicians but, alas, the money isn’t. Consequently the quartet is presenting a concert on May 20 to raise cash to pay their way to Banff. Admission to the concert is free but the audience is invited to make donations. Consider going out and digging as deeply as you can to support these resourceful young musicians.

**Native Women in the Arts**

Native Women in the Arts is an arts service organization providing support for women artists of Aboriginal, Inuit and Métis background. It has primarily been concerned with publishing, so the concert it is presenting at the Glenn Gould Studio on May 24 is a new initiative for it, and, according to spokesperson, Sandra Laronde, the first time ever for a performance of its type at a venue like the Glenn Gould. At the centre of the program will be pow-wow music with Lise Ojig, the first woman to become an accomplished hoop dancer - hoop dancing has traditionally been a male domain. Mary Youngblood, a California Seminole, and “flautist of the year” at the American Music Awards, will play a redwood flute.

This concert will be an opportunity to learn more about our pre-Western musical roots. (And a week and a half later, on June 2, another native performing group, the Kanata Native Dance Theatre, brings its spectacular act to Zion Wexford United Church in Scarborough.

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May 1 – June 7 2002

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EARLY MUSIC

by Frank Nakashima

ACCENT ON GERMANY

Although Bach is certainly the most famous of the German composers of this time, there are several others whose compositions merit performing, and who find themselves deservedly in the spotlight this month.

May 4, The Tallis Choir, led by founder-director Peter Walker presents masterpieces of 17th and 18th century Germany, from Lassus to Bach, in a program titled "Treasures of the German Baroque" - works by Schütz, Buxtehude, Praetorius, Handel (Missa Pater Noster) and Bach (Komm, Jesu, Komm).

More German music, Bach and also Telemann, can be found in the program "Oppressions of This Earth" (May 31) when guest violist Steven Dann joins with the I Furiosi Baroque Ensemble.

And Baroque Music Beside the Grange (June 2) presents a program "A German Tafel-Confekt" which includes chamber music by Handel, Bach, Schaffrath and other masters of the German high Baroque, performed by Linda Melsted, violin; Wash McClain, oboe; Michael McCraw, bassoon; Marie Bouchard, harpsichord.

Apparely, in October of 1705, the youthful and energetic J.S. Bach walked 260 miles to visit the elderly German composer Dietrich Buxtehude. The Aradia Ensemble presents a concert (May 12) to celebrate this meeting. Joining Aradia on this occasion are countertenor Matthew White and oboist Marco Cera. On the program - Johann Sebastian Bach: Ich habe genug (BWV 82a) Trio Sonata in D Major (after BWV 529) and Dietrich Buxthude cantatas, Mein Herz ist Bereit and Jubilate Deo.

And two days beyond the scope of this issue's listings, but still in German vein, June 9 Alexia Wing (soprano), Susan Kieren (baroque oboe), and Anna Chan (harpsichord) will perform the music of Bach, Telemann and Handel, in the monthly "Musically Speaking" presentation at the Church of the Holy Trinity.

Of course, there's a lot more in the month to look forward to!

Jamie Thompson demonstrates and illustrates the changes in flute design (May 5) at the Spadina Historic House and Gardens - "Music in the Orchard". Admission to this event is free.

The Musicians in Ordinary (Hallie Fishel, soprano; John Edwards, theorbo, baroque guitar; Christopher Verrette, Linda Melsted, baroque violins) present the music of three extraordinary musicians (May 11) - Marini, Cazzati, and Strozzi. Barbara Strozzi (1619-1677) was a virtuoso singer who accompanied herself on the lute. The violinist Marini (1594-1663) was employed by Monteverdi as a bass singer. Cazzati, who played the theorbo, was responsible for much vocal church music in his position at San Petronio in Bologna.

By the way, The Musicians in Ordinary have a brand new website: www.musiciansinordinary.ca

And watch out, in the following week for violinist Linda Melsted, appearing as a soloist (May 18), in the Academy Concert Series to perform the music of Couperin, Corelli, Bach & others, accompanied by the harpsichordist Charlotte Nediger.

ST CECILIA AND MORE

Composers through the ages have written odes and hymns in praise of St. Cecilia. The Toronto Chamber Choir performs Handel's Ode for St. Cecilia's Day as well as Benjamin Britten's Hymn to St. Cecilia (May 11). A special feature of this concert will be the local premiere of a newly discovered work by Handel, his Gloria, which was found in London's Royal Academy of Music just last year. Soprano Meredith Hall is the soloist in this work, accompanied by a full Baroque orchestra under the direction of David Fallis who will also be giving the pre-concert lecture.

Meanwhile, the Tafelmusik Baroque Orchestra and Chamber Choir are also highlighting the music of Handel (May 22-26, 26) in "A Handel Celebration." They are joined by English tenor Charles Daniels in a program of great arias and choruses from Handel's oratorios. Visit their website: www.tafelmusik.org

I'm happy to say the Toronto Early Music Centre's "Musically Speaking" series continues this month with a program entitled "Basset-horn Bliss" (May 12) - Because of its size, the Basset-horn (as in "small bass" clarinet) is really more like a "tenor" clarinet. This is definitely something that you don't hear every day. Nikolai Tarasov (basset-horn) and Sharon Burlacoff (fortepiano) play the music of Danzi, Rammel and Beethoven written expressly for the otherworldly sound of this instrument. Admission is free.

I've mentioned their June 2 concert already, but there's also some great chamber music happening in the Baroque Music Beside the Grange series (May 12) The program includes - Telemann, Boismortier, Graun, Bach, Schaffrath, performed by Rosa Goldenster, violin; Alison McVilve, recorder & flute; Derek Conrad, horn; Mary Cyr, viola da gamba; and Michael Jarvis, harpsichord.

And don't forget Critical Mass, a group of singers who present monthly noon-hour performances of early choral masterpieces at different downtown Toronto churches; each concert features a
mass and motets by a Renaissance composer. Proceeds from every concert go to the Out of the Cold program. The Missa Paschalis by Agricola (May 28) is next.

Early on in the Toronto International Choral Festival next month (June 2), one of the best and most-travelled professional choirs in Canada, the Vancouver Chamber Choir (Jon Washburn, conductor), performs a beautiful program of Renaissance and early Baroque music – the beautiful Requiem for Six Voices by Victoria, and works by Weelkes, Janequin, Monteverdi and Morley.

And if you've ever thought that early music is too esoteric, don't miss the Scottish Dunedin Consort (June 6), rapidly establishing itself at the forefront of professional singing in Britain.

Finally, while combing the listings, don't forget "Further Afield" starting on page 45. The Renaissance Singers May 25 concert is a good example of why.

Frank T. Nakashima, President of the Toronto Early Music Centre, is frankn@interlog.com

May is the month when choral music-making is usually beginning to wind down for the season in Toronto, but 2002 is a special year. If anything, the action's just beginning. The first two weekends in May are packed with exciting choral concerts, which will serve as hearty appetizers to the Podium conference on the May long-weekend and the commencement of the Joy of Singing Festival on May 31.

The Toronto Children's Chorus celebrates Harry Freedman's 80th birthday in style on May 4 (his actual birthday's on April 5), with performances of a number of his choral works, including his classic Keewaydin from 1971, a collage work using Ontario place names in Ojibway as a text. Originally born in Poland, but brought up in Western Canada, Freedman is one of our treasures. He studied with Weinzweig, Messiaen and Copland, but quickly developed his own unique compositional voice and has given us a beautiful body of choral works over the years.

The concert on May 4 is at the pristine George Weston Recital Hall and features a pre-concert talk with Freedman. It promises to be a festive and warm event.

The following afternoon (May 5) sees an eclectic range of choral events happening, including a spring concert from the Echo Women's Choir (directed by Alan Gasser and Becca Whitla). The program includes music from North America, Chile, the Balkans and the British Isles, with a little Brahms thrown into the mix, as well.

On the same afternoon, the long...
standing Toronto Jewish Folk Choir presents their 76th annual spring concert featuring Yiddish songs and music by Leonard Bernstein and the late Srul Irving Glick. Glick, a passionate composer of large-scale choral works and liturgical pieces for temple worship, died on April 17 of this year, after a lengthy illness. Also on the afternoon of May 5, Jurgen Petrenko’s Toronto Classical Singers romp through Haydn’s Creation, one of the great high Classical choral works. The ubiquitous Talisker Players contribute the instrumentals.

The Elmer Iseler Singers participate in the Aldeburgh Connection’s annual Greta Kraus Schubertiad on May 8.

The Exultate Chamber Singers move from strength to strength with a performance on May 10 entitled The Young and the Young at Heart, in which they are joined by the chamber choir from Earl Haig Secondary School and the Topcliffe Elementary School Choir. Derek Holman has written a new piece for all three choirs and the evening will also feature works by Andrew Agert, Paul Halley and R. Murray Schafer. The choir recently placed 2nd in the CBC Choral Competition and have been celebrating their 20th anniversary with exciting performances to sold out houses all year. Get your tickets early to avoid disappointment.

In the middle of the month, the Alexander Singers and the Canadian Children’s Opera Chorus keep the Gilbert and Sullivan industry alive with performances of Iolanthe and The Mikado respectively. (And we’re already looking forward to the CCOC’s revival in 2003 of Harry Somers’ masterpiece, A Midwinter’s Night’s Dream — but that’s another story.)

On May 11, David Fallis’ Toronto Chamber Choir offer two of the most wonderful works inspired by the patron saint of music, Handel’s St. Cecilia’s Day Ode, which was written for the celebrations in 1739, features a

The Orpheus Choir of Toronto invites applications for the position of Artistic Director.

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Krzysztof Penderecki's "Hymn to St. Cecilia" is characteristically expansive, haunting and wonderfully strange. Also on the program is what I think is the Toronto premiere of Handel's "Gloria," the major work for soprano and orchestra found recently in the British Library. Meredith Hall does the honours.

A reminder of the Podium national conference of the Association of Canadian Choral Conductors: one doesn't have to be a choral conductor to enjoy the workshops, mini-concerts and major events happening in Toronto from May 16-19. Highlights include a performance by the National Youth Choir, conducted this year by Lydia Adams. For all the information, visit www.choirsontario.org.

The Tafelmusik Chamber Choir are joined by English tenor Charles Daniels and Canadian soprano sensation Karina Gauvin for A Handel Celebration, beginning on May 22. Conductor Ivars Taurins has mined the German/Italian/English composer's oratorios and come up with familiar favourites and obscure gems.

At the end of the month (May 29), the Toronto Welsh Male Voice Choir gives a fundraising event to support their upcoming tour of Wales. Mezzo sopranos Kimberly Barber and Gaynor Jones lead the way in an evening of lusty belting and tender crooning.

And then just when it should all start winding down, comes the Festival! As Dawn Lyons mentioned in her cover story, Krzysztof Penderecki leads the Toronto Symphony, Toronto Children's Chorus, Elmer Iseler Singers and Amadeus Choir in his "Credo" on opening night, May 31. The next day sees 2000+ school kids raising their voices on Nathan Phillips Square and the St. Peter's Chamber Choir singing the Rachmaninoff Vespers at night. And so it goes for 23 incredible days! ... visit www.joyofsinging.ca for details of this feast of the best of local, Canadian and international choirs.

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Before spelunking this month’s musical offerings, congratulations are in order to composer Rose Bolton. Previously featured here in the December Ones to Watch article, Rose Bolton is the most recent winner of the Toronto Emerging Composer Award. Administered by the Canadian Music Centre, the Toronto Emerging Composer Award is made possible by the donation of an anonymous benefactor.

CMC Ontario Regional Director Sheldon Grabke relayed that “The winner came from an exceptional field of candidates, a sign of the creative wealth and future potential of the creative music community in Toronto”. Bolton’s music was described by the jury as “imaginative, fresh, strikingly original, and convincing”, matching the award criteria, which stipulates that the recipient must demonstrate “artistic excellence matched by innovation, experimentation, and a willingness to take risks.”

She will now embark on the project idea, a meditative 48-minute soundscape for six performers including an actress/singer. The instrumentation will include amplified found objects, western and non-western musical instruments, and computers/synthesizers.

Congratulations to the philanthropist who encourages artistic risk-taking.

Time hides no treasures; we want not its then, but its now. Henry David Thoreau

On May 11, at the Music Gallery, CONTINUUM rounds out its season with the 2-person collective ReMuse, in a concert that explores music and poetry, underscoring the close relation of the art forms. The concert features three new musical settings of Canadian poetry, and two new Canadian pieces inspired by poets Anne Michaels, Rosemary Sullivan, Susan Goyette and Gwendolyn MacEwen.

The works are from a diverse group of Canadian composers including John Abram, Michael Longton, Michael Oesterle, Marci Rabe and James Rolfe. ReMuse consists of Margaret Gay, Patrick Jordan and an additional ensemble, and is devoted to creating and mounting interdisciplinary projects that include music as an intrinsic element.

A highlight of the month for me will be Eve Egoyan’s May 16th world premiere of Michael Finnissy’s Erik Satie, Like Anyone Else at the Glenn Gould Studio. Also on the program will be music by Satie, including - surprisingly - the world premiere of a short Satie piece. It is with enthusiasm that I await Finnissy’s new piece, since he was an important figure in my own compositional development.
I asked Eve Egoyan what interested her in his music, to which she wrote, “I was instantly mesmerized by the lace-like complexity of the work. I was also fascinated by the way time is woven through the music through oblique, integrated references to the past. This simultaneous existence of past and present struck something deep inside me—timelessness, a meeting of all times through music, my connection to literal past, standard repertoire, and my musical present, performing music of my own time.”

Her approach in studying and learning a new piece such as Finnissy’s is to “go from the whole picture, reading through the piece, into detailed work, then rebuilding back the whole with all the details in place, from the little breaths to the whole breath of the piece. I record myself through this process to catch places where the physical or intellectual difficulty of the music is interrupting the musical interpretation. Finnissy’s music requires working simultaneously in two extremes: the precise and the intuitive. The precise involves figuring out complex rhythmic notation and getting used to technically thick moments in the work. But I also feel his pianism in the writing, his fluidity with the instrument, and I need to intuit what he intends to be heard.”

Also sprach Schafer
Some days later, 150 singers, soloists & dancers and audience will converge in the art deco splendour of The Design Exchange, 234 Bay St. on May 24 & 25 at 10 pm & midnight (note start times), for Soundstreams’ presentation of R. Murray Schafer’s Zoroaster. A spectacular ancient Persian ritual imbued with mysticism, magic and the occult, Zoroaster is a story inspired by the teachings of the Prophet Zarathustra, legendary founder of Zoroastrianism. In Old Persian, Zoroastrianism...

CONTINUES
Zoroaster was called Zarathustra or Zoroastre, but in a Greek transliteration he was known as Zoroaster. His teachings were centred on Ahura Mazda, the highest god and creator of the material and the spiritual world, the source of the alternation of light and darkness, the sovereign lawyer, and centre of nature. Zoroaster sought “the secret formula of the fire in the water”, the unification of passion and purity. Witness the ethical dualism rooted in the Zoroastrian cosmology as this mystical work confronts the karmic forces of the former Toronto Stock Exchange.

Composer Linda Bouchard will be featured in a New Music Concerts Portrait Concert, 26 May, at the Glenn Gould Studio. Under the direction of conductors Linda Bouchard and Henry Brant, the New Music Concerts Ensemble will perform Bouchard’s Le Scandale, Trace, and a new work for 2 flutes, string quintet, percussion & harp, along with Murakami’s Unity, and Brant’s Ghosts & Gargoyles. Extracted from a recently prepared artistic statement, Linda Bouchard had this to say about her music: “My work is often inspired by nature’s geometry, structure and textures. As if writing music could begin by staring with a magnifying glass at nature’s elements: water-gas-rock formations-chemical reactions, creating from these images a series of abstract landscapes. I seek to express emotional experiences in their most raw form, without a literal or narrative setting. Like a collage of different perceptions that eventually forms a whole picture, I attempt to create a world from “real time” experience: reconstructing an imagined emotional event that unfolds in a compressed time frame.

LINDA BOUCHARD

Linda Bouchard

Quick Picks
Check out the following in the concert listings or in the New music online concert calendar at www.torrontoheart&now.com
May 03 8:00: Amici. May 04 8:00: Music Gallery. Composer Now: Barry Prophet. May 04 8:00: toneArt Ensemble. Only Canadian. May 07 8:00: Soundstreams Canada/Music Toronto. May 15 8:00: Music Gallery. VTO: Lerner/Lee & Toluse/Bauer. May 16 8:00: Music Gallery. VTO: Pol Wechsel & CCMC. $20.

Composer to Composer

MICHAEL FINNISSY

Interviewed by Paul Steenhuisen

Born in
Pulse Hill, London (1946), Michael Finnissy has long since established himself as one of the most prolific, challenging and interesting living composers. His music ranges from miniatures to the encyclopaedic 5-hour solo piano work The History of Photography in Sound, and from light-hearted pieces for amateur music lovers to the extremely complex, playable by only the most committed virtuosi.

On May 16th, at the Glenn Gould Studio, pianist Eve Egoyan will give the world-premiere of Finnissy’s new 20-minute piece Erik Satie, like anyone else, written especially for her. Given this all-too-rare opportunity to hear Michael Finnissy’s music in Canada, I jumped at the opportunity to interview him by phone at his home in Southern England.

STEENHUISEN: What drew you to Satie’s music?
FINNISSY: I probably started listening seriously to Satie’s music around the same time I found Ives and Varèse, when I was twelve or thirteen. I remember hearing a broadcast of Parade, and I found a piano-score of Relache in the library of the office where my father worked. I got hold of Rollo Myers’ book too, for a school prize. Satie didn’t seem so odd when you’d been fond of Edward Lear and Lewis Carroll. I don’t think Satie was well thought of at the time (1958-60) — in fact, he was damned with the usual faint praise as a miniatuрист, or an eccentric. I found him very classicial — mathematically precise, Apollonian, concerned with balance and proportion. I suspected that there were darker sides to him, the Rosicrucian music, the late Nocturnes, even the Gnosticism: a sort of perverse erotic charge. At that time, as a self-taught composer, I was interested in composers who had found mysterious and personal ways to write, without necessarily advertising their tool-kit in book form. Satie seemed very authentic to me, unfavourable comparisons between him and Debussy, or Ravel, or Chabrier, or Stravinsky in terms of “technique” made no sense, and still don’t.

STEENHUISEN: How is the piece about Satie?
FINNISSY: It’s me thinking about Satie. Thinking in quite an orderly fashion, as befits the subject. Thinking about his music, re-inventing it. It’s a fantasy. But it contains reasonably accurate information too, beginning with plainsong (the Propers for his birthday, near enough). Then follows a longish section which quotes from Chabrier’s opera Gwendoline. Chabrier’s harpist’s language — chromatic chic, with sensational rather than functional) unresolved 7th and 9th chords — was obviously influenced by his trips to Bayreuth. I have emphasized the rootlessness and ambiguity of this material by
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Finnissy: I think it began to happen in the 19th Century, a facet of bourgeois culture, that the **good old days** are better than the **here and now**. The past is more secure, more comfortable, and you know less about it that’s alarming or contradictory. I doubt that many authenticists mounting a performance of Messiah would, however, welcome the presence of Handel - it would undermine their authority! One has to invent the present as well, and I suppose we have to take something from the past, because our memories are necessarily of the past. The question then is what do we take? What principles do we adhere to? If we’re going to become iconoclastic, what do we become iconoclastic about, or do we get on our knees in front of the past and just worship it?

**Steenhusien**: When you approach music of hygine days, there’s a certain type of artist you’re attracted to: Percy Grainger, Ives, Varése, Orzech, Gershwin, Satie, etc. What characteristics do they share?

Finnissy: They’re *mavericks*. They represent alternatives to the orthodoxies and canonically approved hierarchies. Outsiders, guests who weren’t welcome at the party (read their reviews!).

**Steenhusien**: Despite the seemingly incongruous source materials, your music remains coherent. How are you able to maintain stylistic consistency? What remains constant?

Finnissy: I (the one composing) remain constant. What makes Bach’s music consistent, when it does the same thing? Bach draws on so many different, available Baroque styles.

**Steenhusien**: But with Bach we can talk about codes, and mechanics.

Finnissy: You can here too. There is a discourse, so naturally there are codes, rhetorics, all sorts of manipulation. In composition, the rhetoric has as much to do with how it will sound as any decision you make about big structures, indeed can you detach it from eventual sense of *structure*? From the sound of individual notes? Everyone is surely familiar with the old adage ‘It’s not the material but what you do with it that matters’ - well how do you characterise that doing?

**Steenhusien**: Given your transcultural approach to music-making and art, how is it that you remain free of accusations of cultural imperialism?

Finnissy: I haven’t entirely. I had an unpleasant backlash to *Newcassel Songs* - a work I’d written setting rhymes from Newcastle-on-Tyne, and there were those at the University there who thought I should not have appropriated sources from an area in which I had not been born, and where I had never lived!!! The criticisms are inevitably levelled by those who have never been to buy tea, spaghetti, or pineapples at the supermarket, who wouldn’t eat Chinese or Indian takeout, and are free of all forms of ethnic bias or prejudice. In the main, however, I’m simply offering *alternatives* as source-materials. A piece like *Folklore* uses its material to try to evoke a pre-industrialized world, a world outside the contaminations of capitalism. I’m not trying to exploit anything *folkloristic*; I just like to try things and listen to what happens. Exploring my other selves, the selves that are *elsewhere* and unshackled. It’s a part of a larger critique of the evolution of music. I make some very odd connections, but most people do that at one time or other. I find it shocking and disgraceful that Western European art-music could be held to be inevitably and unquestionably the *best*. The best for what, or for whom?

***

For me, these musical influences innocently come out of interests and soul bonding, sympathy and friendships with composers all across the world, and music I love all across the world. I don’t see that there’s anything morally sinister about referring to them. I don’t take them wholesale, dress them up in English clothes and pretend they’re English, and I don’t try to civilize them. I’m not even doing what Grieg was doing with the Slätter, Op. 72 (based on peasant fiddle-tunes), that he arranged very late in his life, very
beautifully, but turning them into parlour piano pieces. I'm referring to fragments, as a way of saying that I think the idea of cultural purity is not one I'm very fond of.

STEENHUISEN: We're able to sense the sincerity of the approach, but it's shaky ground.

FINNISSY: I'm most at home on shaky ground! The kind of composition I do is essentially 'improvisatory', so it has that in common with most folk-musics. But it is also indebted to ideas taken from standard western European modernism - the tradition of Brahms, Mahler, Schoenberg. I might try to establish a dialectic between the two, but it all happens in a very interior way, very subjective, not didactic in purpose. The permutational techniques, fragmentation, collage - that's not part of the folk-traditions I'm quoting, it's the world I'm living in, or my shared experience of that world.

STEENHUISEN: As both a composer and pianist, how do these two facets of yourself meet when it comes time to write for the piano? How does knowingly writing for another pianist inform this internal balance? Or does it?

FINNISSY: It does up to a point, particularly if I like what the other pianist does, and I do like what Eve does. I think it goes beyond questions of "Can I write 150 notes a second when this person is endowed with unusually speedy fingers?" For me it's more a question of whether I like what they find in music once they get 'beyond' the notes. I had suggested to Eve that I wanted to write a piece about (or a 'portrait of') Satie. She told me that she had wanted to programme his music too. Some people would have gone "Satie? YUK." I'd heard and seen Eve play, I'd listened and observed. You make the garment, hopefully it fits.

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New Music / Composer to Composer

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- extended new music links and resources;
- CD reviews;
- feature articles; interviews; archives with previous articles that relate to new music.

Test drive [torontohearandnow.com](http://www.torontohearandnow.com) and help us grow it to serve your music needs!
Hear the colour of jazz

If at first......
Festival season seems to get earlier each year. This month brings us the first Fringe Jazz Festival (May 5th through 11th) which is aimed at giving performance opportunities for jazz artists producing original work.

According to the press release I received, the performances are divided into thematic streams designed to “showcase the different styles of jazz and the creative evolution happening within these movements.”

The Vox theme is for voice and songwriting, Mondo Note Bene for new compositions and instrumental improvisation. Idiom is for “established forms jazz has taken such as New Orleans style, European cabaret, west coast cool, blues and more.” Nebula is “for those on the outer limits of jazz; the avant-garde and unconventional that push the envelope.”

The venues include St. George The Martyr/Music Gallery, the Poor Alex Theatre, the Stealth Lounge, the Tranzac and the Poor Alex Cabaret. Artists and programme information can be found at a very useful website for the event - www.fringejazz.com or contact Larry Rossignol at 416-588-9094, larry@rossignoldesign.com.

The merry merry month of May Days
Still in a festive, festival vein: around deadline time for this month’s issue, the line-up for this year’s Toronto Downtown Jazz Festival was announced, and as you read this, the JVC Jazz details will also have been announced.

I’ll go into more detail on these events in the June issue, but all the promo has got me to thinking again about this whole business about jazz as a marketing tool - about it becoming a commercial product - about the proliferation of jazz festivals all over the world - about how many of them programme some jazz, but are really simply aimed at getting a lot of people out to an event.

Please, I am not referring to our own festivals, but, for example, the Montreux festival in Switzerland used to be a true jazz festival, highly regarded by musicians and critics alike; it is now much more pop-oriented and controlled by the whims of the music industry, which has, of course, not much to do with music and has everything to do with selling. Montreux is, however, not alone. I know of one major jazz festival which turned down a group this year because it was too jazzy!

But surely it is the height of literally-marketing ploys to name an airline Jazz - the name recently given to its regional carriers by Air Canada. It is certainly a far cry from the days, before commercial airlines existed, when the word jazz was not only frowned upon, but was quite unacceptable in polite conversation! Its origins, in fact, are heavy with sexual connotations which would make an Air Canada flight attendant blush. (Before that, Air Canada used Tango for one of their regional airlines - another music that was absolutely loaded with sexual overtones!).

What, I ask myself, was going through the minds of the marketing types who came up with Jazz? Do I want to associate flying with the same attributes as jazz? Excitement? Surprise? The thrill of taking chances? Not to mention Security, the one thing that almost nobody in jazz can count on!

Or, did it just seem like a very hip marketing word? The Ladies’ Home Journal of August 1921 printed an article, “Does Jazz Put The Sin In Syncopation?” To say that the writer disapproved of the music is an understatement and the article goes on to say the following: “We have all been taught to believe that music soothes the sav-
age breasts... Therefore, it is something of a rude awakening for many parents to find that America is facing a most serious situation regarding its popular music. Welfare workers tell us that never in the history of our land have there been such immoral conditions among our young people, and in the surveys made by many organizations regarding these conditions, the blame is laid on jazz music and its evil influence on the young people of to-day... That jazz is an influence for evil is also felt by a number of the biggest country clubs, which have forbidden the corset check room, the leaving of the hall between dances and the jazz orchestras—three evils which have also been eliminated from many municipal dance halls, particularly when these have been taken under the chaperonage of the Women's Clubs."

But, times change, and now jazz is not only acceptable, it is a highly successful marketing word. It can sell cars, perfume, clothing, life style—so why not airline tickets for Air Canada?

However, all is not lost! A recent issue of *The Province*, a Vancouver newspaper, reported the following: "Money-losing routes served by Air Canada's regional carrier Jazz risk being discontinued early next year, airline president Joe Randell warned yesterday. 'We are not in the business of losing money,' he said. That's how much they know about jazz! Everybody knows that the only way to make a million dollars in jazz, is to start with two million. Poor Orville and Wilbur must be doing tail-spins in their graves!"

Real jazz happenings this month? Check out our Jazz concert quick-pick and club listings in their new home on page 46-47 following the regular concert listings. If Cuban music is your thing, though, check out newest export, HABANA SAX at the Top O' The Senator, Tues-Sun May 7-12. Don't go expecting Buena Vista, though this quintet of four saxophonists and a percussionist is a new wave from the island and the music ranges from Ornette to DMX.

And speaking of Cuban talent, Humber's piano virtuoso Hilario Duran (remember his cd "Spirits of Havana" with Jane Bunnett?) gets some all too rare concert time, May 24, at Havergal's Bosendorfer! See the concert listings for details.

There is also the welcome return visit by Lew Tabakin to the same club, while over at the Montreal Bistro Peter Appleyard will hold court for a week, as does the Dave McMurdo Jazz Orchestra later in the month.

Happy live listening.

Prime picks
Here are some of this month's prime picks, in no particular order. Make sure to check the Concert Listings section for complete details on these and many other worthy events.

Richardson Highland Dancers and piper Jason Briscoe on May 5 at Metropolitan United Church.

There are two community bands presenting varied programs this month. The Markham Concert Band (May 5) and the North Toronto Community Band (May 6) are both presenting jazz ensembles in addition to their regular concert band. Markham will also feature brass and woodwind ensembles from within the band. It's nice to have such a variety of sounds in one presentation. It's an excellent opportunity to take a student and expose them to the wide palette of tones and textures in the band.

The Intrada Brass and the Hannaford Street Youth Band are teaming up together on May 18 at the Salvation Army Yorkminster. Trumpeter Jens Lindemann, notable for his work with the Canadian Brass will be the guest artist.

The Metropolitan Silver Band is presenting a concert entitled "Shall We Dance" with the Nancy Richardson Highland Dancers and piper Jason Briscoe on May 5 at Metropolitan United Church.

Merlin Williams knows which end of a bassoon to blow into, and has almost figured out what all the dice and lines on a piece of music mean. If you would like an upcoming band event to be featured in the Bands and Stand column, feel free to contact Merlin at (416) 489-0275; by e-mail, merlinw@attcanada.ca; on the web, http://members.attcanada.ca/~merlinw/.

Feedback
I had some interesting feedback this month from musicians over my suggestions for improving band rehearsals. I showed up late for the start of a band practice and got a ton of dirty looks. Oh well, at least they're reading the column...

Watch for my column next month— it's going to be a trip diary and pictures from the Musicfest Nationals in Calgary.

JAZZ & BAND

BAND
STAND

by Merlin Williams

School woes
It seems like every time the month of May rolls around, I find myself delivering ominous warnings about the state of music education in Toronto.

This year is no different. During the past week, the daily papers have been reporting on the budget cuts that the Toronto District School Board may have to make to stay within the confines of the provincial government's funding formula. It has been clearly stated that the worst case scenarios would include the cutting of the 131 music instructors who deliver band, string and recorder programs at the elementary and middle school level.

One way to make your voice heard is to join the Coalition for Music Education in Canada. You can find them through their website at www.coalitionformused.ca.

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A IS FOR ALEXANDER’S ANNIVERSARY
The Alexander Singers and Players are celebrating a birthday. It’s the 15th anniversary of the company, which began as a summer choir under the direction of Angela Hawaleshka.

Named for Hawaleshka’s father (a Gilbert and Sullivan fan), the group’s premiere production was the short, early G&S operetta Trial by Jury. By now they have done most of the well known G&S hits at least once, as well as other operettas and musicals like The Merry Widow, Die Fledermäuse, Oklahoma and Sweeney Todd. Today, as an ensemble of more than 60 members from a diverse range of backgrounds, the Alexander Singers and Players have an educational mandate, ensuring that members have a chance to move from smaller to larger roles as their skills grow.

For their 15th birthday they are presenting (in my opinion) one of the most charming and lyrical of all the G&S favourites, Iolanthe, about the banished fairy and her son who loves a shepherdess. Iolanthe runs from May 11 to 19 at the Leah Posluns Theatre.

B IS FOR BREATH(e)
It’s hard to guess what to say about a production that’s billed as having neither words nor actors, but those who saw BREATH(e) in its previous incarnation (a sold-out and extended run in November 2000) seem to be wildly impressed. Nightwood Theatre’s Artistic Director Kelly Thornton says that it “turns the stage into a painting, a living interactive landscape that invites the audience on a trip into the imagination,” Theatre Passe Muraille’s Artistic Director Layne Coleman said “It was a transcendent experience that was original and life-affirming,” while playwright and performer James O’Reilly went so far as to describe it as “pretty close to a religious experience.”

BREATH(e), which is apparently inspired by Samuel Beckett’s wordless play Breath, is the brainchild of prolific stage designer Steve Lucas, and perhaps represents the designer’s ultimate victory over the tyranny of director and performers. It qualifies as music theatre in that it includes an original musical component designed by Steve Gordon, who often works with inventive taped music-and-sound compilations (most recently for Mojo at 26 Berkeley Street).

BREATH(e) runs to May 18 at The Theatre Centre, and the hour-on-the-hour start times read more like a train schedule than a play listing (check listings). The seating capacity for this show is said to be extremely limited (some seating arrangements in that space can accommodate as few as 25 people at a time), so if you’re intrigued, you should move quickly or risk missing it.

C IS FOR CHARLOTTETOWN...
which is where Nancy Phillips and Bob Ashley first collaborated, on a show called Lies and Other Lyrics. Lies... premiered at the Charlottetown Festival in the 1970s and later toured to Toronto. Now Phillips and Ashley are working together again with a new show called Friends, Lovers, Husbands, which runs at 26 Berkeley Street from May 9 to June 1 and takes an urban look at married life. Phillips (book and lyrics) has written in most disciplines: as a magazine and newspaper journalist, an ad writer and a playwright. Ashley (music) is an original member of the Guess Who and a Dora Award winner for his musical direction of Piaf—Her Songs—Her Loves. Torontonians may also know his Stan Rogers—A Matter of Heart, which played in Toronto not too long ago.


C2 IS FOR CHARLOTTE-TOWN TOO
Charlottetown is also the usual haunt of Duncan McIntosh, since he’s the Artistic Director of the Charlottetown Festival. No stranger to Toronto, through, the former Artistic Director of Theatre Plus Toronto is here co-directing and co-choreographing Gilbert and Sullivan’s The Mikado with Anne Allen for another musical “C”, the Canadian Children’s Opera Chorus. With all the key roles played by young people between the ages of 10 and 15, this production marks a world premiere of David Mackie’s arrangement of the operetta for treble voices. (Watch out for 2004’s opera version of J.R.R. Tolkien’s The Hobbit, also commissioned for treble voices.) The Mikado is to be presented May 11 and 12 at the du Maurier Theatre Centre at Harbourfront Centre.

Hmm, reality intervenes: there’s not enough space to continue right through the alphabet, so I’m going to cheat a teeny bit and skip to... 

C FOR ZOROASTER
R. Murray Schafer certainly has a sense of the dramatic... and also a taste for interesting spaces (whether those are natural or human-made).

Courses for Singers

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Register Now
For more information or to register contact:
(416) 876-5859 or vocalart@glto.net
His Toronto productions have included *Ra* in the early 1980s, which initiated audience members into the cultic practices of ancient Egypt in a dusk-to-dawn ritual of the rebirth of the ancient sun god. *Ra* used various settings inside the Ontario Science Centre to simulate a descent into the underworld. Ritual meals were, of course, included. A decade later The Alchemical Theatre of Hermes Trismagistos had crowds waiting expectantly outside Union Station for an operatic spectacular that began on the stroke of midnight, shrouding the prosaic ticket booths and placing singers in upper windows of the station’s impressive vaulted halls.

Schafer’s newest Toronto production, which also is the final installment in Soundstreams Canada’s “Encounters in New Music” concert series for this season, is true to form. *Zoroaster* has 10 p.m. and midnight start times (May 24 and 25), and the setting is the elegant and impressive Design Exchange on Bay near King, which was at one time the home of the Toronto Stock Exchange.

*Schafer* (also known as *Zarathustra*, as in “Thus spake...”), was a Persian prophet who lived from 628 to 555 BCE. The founder of Zoroastrianism, his teachings, based on even earlier pantheistic worship, are written down in the holy text known as *Zend Avesta*.

*Zoroaster* promises the reimagining of a “spectacular ancient Persian ritual imbued with mysticism, magic and the occult”, and boasts a cast of 150. Singers Andrew Tees and Eleanor James, and percussionist Ryan Scott are joined by the Amadeus Choir, the Penthelia Singers and the Victoria Scholars. David Buley provides musical direction, while no less than Tom Diamond directs the stage action. And Schafer (who worked with Robert Desrosiers for his fall spectacle *The Palace of the Cinnamon Phoenix*) has chosen David Earle to choreograph this production.

Longtime Schafer collaborator Diana Smith provides sets and costumes.

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**He sings, he scores!**

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May 2: Sunrise Quartet. String quartets by Borodin (No.2 in D-major) and Mozart.

May 9: Balintore Trio. Beethoven Trio Op.9 No.1, plus music by Brahms and others.

May 16: Daniel Kushner, violin; Ellen Meyer, piano. Works by Elgar including the Serenade in e-minor Op.81.

May 23: Andrew Mah, classical guitar.

May 30: Lucy Carrick-Wedel, soprano; Peter Stoll, clarinet; Bruce Kirkpatrick Hill, piano. Songs by Schubert and Dornick Argento.
Concert Listings - GTA

Friday May 03

- 7:30: Leaside United Church. Steg Yr.
Hymns for All Time - A Hymn Festival
Leaside Chancel Choir; guest choirs; Sharon L. G. Bradstreet, director. 822
Millwood Rd. 416-425-1253. Freewill
offering.

- 7:30: Royal Conservatory of Music
Young Artist Series: A Celebration of
Chamber Music 2. Etto: Mazzoleni
Concert Hall, 273 Bloor St. West. 416-
408-2824 ext. 321. 47.50.

- 8:00: Amici. Strawinsky: L’Histoire du
soldat; Cartier: Fugement; Forsyth:
Phantom Sketches; Dvorák: Trio in a
Op.90 Dm. Yehonatan Berich, violin;
Patricia Ferr, piano; Joaquin Valdepeñas,
clarinet; David Hathernsong, cellist; John
Rudolph, marimba. Glenn Gould Studio,
250 Front St. West. 416-205-5555, 135,
$30(ef), $15(ef).

- 8:00: Liana Boyd, guitar. Camino
Latino Tour Concert. Guest: Paolo & his
band. Trinity-St. Paul’s Church, 427 Bloor
St. West. 416-870-8000. $32.

- 8:00: Toronto Centre for the Arts.
Isabel Bayskiadnyan, soprano. Works by
Barber, Vivendi, Debussy, Hovhaness,
Gannan, Tchaikovsky & Khatchaturian.
Martin Katz, piano. George Weston Recital Hall, 5040 Yonge St.

- 8:30: Hugh’s Room. Daws & Duets.
Chris Whiteley & Catlin Handford; The
Modest Scientists (Jim Laynen & Melwood
Cuttery) & other performers. 2261 Dundas St.
West. 416-531-6804.

Saturday May 04

- 7:00: Toronto Symphony Orchestra.
Wagner: Prelude to Act Ill of Lohengrin;
Merce: Kalidioscope. Tchaikovsky:
Piano Concerto #1; Dvorak: Symphony #9
From the New World. Darrett Zusko,
piano; Victor Feldbrill, conductor, Massey
Hall, 15 Shuter. 416-595-4827, 237-475.

- 7:15: Peel Choral Society, Swing into
Spring. Music of the 50’s, 60’s and 70’s.
Mervin Fick, conductor. Hansa House,
6650 Hurontario St., Mississauga. 905-
940-0054, $20.

- 7:30: Oakville Chamber Orchestra.
Pizzicato: Music and Images. Mozart:
Piano Concerto #4 in c; Samara: Picasso
Suite: Handel: Water Music Suite #2 in D.
Andrew Aarons, pianist; John
Demers, conductor. Central Baptist
Church, 197 John. Oakville. 905-
822-7922. 15, 15(ef).

- 7:30: Royal Conservatory of Music
Community School. Suzuki Festival
Concert. Faculty & students of the RCM
Suzuki program. Etto: Mazzoleni
Concert Hall, 273 Bloor St. West. 416-
408-2824 ext. 321. 40, 16.

- 7:30: Toronto Children’s Chorus.
Eighty Ballads for Harry Freedman
Freedman: Music of the Spheres;
Kosayaev: Rhymes from the Nursery;
Aqsaqini, TCC Training Choirs; Leslie
Fagan, soprano; Catherine Robin, mezzo-
soprano; Susan Horpen, flute; Jean
Ashworth Bartle, conductor. 6-45: Pre-
cert with Harry Freedman. George
Weston Recital Hall, 5040 Yonge St.
416-932-8666 ext. 111. 148-25, 148-
25, 525(ef).

- 8:00: All the King’s Voices. Choral
Classics. Faured: Requiem; works by
Mozart, Vivaldi, Purcell, Bach, Handel,
Haydn & Schubert. David J. King,
conductor, Willardale United Church. 349
Kenneth Ave. 416-225-2255, 415, 410.

- 8:00: Amadeus Choir. Spring Benefit
Concert for Kateri House. William: Gloria
Deo; Glick: Kaddish; McCullivary: Cape
Breton Songs; works by Rambach, Perry,
Dubinski & Mendelson. Lynda Adams,
conductor, Loretto Abbey, 101 Mason Blvd.
416-781-7855. $30(ef) includes reception;
Proceeds to Kateri House.

- 8:00: Music Gallery. Composer Now:
Barry Prophet. New compositions for
microtonal tuned glass lithophones &
percussion. Guests: John Gzowski,
guitars; Catherine Keenan, hardy gurdy;
Janice Pomcr, percussion. 505: Inventors
and Innovators workshop (95 or free
with concert tickets). St. George-the-
Martv Church, 197 John. 416-204-1080.
115.

- 8:00: Music Umbrella Chamber
Concerts. Pan & Tehyo. Music by Ravel
& Tanka for solo harp, solo flute and
flute & harp. Lori Gennett, harp; Carol
Ann Savage, flute. Eastminster United
Church, 310 Danforth Ave. 416-461-6881.
121, 130, 130 under 5.

- 8:00: Oakville Centre for the
Performing Arts. Tajomalisk: Jeanne
Larson, music director. 130 Navy St.
Oakville. 905-815-211. $39.95.

- 9:00: Diana Sings. Powrifr! Wifr!
Beauty! Works by Daley, Cote, Eben,
Henderson, Halley, Dvorak, Ishimaru,
Gorden, Gage, Cipin. Colin Savage,
Alison Melville, recorders; William Brown,
conductor. Grace Church on the Hill, 300
Lonsdale Rd. 416-742-7065. $15, 15(ef).

2001-2002 Concert Season

Young Artists Performance Academy
of The Royal Conservatory of Music
today’s musicians ... tomorrow’s artistic leaders

Friday, May 10, 2002, 7:30 pm
Little Mozart Piano Concert
Young Academy piano students perform
various solo piano works.

Ettore Mazzoleni Concert Hall
The Royal Conservatory of Music
$7 Adults, $5 Students, 416 408-2824 ext. 321

Saturday, May 25, 2002, 7:30 pm
Academy Chamber Orchestra
Shostakovich: Symphony #9
Sibelius: Violin Concerto
Iryna Krichkovsky, violin

Ettore Mazzoleni Concert Hall
The Royal Conservatory of Music
$7 Adults, $5 Students, 416 408-2824 ext. 321

To be placed on the 2002-2003 Concert
Season Brochure Mailing List,
please call 416-408-2824 ext. 321

www.thewholenote.com
**THE NORTH TORONTO INSTITUTE OF MUSIC presents the**

**LEASIDE CONCERT SERIES**

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

**Brahm Goldhamer presents**

**SONG CIRCLE**

Sunday, May 5

2 p.m.

From Schoenberg to the Blues: cabaret songs

![Arts & Letters Club of Toronto](image)

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

**Featuring**

Linda Maguire, mezzo

Brahm Goldhamer, piano

Barbara Budd, host. du Maurier Theatre Centre, 231 Queen's Quay West. 416-973-4000. $30.

1:30: **CAMMAC/McMichael Gallery.**

**Sunday Concert:** Priscilla Wright Trio. 10305 Arlington, Kleinburg. 905-893-1121. $12.50, family rates.

**2:00: CAMMAC/Goethe-Institut.**

**Song Circle.** From Schoenberg to the Blues: cabaret songs. $5. $15. $10 (under 12), $5 (cheap seats).

**Sunday May 5**

**1:00: Harbourfront Centre, Ceshion Concerts: Nathaniel Dett Chorale.**

Classical to spiritual to jazz, folk & blues. Brainerd Byden-Taylor, conductor.

**2:00: Tallis Choir.**


**2:00: ToneArt Ensemble.**

Only Canadian. Rapoport: Quartet for piano & strings; Beker: Aspects of the Hawk for guitar & string trio (premier); Komis: Piano Quartet #2. Corey Gemmill, violin; Danielle Cumming, guitar; Kathy Tremills, piano; Tom Mueller, cello; Jonathan Craig, viola. Heliconian guitar & string trio (premiere); Kenins: Piano Concerto in D major. 416-392-6910 ext. 311. Free.

**2:00 & 4:00: Living Arts Centre, Elliot Moosa.**

Children's musical production. Hammond Hall, 4141 Living Arts Drive, Mississauga. 905-306-6000. $22, $18, $16.50 (kids $14).

**3:00: Concertsingers.**


**3:30: Echo Woman's Choir.**

**Spring Concert.** Kramer: Women's Sphere (Canadian premiere); songs of Cuba; other music from or about Cuba; folk music from the Balkans, North America and the British Isles, music by Brahms. Janet Anderson, host. St. Andrew's College, 231 Queen's Quay W. 416-973-4000. $20, $15.

**Grace Church on-the-Hill**

300 Lansdowne Road - corner of Russell Hill Road

near St Clair West station

Tickets $15/$12

www.torontocamerata.org ~ info@torontocamerata.org

**TORONTO CAMERATA**

Chamber Choir

Melva Treffinger Graham, Director

**The German Connection**

Brahms, Bach & Bruckner

3:00 p.m., Sunday, May 5, 2002

Bach - Motet 2 Der Geist hilft

Hassler - Missa à 8

Brahms - Fest-und Gedankensprüche

Bruckner - Three Graduals

Mahler - Ich bin der Welt

**Grace Church on-the-Hill**

300 Lansdowne Road - corner of Russell Hill Road

near St Clair West station

Tickets $15/$12

www.torontocamerata.org ~ info@torontocamerata.org
**CONCERT LISTINGS**

**Square. 416-557-2528. $10.15.**
- **3:00: Markham Concert Band.**
- **Kaleidoscope. Brass, woodwind & jazz ensembles; concert band music. Markham Theatre for Performing Arts, 171 Town Centre Blvd. 905-385-7469. $15.10, family rates.
- **3:00: Pentheleia Singers.**
- **Musical Chaos.**
- **3:00: Toronto Classical Singers.**
- **Haydn: The Creation.**
- **Stephen McKeever, soprano; Bruce Kelly, baritone; Tallisker Players; Jurgen Petrenko, conductor. Christ Church Deer Park, 1570 Yonge St. 416-443-1400. $20.15.
- **4:30: St. Anne's Church. Great Music at St. Anne's.**
- **Choir. Hallelujah Chorus.**
- **Proceeds to help the Yiddish Heritage Centre.**
- **Crystallo.**
- **St. George's on-the-Hill.**
- **Spring Concerts at St. George's on-the-Hill.**

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**Soundstreams Canada.**

**Lawrence Cherny, Artistic Director.**

**Hang Out with Omar Daniel.**

Tuesday, May 7 at 8pm

Glen Gould Studio

Omar Daniel, electronics

Douglas Perry, viola

Giller Prize finalist Redhill reads his amusing, thought-provoking text for Growth of Music and the Invention of Storytelling. Daniel hangs upside down wired with electrodes in his The Playing of Marsyas. Top it off with the whimsical music of Australian Elena Kats-Chernin, and you've got a concert like no other!

A co-presentation with Music Toronto.

**$20/$15.**

In association with CBC Radio 2.

7pm PRE-CONCERT EVENT: North Toronto Institute of Music plays Kats-Chernin's Zip.

**FILM NIGHT WITH ELENA KATS-CHERNIN.**

Wed May 1 at 7:30 pm, Goethe-institut, 163 King St. West (at University).

Silent classic Abrego and animated short Clocks with music by Kats-Chernin, followed by discussion with composer.

Admission: $5

**416.205.5555 www.soundstreams.ca**

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**The Aldeburgh Connection.**

**www.aldeburghconnection.org**

**Great Sax! Music for Strings & Saxophone**

Monday, May 6, 2002 7:30pm

Trinity-St. Paul's United Church

422 Duffer St. West

R. Vaughan Williams - Six Studies in English Folksong

Adolph Busch - Quintet for Alto Saxophone and Strings

Beethoven - String Quartet op. 59 no. 3 in C

Jim Wallenberg, Violin

Bridget Hunt, Violin

Angela Rudden, Viola

Whona Zelenka, Cello

Robert Carll, Saxophone

(Members of The Toronto Symphony Orchestra)

Tickets $15 (Senior/Students)

For more information, please call 416-925-9935

May 1 – June 7 2002

**www.thewholenote.com**
Martinis and Mozart
The Royal York Hotel Ballroom
Thursday, May 30th, 2002
5:30 – 8:00 pm

Tickets > $100.00*
Swingin' party discount:
10 tickets > $750.00

Featuring:
The Toronto Mendelssohn Choir conducted by Noel Edison
with special guest artist

Also the gutsy & gorgeous Robert Desrosiers and dancers

Serving: Toronto's best Martinis, flowing appetizers, smokin' oysters

To get your tickets call Kimber at 416.998.0432 x 24. RSVP by May 28th at 5PM (unless already sold out). Tickets can be picked up at the Toronto Mendelssohn Choir Office, Roy Thomson Hall, concourse level or at the door. All proceeds go toward the Toronto Mendelssohn Choir.

* Tax receipts for allowable amounts • Charitable donation #1995960RR0001 • www.tmchoir.org.
October 25  Music Meets Canvas  
The TMC's first concert in the newly renovated Roy Thomson Hall features renowned artist Joseph Drapell painting a canvas while the Kaddish Symphony by Leonard Bernstein is being performed.

December 8  A Festival of Carols  
Your favourite Christmas carols and sing-a-long with the Choir, organ, brass and narrator Richard Ouzounian

December 18  The Messiah  
Handel's ever-popular oratorio with the Toronto Symphony Orchestra

March 21  Mozart, Desrosiers and Raminsh  
Enjoy the power of Mozart's Requiem with dance, choreographed by Robert Desrosiers, paired with the world premiere of a newly commissioned work by eminent Canadian composer Imant Raminsh.

April 18  Bach B Minor Mass  
A Good Friday special - Bach's B Minor Mass launches the brand new 60-voice Mendelssohn Singers with soloists Suzie LeBlanc and Daniel Taylor.

June 6  Coronation Gala Celebration  
A celebration of the Golden Jubilee of the Coronation of Her Majesty Elizabeth II. Pipers, brass band, orchestra blockbuster and more. Audience participation with lots of flag waving.
CONCERT LISTINGS - GTA

Wednesday May 08

— 8:00: Lifebeat 2002. Concert by members of the medical community. Premiers Dance Theatre, 207 Queen St. West. 416-973-4000. $30, $22. To benefit Jacob's Ladder.
— 8:30: Hugh's Room, Ian Tyson. 2261 Dundas St. West. 416-531-6604. $25 (advance), $27 (door).

Thursday May 09

— 7:30: Royal Conservatory of Music Community School. RCM Percussion Ensembles. Etienne Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x231, 45, 43.

Friday May 10

— 7:30: Royal Conservatory of Music. Young Artist Series: Little Monster Piano Concert. Etienne Mazzoleni Concert Hall, 273 Bloor St. West. 416-408-2824 x231, 45, 43.
— 8:00: Columbus Centre. A Night at the Opera! Works by Mozart, Verdi, Puccini & others. Laura Pilar, mezzo; Marta Matulovitch, soprano; Andrew Belton, baritone; Joey Cape, tenor; Sabatino Votta, piano. Lower Gallery, 801 Lawrence Ave. West. 416-788-4920. $20. Fundraiser for International Opera Workshop 2002 Prague.
— 8:00: Etobicoke Community Concert Band. Last Night of the Proms. Program of British gems. Mary Doutson, soprano; members of the Etobicoke Centennial Choir; John Edward Liddle, conductor. Etobicoke Collegiate Auditorium, 88 Montgomery Rd. 416-410-1570. $12, $10, children under 12 free.
— 8:00: Fridays at Eight. Lawrence Park Community Church, 2180 Bayview Ave. 416-480-1981 ext. 21. $15, $10.
— 8:00: Gamelan Toronto/CANAsian

FRIDAYS AT EIGHT

organist
Mark Toews
with
flute virtuoso
Susan Hoeppner
performing music of Jehan Alain, J.S. Bach & Elliot Weisgarber
FRIDAY, MAY 10 at 8:00 pm

Tickets: $15
$10 (seniors & students)
Phone 416-489-1551 (ext. 21)

Lawrence Park Community Church 2180 Bayview Ave.
(south of Lawrence Ave. East)

FRIDAY, MAY 10

EXULTATE CHAMBER SINGERS
JOHN TUTTLE, CONDUCTOR

The Young and the Young at Heart
MUSIC TO AMUSE AND DELIGHT
FEATURING THE PREMIERE PERFORMANCE OF DEREK HECKMAN’S "THE WHITE ROBIN"
FRIDAY, MAY 10 - 8 PM
GRACE CHURCH ON THE-HILL 300 LONSDALE ROAD
WITH
EARL HAI G GIRLS’ CHAMBER CHOIR
Topcliffe Public School Choir

Tickets/Info
416-971-9229

NORTH 44°
VOICE ENSEMBLE

presents

Musical Delights
from world music to classical; from
good old fashioned rock 'n roll to jazz

Artistic Director: Geoffrey Butler
Accompanist: Jenny Crober

8:00 p.m. - Friday May 10, 2002
Church of the Holy Trinity
Trinity Square, Toronto
(near Eaton Centre)

Admission price: $20.00 at the door
For more information, call 905 764-5140

34 www.thewholenote.com

May 1 - June 7 2002
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
at 7:30 pm

George Weston Recital Hall
Toronto Centre for the Arts

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

Music Director & Pianist: Lana Aganian
Vocal Coach: Tina Tormo
Accompanist: Rebecca Hass, mezzo-soprano

An original staged revue of favourites from music theatre, opera & operetta & a multi-lingual tribute to mothers in honour of Mother's Day.

Saturday, May 11
Two Performances: 4:00 PM & 8:00 PM
The Stone Church, 45 Davenport Rd.
$20, $15 (students/seniors) 416-980-0472

Artistic Director & Vocal Instructor: Tina Tormo
Music Director & Pianist: Lana Aganian
Choreographer: Max Ratevossian
Violinist: Pol Nemeth

For more information about the Bach Children's Chorus call 416-496-0790 or visit our website at www.batchorus.org

American Rhapsody
Saturday, May 11 8 PM
Hammerson Hall
$40/$30

Come celebrate the Mississauga Symphony's 30th anniversary with an evening of twentieth century American Classics. Guest artists Ryan Fraser and Raymond Spasovski are joined by special guest conductor Mayor Hazel McCallion. And FREE Birthday cake for all!

ORDER YOUR TICKETS TODAY! CALL 905-306-6000
Pre-theatre dining available at Live Cuisine CALL 905-320-4116
HAMBURGER DRIVE MISSISSAUGA 109 EMPLOYEES, 10 WEST 10 SQUARES FREE UNGROUND PARKING www.MISSISSAUGASYMPHONY.COM
A Piano Recital by
Christine Langley-Wallner
Featuring works by Mozart, Beethoven and Chopin
Saturday, May 11 at 8 pm

CAPITOL THEATRE
Tickets $20, $10 (children 14 & under)
available from The Capitol Theatre Box Office
14 Queen Street, Port Hope
Tickets by phone: 905-885-1071 (VISA, MasterCard or Annex)

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A Chinese Artists Society of Toronto
presents

中西樂韻頌春輝
from China to Broadway, music from East to West

PROGRAM:
Chinese Art Songs
Piano Work
Songs From Musicals

My Fair Lady
Show Boat
Carmen
The Sound Of Music
Oliver
Cinderella

Agnes Chan-Wong
Soprano
Members of A.C.E. Music Studio

Guest:
Tam Ka-kit
Concert Pianist

Date: May 13, 2002 Saturday 8 p.m.
Venue: Toronto Centre for the Arts
5040 Yonge St. (416)733-9388
Tickets: $15 (G.S.T. Handling Included)
Available At: Ticket Master
Box office Toronto Centre for the Arts
Enquiry: (416)299-9833

Net proceeds of concert will be donated to York Central Hospital, Women's & Neonatal Program

Sponsors:

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www.thewholenote.com
May 1 – June 7 2002
GTA 2: Oakville Symphony Orchestra.
2:30: Christ Church
4:30: Royal
7:30: Vocal
3:00: Baroque
7:30: Andre
8:00: Flying Cloud Folk Club.


Sunday May 12

- 2:30: Juan Tomás. Variety Show. Selection of oldies, jazz, soft rock, classical & Spanish guitar music. Juan Tomás, guitar; Carolyn Vadum, jazz singer; Rea Paulicke, pop/soft rock singer; Recelle Salamone, singer; Juan Tomás Orchestra. Scarborough Civic Centre, 150 Borough Dr. 416-486-2056. Free.
- 2:30: Oakville Symphony Orchestra. Last Night of the Proms. Oakville Centre for the Performing Arts. See May 11.
- 2:30: Metro Central YMCA. Jeana Jordan in Concert on Mother’s Day. 20 Grosvenor. 416-975-9188 ext.401. $10 (advance), $15 (door).
- 3:00: Baroque Music beside the Grange. Carone Copie. Telfer: Concerto a 3 for recorder, horn & continuo; Boismortier: Trio for violin, flute & continuo; Graun: Trio for violin; horn & continuo; trio & quartets by Fasch & Dornel. Rona Goldenser, violin; Alison Melville, recorder & flute; Derek Conrad, horn; Mary Cyr, viola da gamba; Michael Jarvis, harpsichord. St. George the Martyr Church, 197 John St. 416-588-4301. $18, $14.
- 3:30: Toronto Centre for the Arts. Barroque String Quartet. Haydn: Quartet in B flat Op.79 #4. Suhlizer; Mackey; Arc Moriandi (nine tableaux out the art of dying well); Beethoven: Quartet in C Op.59 #3 Hero; George Weston Recital Hall, 5040 Yonge St. 416-670-8000. $20-$30.

BACH MEETS BUXTEHUDE
In October 1706 the young Bach walked 260 miles to visit the elderly German composer Dietrich Buxtehude. This concert celebrates this meeting.

May 12 at 3 pm
Glenn Gould Studio
$25 Adults, $22 Seniors. $13 Students with ID/Children
Box Office: 416-205-5555
(Visa, Mastercard, American Express)

BAROQUE MUSIC BESIDE THE GRANGE
Corno - Copia
Unusual instrumental colours in witty and charming music by Telemann, Boismortier, Petzold, C.P.E.Bach, Bodinus and Strözel.
Derek Conrod, natural horn; Rona Goldenser, violin; Alison Melville, recorder & traverso.
Mary Cyr, bass viol; Michael Jarvis, harpsichord

Sunday May 12 at 3 pm
St. George the Martyr Church, Stephanie & McCaul
CALL 416-588-4301 FOR INFO AND RESERVATIONS
— 8:00: Sir Ernest MacMillan Senior Public School/Sir Sam Steele Public School Spring Concert. Music from Mozart to Mozart Impossible for choir, bands, jazz ensemble, recorder group & chamber groups. 143 Hunt Street. 416-396-3675. Admission by donation to the food bank.
— 8:00: Tallasker Players Chamber Music Series. The Plain Sense of Things. Settings for voice, strings and percussion of poetry by Whitman, Dickinson, Sandburg, Thoreau & Williams; premieres by Rapoport & Wode. Michigan Atkinson, soprano; Doug MacNaughton, baritone. Trinity St. Paul's Church, 427 Bloor St. West. 416-466-1800. 15$. 10(tst).
— 8:30: Hugh's Room. Maria Muldaur. 2261 Dundas St. West. 416-531-6604. $22.50, $25.00.

Wednesday May 15
— 8:00: Regional Youth Choir. St. Paul's Basilica, 63 Power St. 416-927-7311. 5.00.
— 8:00: Royal Conservatory of Music Jazz Orchestra. St. Andrew's Church, 1585 Yonge St. 416-204-1080.
— 8:00: John's Hill. Symphony #4; Rachmaninoff (arr. Rothdultsvevsky). Symphony #1. Alexander Rothdultsvevsky, violin; Gennady Rothdultsvevsky, viola; Gennady Rothdultsvevsky, conductor. Massey Hall, 15 Shuter. 416-533-4328. $20.00.

Thursday May 16
— 2:00: Haydn. Saturday Senior String Strings. String Orchestra. St. Andrew's Presbyterian Church, 73 Sumico. 416-221-6090. $12.
— 7:00: Canadian Music Commissions. Provincial Gala Concert. Georgia Ignatoff Theatre, 15 Devonshire Place. 416-441-1335. 5.00.
— 8:00: Eve Egoyan, piano. Finale: ERIC SATIE Like anyone else (world premiere); works by Satie. Glenn Gould Studio, 250 Front St. West. 416-205-5555. $15, $12.
— 8:00: Music Gallery. VTO: Pd Wechsler & CCMC: Werner Dafedeker, double bass, guitar, electronics; Michael Moser, violin/violine; Michael Srew, piano/ keyboards; John Os While, saxophone; Paul Lindsay, soundscaping & other performers. St. George-the-Martyr Church, 197 John. 416-204-1080. 5.00.
— 8:00: National Youth Choir. St. Paul's Basilica, 63 Power St. 416-927-7311. 5.00.
— 8:00: Royal Conservatory of Music Music for guitar, oboe, and percussion. St. John's Church, 179 John. 416-204-1080. 12.00.

Friday 17

Saturday May 18

Sunday May 19
— 12:30 & 2:00: Milk International Children's Festival of the Arts/Teatro Carle Blancher. Once. Fairy tales with music & dance. For ages 6-11. at Maurier Theatre Centre, 231 Queen's Quay West. 416-973-4000. Admission by wristband plus concert: $12.00. For complete run see music theatre listings.

Sunday Concert: Lenny Graff Trio. 10565 Islington, Kleinburg, 905-633-1121. 95, $40, family rates.
— 2:00: Calvin Presbyterian Church. Anna Yardly, soprano; Beverly Lewis, piano; DonaldObserver, oboe. Free. Songs of Motherhood. 26 Ades Ave. 416-923-9030.
— 4:00: Milk International Children's Festival of the Arts. Dreaming the Word. Interactive concert for ages 12-15. Tabor Johnson, singer/actor; Paul Houle, percussion. Lakeside Terrace, 235 Queen's Quay West. 416-973-4000. Admission by wristband plus concert: $12.00. For complete run see music theatre listings.

Saturday, May 18, at 8 p.m.
Eastminster United Church, 310 Danforth Ave.
$15/$10 Call 416-889-5414 to reserve today!
**Concert Listings - GTA**

**Monday May 20**
- 2:00: Milk International Children's Festival of the Arts/Prologue to the Performing Arts (Canada). Festival Jamboree. Harbourfront Centre Concert Stage. See May 19.

**Wednesday May 22**
- 10:00am & 1:15: Milk International Children's Festival of the Arts. Joe McDermott. Original songs with guitar. For ages 4-8. Studio Theatre, 235 Queen's Quay West. 416-973-4000. Admission by wristband plus concert: $12.00. For complete run see music theatre listings.
- 2:00 & 8:00: Hummingbird Centre for the Performing Arts. *Rivendence*. Composed by Bill Whelan. Fusion of Irish song & dance. 1 Front St. East. 416-872-2262. $49-$85. For complete run see music theatre listings.

**Thursday May 23**
- 12:30: Christ Church Deer Park. Andrew Mah, classical guitar. 1570 Yonge St. 416-520-5211 ext.28. Admission by donation.
- 8:00: Civic Light Opera Company. Some Enchanted Evening. Rodgers & Hammerstein review. Highlights from Oklahoma!, Carousel, The King and I, South Pacific, Flower Drum Song & more. Bob Deutsch, Carol Kugler, David Haines, Susan Sanders & other performers; Joe Cuscone, artistic director. Fairview Library Theatre, 35 Fairview Mall Dr. 416-469-8450. $12.50(special). For complete run see music theatre listings.
- 8:00: Tafelmusik Baroque Orchestra. A Handel Celebration. Trinity St. Paul's Church. See May 22.

**Friday May 24**

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**HILARIO DURAN**
Cuban Jazz Pianist

Havergal College
Friday, May 24, 7:30 pm

"...one of the greatest Cuban pianists of the 20th century."

- 7:30: Hilario Duran. Jazz piano.
  Havergal College Recital Hall, 1451 Avenue Road. 416-322-7030. $15.
- 8:00: Gatherings, WOOF! or The Enraged Musician. Music & words from the 18th century. Monica Walsh, coloratura soprano; Helen Jacob, violin;

Get to Know a Policeman

**Wednesday May 22nd at 7:30 p.m. in the renowned acoustics of St Matthew's United Church**

Designed by the architects of Massey Hall

729 St Clair Avenue West (near Christie)

Hear a variety programme of popular music from around the world and Western music.

**Admission:$12 ($10 Students & Seniors)**

Information: 416-419-6904 http://w3.arobas.net/~jessmp/stm-con.htm

This ad generously donated by World Class beans

(416) 654-0606
690 St Clair Ave W
1 block east of St Matthew's.

Get to Know a Policeman

**Wednesday May 22nd at 7:30 p.m. in the renowned acoustics of St Matthew's United Church**

Designed by the architects of Massey Hall

729 St Clair Avenue West (near Christie)

Hear a variety programme of popular music from around the world and Western music.

**Admission:$12 ($10 Students & Seniors)**

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(416) 654-0606
690 St Clair Ave W
1 block east of St Matthew's.

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**Stay tuned for the next edition of Concert Listings!**

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**The Daah String Quartet**

~In Recital~

featuring works by Haydn, Shostakovich, Gershwin and others

**Monday, April 20, 2002**

7:30 p.m.

The Recital Hall of the Royal Conservatory of Music

273 Bloor Street West, Toronto

See Concert Listings for details or contact us at dasdaah@hotmail.com

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**Tuesday May 21**

- 11:30am: Milk International Children's Festival of the Arts/Prologue to the Performing Arts (Canada). Festival Jamboree. Harbourfront Centre Concert Stage. See May 19.
- 1:00: St. James' Cathedral. Lunch Hour at St. James': Jeremy David Tarrant, organ. 65 Church St. 416-364-7865 ext.224. Free.
- 8:00: Timothy Minthorn Trio.
  Heliconian Hall, 35 Hazelton Ave. 416-922-3016.

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**Wednesday May 22**

- 7:00: Tafelmusik Baroque Orchestra. A Handel Celebration. Arias and choruses from Handel's oratorios. Charles Daniels, director; Tafelmusik Baroque Orchestra and Chamber Choir; Ivars Taurins, director. Trinity St. Paul's Church, 427 Bloor St. West. 416-964-6337. $15.
- 8:00: Toronto Symphony Orchestra. Beethoven: Leonore Overture #3.

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**Get to Know a Policeman**

**Wednesday May 22nd at 7:30 p.m.**

in the renowned acoustics of St Matthew's United Church

Designed by the architects of Massey Hall

729 St Clair Avenue West (near Christie)

Hear a variety programme of popular music from around the world and Western music.

**Admission:$12 ($10 Students & Seniors)**

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This ad generously donated by World Class beans

(416) 654-0606
690 St Clair Ave W
1 block east of St Matthew's.

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**Faselmusik presents**

**A Handel Celebration**

with Karina Gauvin and Charles Daniels

May 22-26, 2002
Call 416-964-6337

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**Saturday May 25**

- 8:00: Toronto Symphony Orchestra. Beethoven: Leonore Overture #3.

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**Havergal College**

Friday, May 24, 7:30 pm

"...one of the greatest Cuban pianists of the 20th century."

- 7:30: Hilario Duran. Jazz piano.
  Havergal College Recital Hall, 1451 Avenue Rd. 416-322-7030. $15.
- 8:00: Gatherings, WOOF! or The Enraged Musician. Music & words from the 18th century. Monica Walsh, coloratura soprano; Helen Jacob, violin;

**Gatherings presents**

**WOOF! OR THE ENRAGED MUSICIAN**

An impudent sprint through the "Long" Eighteenth Century

**STARRING**

George Brough, piano
Helen Jacob, violin
Monica Walsh, coloratura soprano
David Allan Stein, histrionicest
Various Intruders

At the Heliconian Hall
35 Hazelton Avenue, Yorkville

Friday, May 24, 8 pm

-four days after Victoria Day (we want you fresh!)

Admission $12 at the door

See www.gatherings.ca or call 416-597-6211 for more info

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**May 1 – June 7 2002**

www.thewholenote.com
Metropolitan Festival of Arts
MAY 25 - JUNE 1
VISUAL ARTS DISPLAYS AND CONCERTS

Saturday, May 25 at 7:30 pm
Healing Concert
with Debbie Danbrook, Shakuhachi flute and Janet Gadeski, Celtic harp. Includes labyrinth walking. Admission: $15

Sunday, May 26 at 2:00 pm
Mayhem II
A concert of favourite anthems by the Metropolitan Choir
Patricia Wright and Stephen Candow, organists and conductors
Admission: free, donations accepted

Saturday, June 1 at 7:30 pm
A Golden Opera-unity
A concert of opera excerpts with Jay Lambie and friends
Admission: $15

Metropolitan United Church
56 Queen Street East at Church Street, Toronto
For information call 416-363-0331

Music at Donway Covenant
presents The Canadian Singers in a special concert:
My Canada, My Love - An Evening of Canadian Song
Saturday, May 25, 2002 at 8 p.m.
The Donway Covenant United Church
230 The Donway West
Tickets: $15/12
For more information, please call the church: 416-444-8444

Annex Singers of Toronto
Cabravit 2002: All You Need Is Love
Come raise a glass with us
Meet the choir & sing along
Nibbles from our cheese plate
Saturday May 25, 8:00pm
St. Thomas Anglican Church
2516 Doncaster Avenue
Admission $10
Info: Ray Harris 416-924-6683

The Village Voices
Soloists Cathy Robinson (coloratura soprano), Geoffrey Butler (tenor) and pianist Mila Filatova will join the Village Voices choir to perform extracts from popular shows and light opera by Gershwin, Mozart, J. Strauss and Verdi.

Saturday, May 25, at 8:00PM
Markham Baptist Church, 110 Church Street, Markham
Tickets $12, children 12 and under admitted free
Tickets are available at the door or by calling 905.294.8687
CONCERT LISTINGS - GTA

May 1 - June 7 2002 www.thewholenote.com 41

- 8:00: Tafelmusik Baroque Orchestra. A Handel Celebration. Trinity St. Paul's Church. See May 22.
- 8:00: Village Voices, Dramatic Moments. Light operatic excerpts & show music by Mozart, Verdi, J. Strauss & Gershwin. Cathy Robinson, soprano; Geoffrey Butler, tenor; Mia Fantova, piano; Joan Andews, conductor. Markham Baptist Church, 110 Church St. Markham. 905-294-3307. 112.

Sunday May 26

- 9:30am & 11:15am: Islington United Church. Bach Cantata #137. Lobe Den Herren. Mał Lee, soprano; Rebecca Lenz, contralto; Timothy Siff, tenor; Ben D'Ontha, bass; Islington United Church Choir; orchestra from ISG & friends; Dr. John Derksen, director. 25 Burnhamthorpe Rd. Freewill offering.
- 2:00: Music at Metropolitan. Metropolitan Festival of Arts: Mayhem II. Freewill offering.
- 2:00: Music at Metropolitan. Metropolitan Festival of Arts: Mayhem II. Favourite anthems & solos. Metropolitan Church; Patricia Wright and Stephen Candow, organists. Metropolitan United Church, 56 Queen St. East. 416-363-0331. Free (donations accepted).
- 2:00: The High Park Choirs of Toronto. Sunday May 26, 7:30 pm. Runnymede United Church. Tickets (available at the door) Info: 416 762-6057

AUDITIONS
For next season are being held in early June. Students ages 9 to 13 who love to sing are invited to contact the Choir for an audition time: (416) 762-6057 / info@highparkchoirs.org www.highparkchoirs.org

Sinfonia Toronto presents ‘The Collection’
Exquisite antiques plus teas, tastes and tunes from around the world. Exhibit and sale of fine collectibles. Gourmet hors d'oeuvres and sweets. Sinfonia Toronto String Quartet. Sunday, May 26, 3:30 pm. Social Club, 55 Harbour Square. $35 per person with $30 tax receipt 416-499-0403

3 Choir Evensong May 26, 2002 4:00 pm
With the Choirs of Gentlemen and Boys from Grace Church on-the-Hill, St. James' Cathedral, and St. Simon-the-Apostle. Music by Howells, Rose and Stainer. Premiere of a new work by Andrew Ager. Freewill offering. Grace Church on-the-Hill 300 Lonsdale Road corner of Russell Hill For more information please call: 416 488-7884

Conor Nelson Flute Recital
Featuring works by: Bach, Karg-Elert, Martin, Hindemith, Schchedrin & Poulenc
Sunday May 26, 4:00 p.m. Humbercrest United Church 16 Babypoint Road Phone: (416) 781-9208 (Toronto) or (905) 666-6685 (Whitby) Admission: $20 or $12 for students & retired.

J.S.Bach
Lobe Den Herren
Cantata No. 137
For Solo, Chorus and Orchestra
Sunday, May 26, 2002
9:30 am & 11:15 am
Choir of Islington United Church
Orchestra from Toronto Symphony
& Friends
Soli: Neil Lee, soprano; Rebecca Lenz, contralto; Tim Stof, tenor;
Ben D'Ontha, bass
Director: Dr. John Derksen
ISLINGTON UNITED CHURCH
25 Burnhamthorpe Rd (at Dunlop)
(488-7884) 300 Lonsdale Road
corner of Russell Hill
For more information please call:
416 239-1131 islingtonunited.org
Freewill Offering. All Welcome.
Die schöne Müllerin  
Song cycle by Franz Schubert  
Thursday, May 23  7:30pm  
The Great Hall  
1087 Queen St. West  
(at Dovercourt)  
Tickets at the door: $10  

The Vocal Art Forum

T'ILLIM  A Celebration of Psalms  
featuring Chichester Psalms  
by Leonard Bernstein  
and music by Glick, Cabena & Enns  
presented by LACHAN  
National Semi-finalist 2002 CBC Choral Competition  
Toronto Jewish Chamber Choir  
Special Guests - DaCapo Chamber Choir  
and Beverly Johnston, percussion  

Tuesday, May 28  8:00pm  
Grace Church on-the-Hill  
300 Lonsdale Rd.  
Tickets: $15 in advance; $18 at the door  
For Visa Reservations, call 416-816-1663

The Toronto Welsh Male Voice Choir  
Music Director David Low  
Accompanist Susan Ball  

GALA CONCERT  
Heart of Wales Tour 2002  

Guest Soloists  
Kimberly Barber, Mezzo-soprano  

Guest Conductor Lyn Harry  
Organist Ian Sadler  
with performances by  
Sopranos Bronwen Low and  
Kelly Campbell: "Veiva Ensemble"  
Soprano Catherine Tatt  
Mezzo-soprano Gaynor Jones  

Wednesday  
May 29, 2002, at 7:45pm  
Grace Church on-the-Hill  
300 Lonsdale Road  
Toronto (Forest Hill)  
Tickets: $20  
Tel: 416-410-2254 or 416-760-8723  
www.TWMVC.com

Humbercrest United Church, 16 Baby Point Rd. 416-761-9208. $20. $12.  
- 7:00: Brian Harke, piano: Power and Poetry. Works by Dietzi, Busoni, 
Beethoven & Brahms. Guests: Allison Crossley, soprano; Thomas Cobsey, 
violin; Gilles Thibodeau, horn, Church of the Holy Trinity. 10 Trinity Square. 416- 
975-5231. $15.  
- 7:30: High Park Choirs of Toronto. 
When / Sing. Concert. Chamber, Youth, Boys & Children’s Choir Divisions; Ann 
Cooper Gay, artistic director. Rannynvde United Church, 432 Rannynvde Rd. 416- 
762-0857. $15.  
- 8:00: Flying Cloud Folk Club. Flapjacks. 
Canadian bush swing with vocals, twin fiddles, mandolin, guitar, dobro, 
harmonicas, 5-string banjo, stand-up bass & kitchen percussion. Taranac, 292 
- 8:00: Music Gallery. Ensemble Now: Crossing Over. Works by Kalesha, Simms, 
Bostrin & Orlive. Joseph Nadurata, performer. St. George-the-Martyr Church, 
157 John. 416-204-1080. $15.  
- 8:00: Serenata Singers, Resonating Rhythms. Folk songs to spirituals to old 
- 8:00: Toronto Centre for the Arts, 
Charles Daniels, tenor; Tafelmusik Baroque Ensemble and Chamber Choir. 
George Weston Reata Hall, 5040 Yonge St. 416-870-8000. $25.  
- 8:00: Toronto Jewish Chamber Choir. 
7:30m - A Celebration of Psalms. Bernstein Chichester Psalms; 
works by Cabena, Enns, Glick & Stanford. Beverly Johnston, percussion; 
DaCapo Chamber Choir. Grace Church on-the-Hill, 300 Lonsdale Rd. 416-816-1053. 
$18 (srst), $15 (dsnt).  
- 9:00: Toronto Theatre Society: 
7:30m: Movement. St. Andrew’s Church on the Hill, 117 
- 9:00: Yorkminster Park Church. 
Noonday Recital. Douglas Schell, organ. 
- 7:45: Toronto Welsh Male Voice Choir, 
Gala Concert: Heart of Wales Tour 2002. Grace Church on-the-Hill, 300 
Lonsdale Rd. 416-410-2254.

New Music Concerts

New York City  
Presenting  
A Portrait of 
Linda Bouchard  
with Pulitzer Prize laureate 
Henry Brant

May 26

- 6:00: New Music Concerts. A Portrait of 
Linda Bouchard. Bouchard: Le 
Scandale; Traces; Neiges for 2 flutes, 
string quintet, percussion & harp; 
Murakami: Unity; Brant: Ghosts & 
Garagayles. Robert Atkin, flute; New 
Music Concerts Ensemble; Linda Bouchard 
& Henry Brant, conductors. 7:15: 
Illuminating Interduction. Glenn Gwalt 
Studio, 250 Front St. West. 416-561. 
9564. $20. $10 (srst), $5 (cheaps Disposable).  

Monday May 27

- 7:30: Niagara Brass. Three Centuries of 
Transactions. Music by Handel, Bach, 
Mozart, Brahms, Debussy, Albanis & 
others. St. Andrew’s United Church, 117 
Bloor St. East. 416-467-8147. $10.  
- 7:30: Vocal Art Forum. Die Schön Märsche. 
Song cycle by Schubert. Yan- 
Chuen Lee, tenor; Anne Marie Chan, 
piano. The Great Hall, 1087 Queen St. 
West. 416-870-5830. $10.  
- 8:00: Toronto Theatre Organ Society/ 
Kiwvis Club of Casa Loma. 
Wurlizer 
Pops at Casa Loma. Ken Doublé, organ. 
1 Austin Terrace. 416-870-8000. $14.

- 8:00: North York Concert Orchestra. Romantic Classics. Weber: Der Freischatz Overture; Schumann: Symphony #1; Spring. Jackie He & Iris Cheung, soloists; Janez Govednik, conductor. York Woods Public Library; 1785 'Finn Ave. 416·225·4556. $10, $7.

Friday May 31

- 8:00: Cathedral Bluffs Symphony Orchestra. Pops Concert. Meyerbeer: Coronation March; Saint Saens: Bacchanale; Anderson: Irish Suite; Rodgers: Slaughter on 10th Avenue; other works. Robert Raines, conductor. Blue Danube Hall, 1668 Ellesmere Rd. 416·579·5858. $15, $12 (children under 12 free).

- 8:00: Orpheus Choir of Toronto. Vocal Mass: Rheinberger: Cantus Missae; Brahms: Miserere; Liszt: Missa Choralis. Brainerd Blyden-Taylor, Artistic Director; Shawn Grenke, piano/organ. St. James' Cathedral, 65 Church St. 416·530·4428. $20, $15.

Saturday June 1

- 2:00: Toronto International Choral Festival. Celebrating the Joy of Singing. Music featuring the themes of freedom.

The Orpheus Choir of Toronto presents Vocal Mass.

Friday, May 31, 2002, 8:00 pm, St. James' Cathedral

Marienlieder - Brahms

Cantus Missae - Rheinberger

with the choir of Centenary United Church, Hamilton

Missa Choralis - Liszt

Brainerd Blyden-Taylor, Artistic Director

Shawn Grenke, Accompanist

Orpheus Choir of Toronto $20 adults, $15 students.
For tickets call 416-530-4428
CONCERT LISTINGS - GTA

July 3: Vival Di Young Singers of Toronto. Choral Music from Around the World. Music by Monteverdi, di Tegni, and Rivers. Hilly Band. - 8:00: Jubilate Singers of Toronto. Youth Choir. - 8:00: Martin Luther's Requiem. Conductor: Rebecca van der Post. Performers: Music Gallery, St. George the Martyr Church. - 1:00: Toronto International Choral Festival. Newfoundland Symphony Youth Choir. Youth Singers of Toronto. presents CHORAL MUSIC FROM AROUND THE WORLD Saturday, June 1 at 7 pm Trinity-St. Paul's United Church (Bloor/Spadina) Carol Woodward Ratzlaff Music Director Rodrigo Chavez, percussionist Brad Ratzlaff, accompanist Tickets at the door $10/$15 Information: 416-788-8482

AUDITIONS continuing in May

Toronto Choral Society 

Wednesday, June 5, 2002 8:00 pm Eastminster United Church 310 Danforth Avenue (one block west of Chester Avenue) TICKETS: $20 PHONE 416-410-3509

R.A.M. RANDOM ACTS OF MUSIC

RANDOM ACTS OF MUSIC ENSEMBLE Guest Artists: Judy Loman, harp; The Amaro String Quartet and the Toronto Symphony Youth Orchestra Ensemble IN PARTNERSHIP WITH HAADD Works by Debussy, Mozart and Brahms Friday, June 7, 2002 at 7:30 pm Eastminster United Church, 310 Danforth Ave. (at Jackman) Tickets: $20/$S & S $10 (Family up to 5) $50 416-260-0329
**Concert Listings - Further Afield**

Boy and The Bambo Flute. Vietnamese folktales combining traditional music, costumes, mime & martial arts. Royal Bank Theatre, 4141 Living Arts Drive. 905-308-6000. For complete run see music theatre listings.


- 8:00: Toronto International Choral Festival. Brahms: A German Requiem; Strauss: Four Last Songs. Adrienne Pieczonka, soprano; Nathan Berg, baritone; Toronto Mendelssohn Choir; Toronto Symphony Orchestra; Gunther Herbig, conductor. Massey Hall, 15 Shuter St. 416-972-4255. $26-$40.

**Thursday June 06**


- 8:00: Toronto International Choral Festival. Unheard Concert. Works by Byrd, Dowland & others. Ben Parry, conductor. St. Andrew’s Presbyterian Church, 73 Simcoe. 416-972-4255. $22, student discount.

- 8:00: Toronto International Choral Festival. Massey Hall. See June 5.

- 8:30: Hugh’s Room. The Bill Hill Band. 2261 Dundas St. West. 416-531-6604.

**Friday June 07**

- 7:30: Random Acts of Music. Debussy: Sonata for Flute, Viola & Harp; Dances for Harp and String Quartet; Brahms: string quartet; Judy Loman, harp; Susan Heppener, flute; Amaro String Quartet. Eastminster United Church, 310 Danforth Ave. 416-290-9302. $20-$40, family rate.


**Further Afield**

but within easy travelling distance of the GTA

**Thursday May 02**


**Friday May 03**

- 8:00: Hamilton Philharmonic Orchestra. Jazz at the Philharmonic: Symphonic and Big Band Jazz. Hamilton Auto Jazz Band, Ross Weiss, director; Michael Reason, conductor. Hamilton Place, 1 Summers Lane. 905-528-6556. $24-$45, $12-$20 (children under).


**Saturday May 04**


- 7:30: Durham Chamber Orchestra. Sallert: Symphonia in D; Guiter: Three Dances; Chabrier: Espana Rhapsody; work for solo oboe. Katrina Mahé, oboe; John Kraus, conductor. St. Mark’s United Church, 201 Centre Street South, Whitby. 705-749-6559.

- 8:00: Ashill Choral Society. Here’s To Song. A Dale Wood, director; Marty Smyth, accompanist. St. John’s Church, south side of Hwy #9, east of Orangeville. 519-942-5650. $14, $12(senior), $15 (family rate).

- 8:00: Arkell Schoolhouse. Sylvia Marquardt, flute & Wima van Barkell, guitar. 543 Watson Rd. South Arkell. 519-763-7526. 200.


- 8:00: Chorus Niagara. Bach: Mass in B Minor. Charlene Pauls, soprano; Allyson Michardy, alto; Nils Brown, tenor; Mark Pedrottis, bass; Robert Cooper, artistic director. St. Thomas’ Anglican Church. 99 Ontario St., St. Catharines. 905-688-5550 ext.3257. $22, $20(senior), $12(student).


- 8:00: Northumberland Orchestra Society Peter Appleyard: An Evening with the NSO. Appleyard Quartet; Matthew Kaszivicz, conductor. Trinity United Church, 15 Chapel St., Cobourg. 905-342-9297. $17, $15, $10(senior), $10(under). children under 12 free.

- 8:00: Riverdale Ensemble. Dream Tracks. Gill: Trio; Scultorpe: Dream Tracks; Frielings: Trio; Gus: Joyce Lai, violin; Zuzia Newman, cello. Central Presbyterian Church, 185 Charlotte St. West, Hamilton. 905-373-7048. $15, $10.

**Sunday May 05**


- 7:00: Amis do Juiz. Swing Nova. Prebeppe jazz. George Grossman, guitar & vocals; Martin Traynor, guitar; Doug Barnes, clarinet; Tim Cress, bass. The Church in Sonya, 13 km north of Port Perry, 705-357-2456. $10.

**Friday May 10**

- 8:00: Brampton Music Theatre Out of the Hat Spring Cabaret. Central Public School, 24 Alexander St., Brampton. 905-874-2800. $17, $14. For complete run see Music Theatre listings.

**Saturday May 11**

- 8:00: Bach Elgar Choir. Three Choir Gala. Guests: Pro Musica Choir of Burlington; Stratford Concert Choir; Brass Pages Quintet; John Tuttle, organ. Christ’s Church Cathedral, 252 James St. North, Hamilton. 905-527-5985. $22, $20.

- 8:00: Christine Langley-Wallace, piano. Mozart: Piano Sonata in D in sharp Op.27 #2 Moonlight; works by Chopin. Capitol Theatre, 14 Queen St., Port Hope. 905-885-1071. $20, $10 (14 & under).

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Ticket price:
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- Children (16 and under) $15.00

Peace of Voice

A celebration of vocal music in the spectacular acoustics of the Temple.

Irene Ilic

Date: Sunday June 9
Time: 2:00 p.m.

Accomplished soprano Irene Ilic, performs Purcell, Rorem, Head, Hurd and more. A special highlight will be two "world premiere" songs by Toronto composer Barry Peters who will accompany this concert.

Gary Curran

Date: Sunday, July 14
Time: 2:00 p.m.

Join tenor Gary Curran as he takes you on a romantic journey with Willan, Quilter, Handel and Hughes.

Heather Faris

Date: Sunday, August 11
Time: 3 p.m.

Experience the rich, velvety tones ofzzo-soprano Heather Faris in a charming concert that will span the baroque period to the present.

Christopher Bowman

Date: Sunday, September 15
Time: 2 p.m.

Young Tenor Christopher Brown wowed the CBC’s Karen Corcoran last winter. This rising star is not to be missed.

Individual Tickets: $12
Series Price: $40

CAMMAC

CONCERT LISTINGS - GTA

For details, see the comprehensive concert listings, commencing page 26.

- May 02 8:00 - Peter Togni, organ; Jeff Reilly, bass clarinet; Christo Beth, cello.
- May 04 8:00 - Music Gallery. Composer Nov - Barry Pieskel.
- May 05 1:00 - Harbourfront Centre. Cushion Concerts: Nathaniel Dett Chorale.
- May 05 7:30 - Royal Conservatory of Music. Canadian Music Centre.
- May 06 8:00 - Music Gallery. RCM Lyric Singers. Guests: RCM Jazz Ensemble & Flato Choir.
- May 07 7:30 - Linda Gambell, vocalist. May Time Jazz.
- May 11 8:00 - Classic Jazz Society of Toronto. Gene Methyl and his Dixieland Rhythm Kings.
- May 12 8:00 - Royal Conservatory of Music. Canadian Music Centre.
- May 14 7:00 - Sir Ernest MacMillan Senior Public School/Sir Sam Steele Public School. Spring Concert.
- May 16 8:00 - Living Arts Centre. Casandra Jazz - Carol Weisman.
- May 16 8:00 - Music Gallery. VTO: Pol Wachal & CCMG.
- May 19 7:30 - CAMMAC/Michael Gallery. Sunday Concert: Les Nocles. Extended improvised performance pieces. Chris Saunders, piano; Tony Buck,
- May 25 8:00 - Music Gallery. RCM Young Artists.
- May 26 8:00 - Music Gallery. RCM Lyric Singers.
- May 27 8:00 - Music Gallery. RCM Lyric Singers.
- May 28 8:00 - Music Gallery. RCM Lyric Singers.
- May 29 8:00 - Music Gallery. RCM Lyric Singers.
- May 30 8:00 - Music Gallery. RCM Lyric Singers.
- May 31 8:00 - Music Gallery. RCM Lyric Singers.
- June 01 8:00 - Music Gallery. RCM Lyric Singers.

JAZZ

CONCERTS & CLUBS

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Canadian Amateur Musicians / Musiciens Amateurs du Canada

SUNDAY JUNE 22

- 6:00: The Millpond Centre. Sizzling Rarums B3 Trio. Doug Riley, Hammond B3; Kevin Skeel, guitar; Bob Macdonald. 108 Victoria St. West, Alliston, 705-435-3092. $16 (dinner), $14 (advance).

Friday May 17


Saturday May 25

- 8:00: Renaissance Singers. The Splendour of the Spanish and Portuguese Renaissance. Music of Lecu and Morales. Richard Cunningham, music director. St. Andrew’s Presbyterian Church, 54 Queen St. N., Kitchener. 519-745-0675. $15, $10, $5 (age 12 and under).

Friday May 31


Saturday June 01


Sunday June 02


Friday June 07


CONCERTS & CLUBS

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- May 3 9:30pm: Guelph Jazz Festival. Frisday of Jazz Series.
- May 4 8:00C Northumberland Orchestra Society. Peter Appleyard: An Evening with the NOS.
- May 5 7:00p.m. Amis du Jazz. SWING NOIRE pre-bapbap.
- May 12 7:00p.m. Amis du Jazz. ALEX PANGMAN and selected ALLEY CATS.
- May 19 7:00p.m. Amis du Jazz.

CLUB LISTINGS
- ALEGATZ 2409 Yonge (416) 481-6686
  Call for info.
- AMATO PIZZA 672 St Clair W. (416) 657-9050
  Call for info.
- ANDO Castle 286 Lakeshore E. Oakville (905) 644-1840 Call for Info.
- BEN FRANK 582 College St (416) 536-3621
  Call for Info.
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  Front St. W. (416) 869-1400. Call for info.
- Gelato Di Capo S72 Casth W. Sundays.
  Illy Storryannis.
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  Sundays: Jazz Jam hosted by Ron Davis;
  May 1 1:30pm: Brian Drum Quartet;
  Every Fri: 2:30pm: The Toronto Jazz Jam w/ host Tien Yeung;
  Other performers; Joe McErlain.
- GARDENIA 379 St Clair W. (416) 490-2000
  Call for info.
- THE GEORGE 185 St Clair W. (416) 536-2160
  Call for info.
- THE GROTESQUE 171 Queen E. (416) 973-4000.
  Admission by wristband plus concert: $12.00.
- MILKY INTERNATIONAL CHILDREN'S
  Festival of the Arts. Joe McDermott.
  Original songs with guitar. For ages 4-8.
  May 22-26, various times. Studio Theatre, Centre of the East, Queen's Park West, 249 Victoria St. W. 416-973-4000. Admission by wristband plus concert: $12.00.
- THE GREAT LITOP COMPA Company.
  SOME ENCHANTED EVENING. Rodgers & Hammerstein's newest revue. Highlights from Oklahoma!, Carousel, The King and I, South Pacific, Flower Drum Song & more.
  Bob Dauth, Carol Kugler, David Haines, Susan Sanders & other performers; Joe Cascone, artistic director. May 23-25, 31, 30; June 6-17 6:00; June 26, June 22-2; 6:00; Fairview Library Theatre, 39 Fairview Ave. Mail: 416-489-8540. $17.50, $15, $12.50; info@23.23.23.
- ETOBICOKE MUSIC THEATRE
  Rodgers & Hammerstein's: The Sound of Music. Musical based on the songs of ABBA.
  Music & lyrics by Benny Andersson & Bjorn Ulvaeus; book by Catherine Johnson, directed by Phyllida Lloyd. To June 30. Thurs 9:00, Sat 2:00, Sun 2:00. Various times. Lakeside Terrace, 235 Queen's Park West. 416-973-4000. Admission by wristband plus concert: $12.00.
Opera & Music Theatre continued

feature. To September 8. Wed-Sat 8:00; Wed & Sat. 2:30. Sun 1:00 & 6:30.
Princess of Wales Theatre, 300 King St. West. 416-872-1212, $20 to $115.

-Mississauga International Children's Festival. The Boy and The Bamboo Flute. Vietnamese folklore combined traditional music, costumes, mime & martial arts. June 5: 9:45am & 11:30am at Royal Bank Theatre, 4141 Living Arts Drive; June 6: 10am & 11:30am at Festival Tent of Dreams, east lawn, Living Arts Centre. 905-395-6000.

-Nuevo Tango. Fabio Rey, flute; Karen Graves, violin; Mark Sagic, electric guitar; John Yeandle, contrabass; Walter Gugliotta, piano/director; Fabian & Roxana Belmondo, dancers; paintings by Ginard. May 4: 8:30. The Centre in the Square, Kitchener. 519-578-1570.

-proVOCe Studios. A Grand Night for Singing II. Staged revue of favourites from music theatre, opera, & song with a multilingual tribute to mothers. Pol Bornet, violin; Lane Aganian, music director; May 11: 4:00 & 8:00. The St. George, 45 Davenport. 416-536-0472. $20, $15.


-Scarborough Music Theatre. The Merry Widow. Camilla Maria Nitsche, soprano; Jacek Filipek, conductor. June 5 & 6: previews. June 7 & 8: 2pm, 3pm, 4pm, 7pm, 8pm, 9pm, 10pm & 11pm. Sun 2pm, 3pm, 4pm, 7pm, 8pm & 9pm. The Theatre Centre, 1207 Queen St. West. 416-504-7628. $12.

-Theatre Guildwood. 300. BREATH(e): Multi-media art installation. Designed & directed by Steve Lucar; music by Steve Gordon. Marsh. To May 18. Tues-Thurs 7pm, 8pm, 9pm & 10pm; Fri Sat 7pm, 8pm, 9pm, 10pm & 11pm. Sun 2pm, 3pm, 4pm, 7pm, $30, $25. The Theatre Centre, 1087 Queen St. West. 416-504-7628. $12.


Musical Theatre

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Albert Campbell Library, 496 Birchmount Rd
Scarborough Civic Centre, 150 Borough Dr
Bendale Library, 1515 Denforth Rd
Birkdale Community Centre, 1299 Ellesmere Ave
Bridlewood Library, 2900 Warden Ave
Brookbanks Library, 210 Brookbanks Dr
Burrows Hall Library, 1081 Progress Ave
Cedar Ridge Creative Centre, 225 Confederation Dr
Cedarbrae Library, 545 Markham Rd
Centennial Community Centre, 1967 Ellesmere Rd
Cliffcrest Library, 2977 Kingston Rd
CSCR Radio 90.3FM U of T. 1265 Military Trail
Eglinton Square Library, 126 The Market Crt
Goldhawk Park Library, 265 Aton Towers Circle
Guildwood Library, 123 Guildwood Parkway
Kennedy / Eglinton Library, 2380 Eglinton Ave E
Long & McQuade, 1133 Markham Rd
Malvern Library, 30 Sewells Rd
Maryvale Library, 85 Ellesmere Rd
McGregor Park Library, 2219 Lawrence Ave E
Morningside Library, 255 Morningside Ave
Music Trends, 1071 Midland Ave
Musicademy, 1140 Bellamy Rd N Unit 2
Port Union Library, 5450 Lawrence Ave E
Scarborough Village Theatre, 3600 Kingston Rd
Steelies Library, 375 Bambrough Circle
Taylor Memorial Library, 1440 Kingston Rd

The Joy of Music, 799 Brimley Rd
The Joy of Music, 31 Rylander Blvd
Victoria Village Library, 184 Sloan Ave
West Rouge Community Centre, 270 Rouge Hills Dr
Woodside Square Library, 1571 Sandhurst Circle

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May 1 – June 7 2002
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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 Olds
Editor, DISCOVERIES

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CONCERT PREP

New Music for Piano: thethingsinbetween

Eve Egoyan
Artifact Music ART019

The things inbetween, Eve Egoyan's first solo disc on the Artifact label, is "more about forgetting than remembering." The phrase is actually used by composer Michael Longton to describe his own composition, Piano Diary. Nevertheless, the way the pieces play with memory, gradually accumulating motions then letting them fade back into nothing, applies equally well to this entire disc.

The things inbetween slowly tapers from the profuse to the stark. The three opening Strauss-Walzer by Michael Finnissy luxuriate in a web of free tonality. The disc closes with Rainbow Valley, Stephen Parkinson's obsessive study of a single (hammered, stroked, scratched) note.

Classical music, it seems, is decaying into silence. Following the central movement of Alvin Curran's For Cornettas, which thunders relentlessly for seventeen minutes, a shell-shocked, aimless chorale offers cold comfort. The static chord clusters of Linda Catlin Smith's Nocturne only accentuate the emptiness into which they dissolve.

All seven compositions are fascinating works of aesthetic and intellectual rigour that demand an equally rigorous pianist. Eve Egoyan plays intoxicatingly, with not only unflagging commitment, but also sensitivity to the diverse musical worlds of her repertoire.

Listeners can't help but be drawn in. As Martin Arnold writes in the excellent liner notes, "We are not relegated to passive admiration." Egoyan's live performances are all about interaction - the dialogue among performer, composer, and audience that is unique to new music - and that rare experience amazingly, thankfully transfers to this disc.

Brian McMillan

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Exquisite Fires: Music of Linda Bouchard
Kevin McMillan; National Arts Centre Orchestra; Trevor Pinnock
Marquis Classics 81219

This disc devoted to Linda Bouchard’s orchestral works contains seventy minutes of wonderful music by the National Arts Centre Orchestra’s 1992-1995 Composer-in-Residence. With one exception the titles were commissioned during Trevor Pinnock’s tenure in Ottawa, and he conducts the programme with affection.

Exquisite Fires occupies the first fifteen minutes of the disc, a set of nine miniatures for orchestra inspired by Linda Bouchard’s reading of children’s stories. Songs for an Acrobat, with libretto by Maurice Tourneux, spans twenty-one minutes. The songs contain a whiff of Benjamin Britten, and I find myself listening to them repeatedly. The implied Britten connection is abetted by Kevin McMillan’s delivery, which soars above a middle ground somewhere to the right of Peter Pears and to the left of John Carol Case. Verite follows the songs and shows a more intense Bouchard, with some real virtuoso work required from all the players, and the NACO rises to the challenge. Reasac from 1992 is the one non-commissioned work, another tour-de-force in three sections, ending with a plaintive bassoon solo.

The final Eternity, virtually a four-movement symphony, displays true breadth of vision by the composer. While the whole orchestra works hard in this piece, special mention should go to the percussion.

Booklet and cover design are attractive and sensible with notes in both official languages. Marquis is to be congratulated: Exquisite Fires is an exquisite record.

John S. Gray

Concert Note: Music of Linda Bouchard will be performed on May 26 in a concert by New Music Concerts.

Crystal Bones
Barry Prophet; Janice Pomer
Independent BP1P 9701 (distributed by the Canadian Music Centre)

The subtitle “Chamber percussion music performed on percussion, piano, electronics and microtonally tuned glass instruments created by Barry Prophet”, and the cover art showing performers standing inside larger-than-life musical structures, invite the curious to enter a world of musical invention. The names of the newly created instruments add intrigue to the mix: Glass Lithophones, Transparent Tone Arch, Revolving Tone Door (a 6’ popular and rattan structure) and Glass Box (a 5’6” cube).

Within we find a variety of offerings, from energetic microtural pattern music to meditative meanderings through percussion sculptures and imaginary landscapes. Prophet and Pomer are joined by percussionist Ben Grossman, pianist Barbara Morrison and synthesist David Jaeger in differing combinations of the new and the somewhat more traditional.

Perhaps most reminiscent of the music of inventor Harry Partch, these offerings are not however restricted by such rigorous tuning systems. As Barry Prophet explains “The glass instruments make use of pentatonic, chromatic and microtonic relationships. No one system is used exclusively or rigidly. Equal temperament comes and goes…while Middle C and A 440 appear with humorous persistence.” This allows for some very interesting combinations and juxtapositions between traditionally tuned instruments, unpitched drums and glass creations.

While the improvisations themselves do not “push the envelope” in a creatively developmental sense, they do provide entry and a pleasant journey through several new and interesting soundworlds.

David Olds


Havana Remembered
Hilario Duran
Avalon 21217

Like Chucho Valdez and Gonzalo Rubalcaba, Cuban-born Hilario Duran is another in a significant line of pianists who have helped to popularize the music of that island within the framework of world jazz. He has technique to spare and is an extremely versatile musician - performer, composer, arranger and teacher. Duran has been a Toronto resident since 1995 and has, inevitably, absorbed much of the music of his new environment. Havana Remembered is, however, full of “old world” charm and features an interesting collection of traditional Cuban themes “from the golden era of Cuban music”, the music of his heritage, to which he has added his own musical fingerprint.

Don’t look for a lot of freewheeling jazz here. There is a fair sprinkling of Duran himself and Trumpeter Dave Dunlop’s gets a workout on Cintura de alambre, but for the most part the music is arranged and ensemble is the thing. There are, for my ears, some interesting overtones - at times reminiscent of the music of Mexico, at others, almost a hint of the music of the New Orleans ragtime orchestras.

The overall effect is indeed charming, to use a rather old-fashioned, out of fashion, word. And here’s another old-fashioned word, but becoming less so - acoustic. You will not hear any synthesizers or electronic enhancing here. The music is refreshingly acoustic and the repertoire with its authentic themes makes for close to an hour of very enjoyable listening.

Jim Galloway

Concert note: Hilario Duran performs at Havelock College Recital Hall on May 24.

Rachmaninov Vespers (All Night Vigil), Op. 37
Olga Borodina; Vladimir Mostowy; St. Petersburg Chamber Choir; Nikolai Korniev
Phillips CD 442 344-2

There are few choral works that send shivers down my spine each and every time I listen to them. One of those rare gems is the Rachmaninov Vespers, or more accurately All Night Vigil, as recorded by the St. Petersburg Chamber Choir under the direction of Nikolai Korniev. Korniev, a graduate of the St. Petersburg Conservatory, founded the choir in 1977. Since then the choir has frequently toured and recorded both in Russia and abroad, and has demonstrated to audiences that it belongs among the ranks of the world’s best choirs.

The dense textures of All Night Vigil demand strong ensemble singing to display its elegance and beauty. For the most part the choir delivers thanks to a tremendous soprano section, which displays angelic chant-like phrasing, and a supernatural bass section that helps the choir with intonation and overall balance, with only a few exceptions.

Korniev’s interpretation is generally straight ahead, however Olga Borodina’s solo in ‘Bless the Lord, O My Soul’ has an operatic feel which would have been more appropriate in a less traditional recording. The disc’s sonic quality is reasonable; however dense reverberation occasionally affects the overall clarity of the work, disguising some of the textures that make this piece so beautiful.

This 1994 Phillips recording of the Vespers remains one of my favourites and I will make sure to be in attendance next month to hear the choir perform it live at the Toronto International Choral Festival.

Michael Warning

www.thewholenote.com

May 1 – June 7 2002
Concert note: Korniev and the St. Petersburg Chamber Choir perform Rachmaninov’s All Night Vigil at Massey Hall on June 1.

NEW AND RECENT RELEASES

Graupner: Partitas for Harpsichord Vol.1
Geneviève Soly
Analekta FL 2 3109

Mendelssohn, Lalo: Piano Trios
Gryphon Trio
Analekta fleurs de lys FL 2 3127

Recorded in the marvelous acoustic of the George Weston Recital Hall last autumn, this marks the Gryphon Trio’s third recording for the Analekta label. It is the first to feature the extraordinary Stradivarius and Gagliano instruments on loan to violinist Annee Patipatanakoon and cellist Roman Borys from the instrument bank of the Canada Council. Both the instruments and the players are heard to advantage in these performances of two lesser-known gems of the trio repertoire.

It’s hard to know just why these pieces are neglected. Mendelssohn’s Piano Trio in C minor, Op. 66, is every bit as charming as its better-known predecessor in D minor and, like all of this composer’s works it seems, it contains a playful and energetic Scherzo reminiscent of A Midsummer Night’s Dream.

Edouard Lalo was one of the most celebrated French composers of the second half of the 19th century, yet virtually all we hear today is the Symphonie Espagnole and the opera Le Roi d’Ys. He was an outstanding violinist and avid chamber musician. The Trio in A minor, Op. 26, composed in 1879, is almost symphonic in scope and provides a virtuosic workout for all of the players. The Gryphon Trio show themselves to be well up for the task, once again affirming their status as one of Canada’s premiere ensembles. Now if only they’d record a few of the works they’ve commissioned by some of Canada’s leading composers...

David Olds

Concert note: A more adventurous side of the Gryphon Trio can be heard in a Soundstreams Canada/Music Toronto co-presentation at Glenn Gould Studio featuring music by Canadian Omar Daniel and Australian Elena Kats-Chernin on May 7.

Frank T. Nakashima

Christoph Graupner (1683 – 1760), a long-time friend of Handel and Telemann, is perhaps best known as the man who turned down the job that allowed Bach to be given the post as Cantor at St. Thomas’s in Leipzig. He was a prolific composer and although one is often aware of the influences of J.S. Bach, lutenist Sylvius Leopold Weiss, or François Couperin in his music, there is still a distinct and brilliant individuality in the music of Graupner. Frequently using harmonic and melodic sequences of patterns, chromaticism of a kind often associated with Bach, and arpeggio, his music tantalizes and teases the ear.

The splendid instrument used in this fine recording, a Hubbard & Broekman (1998) double-manual harpsichord after the designs of Hass (ca.1730), provides enough tonal variety to prevent aural fatigue. That, when combined with the authoritative, playful, crisp, energetic performance of Geneviève Soly and her attention to musical details and suave phrasing, makes this recording a very special treat.

Program notes include documentation of source material, description and commentary. Graupner’s “Foreword to Readers” emphasizes that these pieces are not necessarily meant for virtuosos or for amateurs, but rather for those who wish to improve their playing. It’s difficult to imagine how one could improve on the playing of Geneviève Soly.

Frank T. Nakashima

May 1 – June 7 2002

www.thewholenote.com

55
Once Upon a Time/Il était une fois...
Angèle Dubéau & La Pièta
Analekta AN 2 8719

Angèle Dubéau is something of a media darling in Québec, as the popular host of a pair of long-running television programmes. A Member of the Order of Canada since 1996, she was also honoured with the Société Saint-Jean Baptiste Calixa-Lavallée prize. Analekta’s catalogue lists no less than 20 discs from this accomplished artist, including four fabulously successful recordings with La Pièta, an elite consort of women string players she founded in 1997. This recent addition to the catalogue is compiled from the previous four discs. There is a companion volume (Analekta AND VVD 9.8720) that has the function of being the first classical DVD ever produced in Quebec. La Pièta performs with a hard-driven, vibrant tone and considerable rhythmic élan. They transcend the normal performance routine by offering up sonic spectacles. This approach is not entirely appropriate for all genres and their performance of Vivaldi’s variations on La Folia has something of a mechanical quality to it. They seem most comfortable with music as theatre, favouring works which have some extra-musical association to them. Sentimental selections from movie scores by John Williams, Stanley Meyers and Ennio Morricone are but one example of this tendency.

For the concert hall, boiled down arrangements of Respighi’s Ancient Airs and Dances and Bartók’s Romanian Folk Dances are both given bumptious readings. Theatricality comes to the fore in the selections by Saint-Saëns and Dompierre from their best-selling disc Infernal Violins, tracks which are turned into visual spectacles on the DVD.

Daniel Foley

Mahler: Symphony no.2; Totenfeier
Royal Concertgehouw Orchestra; Ricardo Chailly
Melanie Diener; Petra Lang; Prague Philharmonic Choir
DECCA 470283-2
(2 CDs for the price of one)

Decca issued all but two of Mahler’s completed symphonies recorded by Toronto’s favourite visiting orchestra with their departing conductor. The Second Symphony is no stranger to local audiences as Andrew Davis opened Roy Thomson Hall with it and we have heard it here several times since then.

Chailly’s Mahler is the complete opposite of, or the antidote for, the Leonard Bernstein school of thought about this overwhelming masterpiece. Whereas Bernstein conveys a sense of determination, of apprehension, Chailly’s conception is quite comfortably pastoral. Under Chailly the listener has the impression of the composer himself experiencing nostalgic and unhurried memories of the pleasures of nature. In the fifth movement there begins a call back to the reality of the human condition expanding to the finale’s over-the-top closing pages when all becomes unfettered and heavenly joy reigns.

As is to be expected from Decca, the sound is sonorous and accurate but to be really picayune, the closing pages sound a little congested as if every one of the hundreds on stage was doing his or her best to be heard. In a less worthy performance who would care?

The tone poem, Totenfeier, is Mahler’s stand-alone early version of the first movement of the Second Symphony. While the orchestration is only slightly different, it is an education to hear what Chailly does with it. A change in approach to virtually the same score produces a determined, dramatic statement with a different arch from a symphonic movement.

Bruce Surtees
Jean-Marie Leclair: Second Livre de compositions which blended the French and Italian styles in a most creative and tasteful manner. The characteristic elegance, richness of sonority and expressive demands of this music are all met with both meticulous attention to detail and enthusiastic delight. The musical mind melding between the performers is quite extraordinary, as is the blend of their sounds. It’s not a given that a recording of unaccompanied violin duets would be as entertaining and affecting, but the combination of this composer, these performers and this production team has resulted, in this case, in a recording of great beauty.

Food, Wine and Song
Orlando Consort
Harmonia Mundi HMU 907314

If you’re looking for great value, this recording certainly delivers. In addition to vocal music that spans over 350 years, you’ll also receive a 120 page guide with lyrics (often bawdy) translated in five languages, historical research and a collection of recipes you will want to try out at your next ‘authentic’ rogue’s party! My copy even came with a rough set of Abbado manifests out at your next ‘authentic’ rogues and wenches party! My copy even came with a rough set of Abbado manifests...
Barber’s Violin Concerto; like the three other, lesser-known works on the disc, it makes for a welcome revisit to one of America’s best composers.

The Royal Scottish National Orchestra, under the leadership of young American conductor Marin Alsop, again proves the Old World carefully conjures up the New. Their silvery leaness suits the modern Romanticism of Barber’s works.

This quality matches the solo violin of James Buswell. He avoids the pitfalls that lurk in Barber’s concerto by balancing overt emotionalism with New England reserve. His playing is extremely clean, but never brittle, even in the finale’s furious moto perpetuo.

The most infectious piece on the disc is Souvenir, a saucy ballet suite that recalls the Palm Court orchestras of the past. The RSNO winds and brass, in particular, shine in these vignettes. The strings have their moment, too, in Barber’s first opus, a diverting piece of juvenilia entitled Serenade for Strings.

But it is another early work, Music for a Scene from Shelley, which provides the most potent reminder of Barber’s best qualities. Its classical form, unabashed voluptuousness of tone, and dramatic pulse all foreshadow the creator of Vanessa. Here, as elsewhere on the disc, Alsop adeptly leads the RSNO forces, coaxing forth Barber’s kaleidoscopic colours and building patiently to those inevitable, glorious climaxes.

Brian McMillan

**WORTH REPEATING**

The Parlour Grand Vol.1 and 2
36 Favourites from a Bygone Era
Robert Silverman, piano
Marquis Classics ERAD 161, ERAD 201

Among the more peculiar entries in Robert Silverman’s catalogue of recordings are these two albums of sentimental reminiscences of a time when the piano ruled the roost of the respectable home. Most discerning selectors are no doubt aware of this disc, but these are for those of us who are old enough to remember when the piano ruled the roost of the respectable home.

The familiar, warmed-over chestnuts by Liszt (Liebestraum), Mendelssohn (Spinning Song) and Beethoven’s (Für Elise) are the least of the first volume’s campy charms. The 18 tracks of the album include knuckle-busting thrillers like Sinding’s Rustle of Spring, emotive excesses such as Gottschalk’s lugubrious The Dying Poet and Gau tier’s dreadful Le Secret, the last of which is just the sort of insipid drivel that made classical music unpopular. (After this final cut the pianist is heard to exclaim, “Ma, can I go outside and play baseball now?”)

There is nothing particularly startling about the anonymous 1899 parlour grand used in Vol. 1 (1993), other than the fact that it is in tune. The acoustic is as dry as a drawing room and the microphones are unfortunately placed in such a way as to faithfully render Silverman’s vocalising in the quieter passages. Volume 2 (1997) represents a considerable technical improvement, with audophile engineering by Anton Kwiatkowski of virtuoso performances on a splendidly reconditioned 1913 Erard grand piano. In contrast to the first volume, the repertoire of 18 selections is more akin to the concert hall than the parlour, though still firmly rooted round the turn of the century.

This recording may be easily found online at www.marquisclassics.com. Daniel Foley

**CONCERT NOTE**

Robert Silverman performs Chopin’s Piano Concerto No.2 with Sinfonia Toronto on May 4 at Glenn Gould Studio.

Shostakovich: Symphony no.10;
Stravinsky: Violin Concerto in D
Karel Ancerl, Czech Philharmonic,
Berlin Philharmonic
Wolfgang Schneiderhan, violin
DG Originals 463666-2

One of the finest conductors to hold the post with the Toronto Symphony was Karel Ancerl. Born in 1901 in Czechoslovakia, after studies at the Prague Conservatory he became assistant to Hermann Scherchen in Berlin in 1931. From 1934 he was frequently engaged as conductor for the Czech Radio. He died in Toronto in 1973 after a series of illnesses that began in concentration camps during the Second World War. He had taken over the Czech Philharmonic in 1950 but fled the Russian invasion in 1968, settling in Toronto the following year.

Robert Silverman, piano

**DISCOVERIES**

A recognized authority on Shostakovich symphonies, Ancerl made this recording of the 10th with his Czech Philharmonic in Munich in 1955. Although it is mono, the sound is brilliant and not at all constrained.

Stravinsky was another Ancerl speciality and he drives the Berlin Philharmonic at a jaunty pace, which should immediately win over the non-believers in Stravinsky. Wolfgang Schneiderhan, ex-concertmaster of The Vienna Philharmonic, was a champion of 20th century music and approaches this concerto like an old friend. The stereo recording, made in 1962, belies its age.

Speaking of Schneiderhan, another DG “Original” remains my very first choice of all the Beethoven violin concerto recordings: Schneiderhan with Eugene Jochum and the Berlin Philharmonic in May 1962 (DG 447 403-2). In addition to a smashing performance, an added bonus is Schneiderhan’s cadenzas, based on Beethoven’s own written for the version for piano and orchestra, op.61a.

Bruce Surtees

Sibelius: Symphonies 1, 4, 5, 6 and Karelia Suite.
Berlin Philharmonic Orchestra;
Herbert von Karajan
EMI 72435 74858-2
(2 CDs for the price of one)

Karajan recorded the First Symphony only once (1961) while the others in this package enjoyed several recordings for both EMI and DG. The EMI recordings, all with his own producer Michel Glotz, are to be preferred.

There is a chapter in Elizabeth Schwarzkopf’s book, “On and Off the Record,” devoted to von Karajan wherein she quotes from Sibelius’s unsolicited letters to expressing his total admiration for the recordings of his symphonies conducted by Karajan.

It is the fashion in some circles to damn Karajan’s recordings of anything and everything with uninformed, negative criticism or scornfully cite their technical perfection. But Sibelius himself, in a letter of 1930, says “Here I am!” The players are consistently enthusiastic about their performances, no matter which conductor is at the helm.

This *First Symphony* must be the most thrilling on record. It just teems with energy. Under Karajan this is an heroic statement. Sibelius saying “Here I am!” The players are consistently alert with unbridled energy. Not for one second does anything sound tentative... triumphant brass and muscular percussion make the work sound patriotic. As they used to say in a previous generation, “This will thrill the pants off you!”

**SIBELIUS**

*EMI*
The new transfers of the works on these CDs, all from analogue tapes, are state of the art using EMI’s Abbey Road Technology. ART for short.

Bottom Line: Sibelius was right. These performances are the best around. And they sound like it!

Bruce Surtees

INDIE LIST (Small and Independent Labels)

Restless Urban Primitive
Oliver Schroer's
Big Dog Music BD0101

Happily, violinist Oliver Schroer’s Restless Urban Primitive is low on calculation. Rather, he seems content putting together shards of music (sometimes coupled with various sound bites, like a foot treadle sewing machine recorded while searching for a spice market in Istanbul). Schroer’s playing is honest and wacky. From the beautiful solo Hymn of the Wandering Souls (a blend of Turkish and western baroque sounds) to the anthem style Let the Bells Ring Out, the playing makes no attempt to please anyone’s tastes other than his own. That philosophy might have gone just a little too far with the track Door Fragment, but such is the case with experimental style recordings.

I would have preferred less writing in the liner notes. Writing about music is a tricky thing and I found that Schroer’s stories give away too much information - he should leave more to the listener’s imagination. The best-shared experiences in music are those that bring about a sense of commonality and connection through the deep mystery of creativity that Schroer speaks about so much in his words.

All that said, congrats to Schroer for daring to put out what he’s interested in, and not letting others sculpt or mould his attempts into too much of a package. If some of the tracks lack depth (like his recording of a squeaky door hinge and the subsequent rosin on the bow that ensues), it is only because sometimes a Door Fragment is just a door fragment.

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Sir Simon Rattle
conducts Schoenberg’s epic masterpiece Gurrelieder

Rarely performed or recorded because of the huge forces required, Gurrelieder is Schoenberg’s late-Romantic masterpiece. Sir Simon Rattle leads the Berlin Philharmonic, 3 choirs, and a cast of outstanding soloists in this eagerly-anticipated recording, made at last year’s Berlin Festival.

Check out these other great EMI Classics recordings with Sir Simon Rattle:
Beethoven Symphony 9 (CDC 72435 27740 27741) with the Vienna Philharmonic
Mahler Symphony 10 (CDC 72435 60971 27731) with the Berlin Philharmonic – GRAMMY Winner
DISCS OF THE MONTH

Handel: Gloria
Emma Kirkby, soprano
Royal Academy of Music
Baroque Orchestra
Laurence Cummings, organ and conductor

Handel: Dixit Dominus
Hillevi Martinpelto, soprano,
Anne Sofie von Otter, alto
Stockholm Bach Choir
Drottningholm Baroque Ensemble
Anders Öhrwall, conductor
BIS CD-1235

Handel: Gloria, Dixit Dominus;
Vivaldi: Gloria RV 589
Gillian Keith, soprano;
The Monteverdi Choir &
English Baroque Soloists
John Eliot Gardiner, conductor
Philips 462 597-2

Handel: Gloria; works by Handel,
Bach, Vivaldi
Suzie LeBlanc, soprano
Académie Baroque de Montréal
Alexander Weimann, harpsichord
and director
ATMA ACD2 2215

The Gloria for solo soprano, strings and continuo
feated on these three discs was rediscovered
in the library of the Royal Academy of Music in
London two years ago, bound up in a collection
of Handel opera arias. After much research,
controversy, and media hype, it has been
“definitely” (according to the editor of the score
published by Barenreiter) attributed to Handel.

It certainly sounds like Handel, with gorgeous
melodies, dazzling passagework, rich textures
and thrilling contrasts in mood. Less typically,
for Handel, it is concise, the six movements
lasting just under sixteen minutes. It is a splendid
showpiece, demanding refined dramatic powers,
as well as fluent coloratura technique. All three
recordings are wonderful.

Pre-eminent British soprano Emma Kirkby is
unmatched for vividness and substance. Although
she takes the final movement of the Gloria,
“Quoniam tu solus,” unbelievably fast, her
profound interpretation of the text is sublime.
Her breathtaking virtuosity is matched by the
Royal Academy of Music Baroque Orchestra
under Cummings. Handel’s masterful Dixit
Dominus is a well-chosen companion-piece from
the same period, but this fine performance from
1988 is buried in over-resonant church acoustics
and a less than immediate recording quality.

Canadian soprano Gillian Keith, the delightful
Papagena in Opera Atelier’s wonderful
production of Mozart’s Magic Flute in Toronto
last fall, is nuanced and radiant. Her voice
shimmers beguilingly in the dialogue with the
solo violin in the Laudamus te. Gardiner gets
highly articulated ensemble playing from his
large forces. This disc also includes very fine
performances of Dixit Dominus and Vivaldi’s
magnificent Gloria RV 589, both with the
outstanding Monteverdi Choir.

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"She is a cellist with a fine technique, and the potential to make music that communicates directly to an audience. I'd certainly return to the concert hall to hear her again."

- Robert Harris, The Globe & Mail

Barber: Sonata for Cello & Piano, Op. 6
Martinu: Sonata No. 1 for Cello & Piano, H277
Britten: Third Suite for Solo Cello, Op. 72

Hailed as one of the brightest young talents in Canada, 21-year-old Halifax cellist Denise Djokic is set to make history with her debut CD featuring works by Barber, Martinu and Britten. Performing with Denise on the Barber and Martinu sonatas is Quebec pianist David Jalbert.
www.denisedjokic.com

Yo-Yo Ma & The Silk Road Ensemble
Silk Road Journeys: When Strangers Meet

Silk Road: When Strangers Meet, explores Eastern and Western musical traditions through new compositions performed by Yo-Yo Ma and the Silk Road Ensemble. The CD also includes unreleased material from Tan Dun’s Oscar-Winning score for the film Crouching Tiger, Hidden Dragon.
www.silkroadproject.org

John Williams - The Magic Box

Guitarist John Williams explores the richness of folk-based African music on his newest recording “The Magic Box.” Cameroonian Guitarist/Composer Francis Bebey is among the guest performers joining Williams in both traditional and contemporary guitar music from Cameroon, Mali, Senegal, Madagascar and Cape Verde.
www.johnwilliams.com

www.sonyclassical.ca

Available now at a music store near you.
Canadian soprano Suzie LeBlanc, who frequently performs with Tafelmusik and The Toronto Consort, has a distinctively natural and richly coloured voice, which achieves moving poignancy in the chromatic word painting of the Qui tollis. She shapes each phrase exquisitely.

The small, superb Académie Baroque de Montréal, lead by harpsichordist Alexander Weimann, offers vibrant and stylish support. This disc highlights the Gloria with an engaging program of arias and instrumental movements by Handel, Bach and Vivaldi.

In the Handel Gloria, Kirkby’s passionate conviction sets the standard. But Leblanc and Keith are both so expressive and agile that choice comes down to programming. The glimpses of the original score in the Keith and Kirkby booklets are nice touches, and suggest other gems that might lie hidden in libraries across Europe waiting to be rediscovered.

**Pamela Margles**

**KIRKBY**

Concert Notes: Meredith Hall will perform Handel’s Gloria at 8:00 pm on Saturday May 11 at Christ Church Deer Park with the Toronto Chamber Choir lead by David Fallis. Suzie LeBlanc sings Handel’s Gloria and joins countertenor Daniel Taylor, tenor Benjamin Butterfield and bass-baritone Daniel Lichti for Handel’s Dixit Dominus at the Elora Festival on July 12 at 8:00. Emma Kirkby sings Handel’s Gloria with Tafelmusik next season, April 9 - 13, 2003 at Trinity-St. Paul’s Centre. Tafelmusik also presents A Handel Celebration featuring arias and choruses with Charles Daniels and the Tafelmusik Chamber Choir May 22-26 at Trinity-St. Paul’s and May 28 at the Toronto Centre for the Arts.

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