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world premiere: The Alberta Foundation for the Arts

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Jerzy Cichocki conductor
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Volume 7 Week 9 June 1 to July 7, 2002
Copyright © 2002 Peripol Proza, 50 Bellevue Avenue, Toronto ON M5T 2N4
Publisher: Allan Pulker Editor: David Perlman
Production Manager: Peter Hobbs CD Review Editor: David Olsc
Listings: Simone Deslerts, Karen Agas
Webmaster: Colin Pulfer Web Technicians: Lee Weston
Layout & Design: David Perlman, Verity Hobbs
Cover by Rocket Design; Cover photo courtesy Stratford Beacon Herald
Advertising: Allan Pulfer, Karen Agas, Ken Larome
Distribution Manager: Sheila McCoy
Contributing writers:
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Paid Subscriptions ($30/year + GST): Sheila McCoy 416-928-6991
E-mail: info@thewholenote.com

DEADLINES
Next issue is Volume 7 # 10, July 1 to September 7, 2002
Free listings for events July 1 to September 7: 6 pm Saturday June 15
Display Ad Reservations: 6 pm Tuesday June 18
( Unclassified Ads: 6 pm Wednesday June 19
( 0c per word; $15 minimum)
Publication: Thursday June 27
Printing by Couto Printing and Publishing Services

CIRCULATION
CCAB QUALIFIED CIRCULATION: 21,655 copies
Additional copies printed and distributed: 3,345
Total copies printed and distributed: 25,000
Canadian Publications Product Sale Agreement 123646
ISSN 1488-8785 WHOLENOTE
www.thewholenote.com

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June 1 - July 7 2002
Starting from Stratford
MY SUMMER OF MUSIC
by Allen Pulker

In the summer I like to get out of the city for a holiday which includes some music. Last summer I spent two or three days at the Ottawa International Chamber Music Festival, a musical cornucopia in a summertime atmosphere so utterly relaxed that I recommend it to anyone for whom chamber music in a city that feels as if it is on some other, gentler, kinder, planet sounds appealing. Perhaps next summer I will drive east again, stopping for a concert in Alexandria en route to the marvelous Festival de Lanaudière in the town of Joliette, north of Montréal. This summer, however, I plan to stay closer to home, roaming from festival to festival in south-western Ontario, starting from Stratford.

One of the newer Ontario summer festivals, Stratford Summer Music will use a natural amenity of its location, the riverside park system, to good advantage; the opening performance on July 24 will be on a barge on the river. (This is the concert with which I intend to begin my "tour").

Festival director, former Canadian Music Centre director, John Miller, has been determined to make the festival extremely affordable; some concerts are free and for the others ticket prices are no more than $15. He is also committed to commissioning new works by Canadian composers. This year Bert Carrière’s work, Midsummer Night’s Fantasy, will be performed at the opening concert and another work, by Carrière, based on his Stratford Theatre music, will be premiered by the Canadian Brass.

Yet another part of Miller’s mandate is to support the development of young musicians; the festival’s “Maureen Forrester Series” will feature “the best young artists” he can find: this year pianist David Jalbert and violinist Sarah Pratt, while the “Organ Series” will feature not only performances but also masterclasses by Jean-Pierre LeGuay, organist at Notre Dame Cathedral in Paris. I could comfortably stick around Stratford for the whole festival (and the duration of this article) but there’s so little time and so many festivals. So, I will stay long enough to hear a recital by LeGuay at 9:30 Thursday morning, July 25, and the premiere of Mary Lou Fallis and Peter Tiefenbach’s “The Primadonna does Shakespeare” before heading off to the Collingwood Summer Festival to hear Anton Kuerti, Kristine Bogyo (WholeNote cover story, March 2002) with flautist and festival director Douglas Nadler that evening at 8:00. Then on Friday I will head off to Elora where the Elora Festival Singers and the Exultate Chamber Singers will be joining forces at 8:00 in the evening. On Saturday morning a leisurely brunch and exploration of historic Elora will segue into one of two concerts at 2:00: Music for Strings or the American male voice choir, Measure for Measure (which, incidentally, will also be performing in Stratford).

That should leave plenty of time to make the 70 kilometre trip up Highway 6 to Durham, where the Symphony in the Barn will be presenting a fully staged performance of one of my favourite operas, Gluck’s Orfeo ed Euridice, conducted by the resourceful and versatile, Michael Schmidt. On Sunday morning I will drive back to T.O., where our cat, Abelard, who will undoubtedly have become progressively less philosophical about our absence with each passing day, will be overjoyed to have us back!

Day Trips
There are several festivals that just won’t fit into the “tour”, but, being close to Toronto, will make ideal day trips. On July 10 the Brott Festival is presenting an “organ crawl” with organist, Felix Heil, who will play in three of the big downtown Hamilton churches, at the last of which, festival director and conductor, Boris Brott, will be waiting with the National Academy Orchestra to collaborate with Mr. Heil in a performance of Felix Alexandra Guilmant’s Organ Symphony #1. Also, it is now the Westben Festival’s third season and about time I made the short trip to Campbellford to check it out, congratulate the team of Donna Bennett and Brian Finley in person on their venture, and attend a concert with mezzo-soprano Kimberley Barber and pianist, Brian Mazzoleni.

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July 12 Mozart's 40th and Beethoven's 9th
July 13 Orchestre symphonique de Montréal - Dvorak & Zemlinsky
July 14 Saoroma - The Soul of Gypsy Music
July 19 Marie-Nicole Lemieux & Karina Gauvin Sing Gluck
July 20 Orchestre symphonique de Montréal - Elena Mosuc sings arias of French romantic opera.
July 21 Great Swing with the Montreal Jazz Big Band
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Finley at 7:00.

My third day-trip: Kitchecher musicians, violinist Julie Baumgartel, and oboist James Mason, are launching a brand new festival, the Grand River Baroque Festival the weekend of July 5, 6 & 7. Saturday, July 6, is the really big day, with four concerts of Italian Baroque music which they describe as “crazy, passionate, wild and wonderful...!” plus a pre-concert talk, beginning at 1:15 and ending with a violin recital at 11:00 p.m. What a great way to spend the first Saturday in July!

For years the people behind the Festival of the Sound have been inviting me to come, but I’ve never made it. That will all change on August 1st. I’ll have to leave at around 7:00 a.m. in order to get to Party Sound in time for IMPACT, clarinetist and festival director, James Campbell, with percussionist Beverley Johnston playing a lot of contemporary Canadian music among other things. Then the Gryphon Trio performs an all Mozart program, at noon with violinist David Harding and flautist Suzanne Shulman, and the day concludes with a concert at 8:00 that will include the world premiere of “Alice in the Orchestra” “...a sophisticated musical entertainment for orchestra and actor/singers” by Gene DiNovi and Garry Michael Dault.

I hope the following FESTIVAL PROFILES will be as helpful to you in planning your summer of music as they were to me. Perhaps we’ll cross paths in search of music this summer!

FESTIVAL PROFILES

Banff Arts Festival
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Brott Summer Music Festival 2002
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FESTIVAL PROFILES CONTINUE PAGE 40
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James Campbell, Artistic Director

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High hopes at the TSO

May 9: To find out what’s new at the Toronto Symphony Orchestra, I phone Michael Frontiser, the TSO’s Director of Marketing and Communications. As befits his position, he comes across as an optimistic fellow, and he fairly overflows with good news. “This week we surpassed our subscription sales from last year,” he proudly announces, “and it’s now only the middle of May. We’ll be up 10 to 15 percent on the year.”

He goes on to tell me about the success of the orchestra’s “Soundcheck” - a promotion designed to attract young people that now has 3,000 members. He has high hopes for a fall advertising campaign aimed at this city’s Chinese community, and he says the orchestra’s $1 million fundraising campaign (with a matching grant from Ottawa if the target is reached by June 30) is going well. It all sounds very impressive for an orchestra that came dangerously close to insolvency last fall.

May 11: At the Toronto Reference Library, I pick up a copy of the TSO’s 2002/03 season brochure. Printed in just a few colours on non-glossy paper (a prudent approach for an organization that wishes to make a display of austerity), it begins with a statement pitching the TSO as “new,” “improved” and “all yours.” The blurb is conspicuously unsigned - but as the orchestra currently has no music director, there isn’t any appropriate person to sign it.

So what does the TSO have to offer next year? The concert to re-open Roy Thomson Hall should be a blast, culminating in Walton’s Belshazzar’s Feast with the Toronto Mendelssohn Choir. Yo-Yo Ma’s Silk Road Ensemble, combining the music of East and West, certainly looks intriguing. And a program featuring pianist Martha Argerich (famous both for electrifying performances and frequent cancellations) adds an exciting element of risk to the season.

As well, there are quite a few excellent Canadian soloists scheduled: baritone Russell Braun, sopranos Barbara Hannigan and Measha Brueggergosman, violinists James Ehnes and Lella Josefowicz, pianists Louis Lortie, Oscar Peterson, Stewart Goodyear and Naida Cole, among others. Could this be because Canadian soloists are cheaper than big-name foreign stars? If so, it’s tempting to think that the TSO should almost go bankrupt more often.

Guest conductors pepper the brochure, including some who are probably in the running for the position of Music Director. While it’s nice to fantasize about a Jiri Belohlavek or Eiji Oue taking the job, given the state of the TSO’s finances it’s probably more realistic to watch such relatively unknown young talents as Jun Markl or Asher Fisch. Also appearing as guests on the TSO’s season will be the Orchestre Symphonique de Quebec and Ottawa’s National Arts Centre Orchestra.

For those interested in Canadian music, there are a number of home-grown works: by MacMillan, Cherney, Evangelista, Estacio, Morin, Applebaum and Kulesha, plus a collaborative effort by Oscar Peterson and Michel LeGrand. As usual, most of the Canadian pieces played will be Toronto premieres (and probably Toronto dernieres, as well – but that’s another story). Rarer are compositions by living non-Canadians: I see only a clarinet concerto by Einojuhani Rautavaara and some songs by Oliver Knussen.

Dominating the season, however, is a slew of concerts that follow an all-too-familiar model of orchestral programming: a short overture or introductory piece, a concerto and then a symphony. Wouldn’t it be a breath of fresh air to see more alternatives to this hackneyed formula?

May 15: During intermission at a TSO concert in Massey Hall I wander downstairs, where there’s a small line-up at the subscription table. One customer is very anxious to book aisle seats for next season, as a box-office staffer tries to tell her that this may not be possible. So perhaps the much-belugared Toronto Symphony Orchestra really is on an upswing. Let’s hope so. At this point it has nowhere to go but up – or out.

Colin Eatock, eatock@thewholenote.com, is a Toronto-based composer and journalist who frequently writes for The Globe and Mail.

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Mozart & Haydn & Company
Saturday, October 26, 2002, 8 pm
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 pm
Etsuko Kimura violinist
Our brilliant concertmaster's performance anchors an evening of glorious contrast - Baroque gems, Canadian miniatures, and a muscular masterpiece by Verdi
Pachelbel, Bach, Andonian, Raminsh, Vivaldi, Verdi

Christmas Sweets
Sunday Afternoon, December 8, 3 pm
(at Lawrence Park Community Church, 2100 Bayview Avenue)
A musical Christmas stocking for the whole family, stuffed with holiday favorites, 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 pm
Kai Gluesten violinist
Catherine Ordronneau pianist
The festive brilliance of a Mendelssohn double concerto, reflected between a delightful husband-and-wife duo, the centrepiece of a program that's all about melody
Mendelssohn, Hovhannes, Janacek and Rossini

Happy Birthday Frederic Chopin
Saturday, March 1, 2003, 8 pm
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 pm
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 pm
Stepan Arman violinist
Tour Russia's vast emotional soundscape from Borodin to Rachmaninov, and thrill to heart-stopping violin virtuosity in Schnittke's Sonata No. 1
Borodin, Rachmaninov, Schnittke, Mirzoyan, Glazounov

Come have a Ball!
Strauss & Swing Soirée
Arcadian Court
Saturday, March 29, 2003
Dine in Continental splendour and dance the night away to the lil of Viennese waltzes and polkas by Sinfonia Toronto and all your favourite standards by the Sizzlin' Swingers.
Discover the elegance of Toronto's hidden jewel, the vaulted Arcadian Court, restored to all its original early-1900's glory and grace with superb cuisine and appointments. Reserve your Soirée tickets with your subscription and receive a 10% discount.
Call to discuss a corporate table, with special identification and pre-reception.
Future perfect

For most of us June is the end of one music season, and a bit of respite before the next. But for many of the presenters responsible for bringing us live music, it is the 2002-2003 season that is already "over" - at least in terms of planning. Their labours are evident in the brochures and season announcements for 2002-03 already appearing in WholeNote and elsewhere.

Music Toronto, for example, announced its 2002-03 season late in February. Once again they're offering a dexterous mix of best known (the Tokyo Quartet, the Emerson Quartet) and "Discoveries" (mezzo soprano Kristina KamStartTime, violin Laura Wilcox and pianist Ian Parker), to name only a few highlights.

And Tafelmusik, I see, is not only offering an impressive 54 separate Toronto performances, some with international "superstar" artists such as soprano Emma Kirkby and conductor Bruno Weil, but must also weave in a number of international commitments - the Klang und Raum Festival in Germany in late August and early September, a European tour from January 24 to February 7, and performances at New York's famous 92nd Street Y in February and at the Mozart Society of America conference at Cornell University in March.

I chatted recently with Nurhan Arman, music director of Sinfonia Toronto chamber orchestra, about the challenges and considerations that must be balanced and reconciled in planning a new season. The orchestra's artistic development; the audience's interests; availability of soloists; costs; and a significant contemporary music component were high on his list.

Arman likes single composer programs because they give tremendous perspective on the life and development of the composer. He also likes to draw on key relationships as a factor in building a satisfying program. "Works in different but related keys can complement each other: example, a work in A major can be a tremendous relief after one in F minor."

"And I try to find works that speak to as many different individuals as possible" he says, noting that classical German repertoire - primarily Haydn and Mozart - is a "must" for any chamber orchestra and, fortunately, is also an audience favourite.

Sinfonia Toronto's first concert of the new season sets this tone: featuring violin soloist, Judy Kang, playing Mozart's Violin Concerto #4 along with music by Haydn and Nielsen.

Arman also feels strongly that today's music should be played by his orchestra. The new season will include one world premiere (a work by Ottawa composer Kevork Andonian), the Canadian premiere of a work by Armenian composer, Edward Mirzoyan, and the Toronto premiere of works by Canadian composer, Imant Raminsh, and of Sonata #1 by Russian composer, Alfred Schnittke. And while Armenian-American Alan Hovhannes is "not exactly contemporary" his Armenian Rhapsody #3, on the orchestra's February 1 program, is likely to be new to most of us and is "absolutely beautiful" according to Arman.

Cost factors into things in ways I wouldn't have realized. Take orchestral parts, especially for works still under copyright; they must be rented, sometimes at considerable cost. Rachmaninoff's Variations on a Theme of Paganini, for example, recently cost Symphony New Brunswick $1500 U.S. to rent. And Arman once replaced George Gershwin's Summertime because the rental of the music for this five-minute long chestnut was going to cost $500 U.S.!

After we talked, I found myself leafing through the pages of listings in a typical issue of WholeNote rather differently - thinking about how behind every piece of music in every listing was a weighed decision, made months, if not years in advance.

Back to the Present!

Not only is there an exciting season to look forward to but also an exciting month of music in June. While the Choral Festival and two Jazz festivals may appear to dominate the immediate horizon, they are very far from being the only shows in town.

Jenny Lind 1851

On Monday, June 10, at the St. Lawrence Hall on King Street East, two students from Stockholm's Royal Academy of Music, soprano, Merete Meyer and pianist, Maria Ydreborg will recreate a concert given at the same venue by the great Swedish soprano, Jenny Lind, on Monday, June 10 1851. Jointly presented by SWEA (Swedish Women's Educational Association) and Citizens for the Old Town, Toronto, this is the second version of what the presenters hope will become an annual event.

The two students' North American tour is enabled, by the way, with funds left for that purpose by Lind herself.

Tabla

If you have not yet heard the Toronto Tabla Ensemble, there will be an excellent opportunity to change that on June 7 and 8. Founder and artistic director, Ritosh Das, has a genius for making his events totally engaging and fun. The ensemble's June show, entitled "In Celebration of Dance",...
brings together dancers from India's two main dance traditions, Bharata Natyam and Kathak, two modern dancers, a drummer and a dancer, to produce what he calls "an evening of high energy risk-taking and the pure joy of movement and music."

Riverdance move over!

If you are interested in Indian music, there are at least three more concerts listed in this issue: a sitar recital on June 8, an ensemble with a singer, a flautist, two tabla players and various other musicians on June 9 and on June 16, the Sankaran Trio at the Music Gallery.

Judy Loman

Judy Loman, principal harpist of the TSO since 1960, is calling it quits at the end of this season. "I am really ready for a change... I love the Orchestra, but after 43 years of doing the same thing, I think it's time... more teaching, arranging, editing and publishing - those are the things I am interested in right now," she says in the release announcing her retirement.

Once a student of the legendary Carlos Salzedo at the Curtis Institute, she is now a Faculty Member at Curtis and also at the Faculty of Music, U. of T., and the Royal Conservatory of Music. Ms. Loman's retirement will be recognized at the TSO's June 12 and 13, at which she will perform the world premiere of a CBC/TSO joint commission of 'And then at night I paint the stars... ' for harp and orchestra by Kelly-Marie Murphy.

And there will be another excellent opportunity to hear Judy Loman June 7 when she will perform Claude Debussy's Sonata for Flute, Viola and Harp and Dances for Harp and String Quartet with flautist, Susan Hoeppner and the Amato String Quartet at Eastminster United Church, the last of this season's "Random Acts of Music".

Choral Festival seeds Music Garden season

Five choral ensembles perform afternoon concerts at the Toronto Music Garden during the choral festival, after which The Music Garden's free outdoor concert series continues with two concerts a week on average throughout the summer. The June 23 concert, to give one example, features an ensemble of seven student cellists, led by TSO cellist, Simon Fryer, performing music by Bach, Villa-Lobos, and Metallica!

The series' artistic director, Tamara Bernstein is aiming for "informal fun without compromising quality": she seems to have no trouble getting fabulous musicians to perform, even outside. "The audience" she says "is wonderful - attentive, loyal and appreciative of the quality of the performances - they know what's going on!" Performers and audiences alike have been a game lot in the face of less than ideal weather. Last summer, violinist Annalee Patipatanakoon and cellist Roman Boros, in weather that was too wet for their Strads, performed instead in the back of a truck with the audience huddled around!

Bring a sweater or jacket; it can be cool near the lake. And if it is raining the day of a concert, phone Harbourfront's "hotline" for information on cancellations and rain dates - 416-973-5000.

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Laura Adlers
Director
EARLY MUSIC
by Frank Nakashima

It's impossible to cover the "early" beat this month without reference to choral events. (Sorry to intrude on your territory, Larry). The Toronto International Choral Festival, May 31 to June 22, introduces this city to amazing vocal talent from around the world.

The Vancouver Chamber Choir, one of the best and most travelled professional choirs in Canada, will perform a program, June 2, featuring the sonorous Requiem for Six Voices by Spanish composer, Tomás Luis de Victoria (1548-1611), and works by Weelkes, Janequin, Monteverdi and Morley.

From Scotland comes the Dunedin Consort performing music of the Church of England (June 6) - by William Byrd (1543-1623), John Dowland (1562-1626) and others.

The world-renowned Huelgas Ensemble, from Belgium, makes its Toronto debut under the direction of Paul Van Nevel (June 11) in a fantastic program entitled "Music of the Flemish Renaissance."

Toronto's own Tafelmusik Chamber Choir will perform all six of Bach's glorious choral motets (June 20) with members of the Tafelmusik Baroque Orchestra, while in the ambient quarters of the Royal Ontario Museum, Les Chanteurs St-Coeur-de-Marie will sing some Gregorian chant, works by Palestrina and others, under the guidance of conductor Claude Gosselin (June 16).

Outside the Festival there is much on offer too! The talented Geoffrey Butler directs the Toronto Choral Society's performance of the not-often-heard Alexander's Feast by George Frideric Handel (June 5) with wonderful soloists - Laura Whalen, soprano; Elaine Robertson, alto; Glyn Evans, tenor; Robert Pomakov, baritone; accompanied by the able William O'Meara.

Baroque Music Beside the Grange offers "A German Tafelmusik - music by Handel, Bach, Schaffrath and others (June 2), with Linda Melsted, violin; Wash McClain, oboe; Michael McCraw, bassoon; and Marie Bouchard, harpsichord.

Soprano Jenni Hayman, accompanied by lutenist John Edwards, performs a concert of lute song entitled "Here the Deities Approve" (June 8). Equally comfortable with oratorio or chamber music, Ms. Hayman here sings 17th-century works by Campion, Dowland, Guedron, Moulinié, Purcell, Blow, Cesti and Carissimi. John Edwards earns part of his living as an instructor at the Faculty of Music, U of T, and has frequently appeared as the guest of both historical-instrument and modern ensembles - Tafelmusik, Opera Atelier, Toronto Consort, Music Toronto, National Arts Centre Orchestra, Canadian Opera Company Orchestra. Both of these performers also have websites. Jenni Hayman's is www.esoprano.ca and John Edwards can be found at www.musiciansinordinary.ca

The Toronto Early Music Centre's continuing "Musically Speaking" series, a one-hour enlightening program of historical performance at the Church of the Holy Trinity, introduces Alexa Wing (soprano), Susan Kieren (baroque oboe), and Anna Chan (harp-sichord) performing Bach, Telemann and Handel. "Text and Music...word painting with voice and oboe obbligato" (June 9).

Meanwhile, another series, Critical Mass, presents Palestrina's Missa ad fugam (June 25). Admission is by freewill offering with proceeds, as always, going to "Out of the Cold."

Watch for the Tafelmusik Baroque Summer Institute, an intensive 10-day baroque residency in period performance with a focus on orchestral and choral performance, for
senior students, pre-professional and professional musicians. It is taking place at The Glenn Gould Professional School of The Royal Conservatory of Music (June 20-29). Auditors can attend, but not participate in individual classes, for a nominal charge of $15, purchase daily passes for $25, or an open pass at $150 by contacting the Tafelmusik office at (416) 964-9562, ext. 224. More details on their website: www.tafelmusik.org

Also as part of this summer institute, the Tafelmusik Baroque Orchestra, directed by Jeanne Lamon, will perform works of Handel, Vivaldi, and Bach, a “Baroque Celebration” (June 21). A few days later, members of the Tafelmusik Baroque Orchestra (Elissa Poole, flute; Linda Melsted, violin; Allen Whear, cello; Christina Mahler, violoncello piccolo, Charlotte Nediger, harpsichord) will perform chamber music by Bach (June 24). Students participating in the TBSI have a chance to show off what they’ve learned June 28, and “The Grand Finale” (June 29) sees the Orchestra and Chamber Choir joining forces with the student orchestra and choir in a spectacular final concert which will include works by Corelli, Handel and Charpentier.

Frank T. Nakashima can be reached at franktuak@buenlog.com

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Where the Music Begins.
The North Toronto Women's Chamber Choir

AUDITIONS

This friendly and vibrant women's choir has spaces for new members starting in September 2002. We perform a variety of repertoire.

Some music reading ability is required

For an audition or more information call Anne Yardley at 416-425-7562

The Music Garden at Harbourfront is the setting for five community concerts throughout the Festival. These involve performances by locals, including the Mayfield Magnetics Jazz Choir from Mayfield Secondary in Brampton (June 2), Veselivka (June 8), Toronto Estonian Male Choir (June 15) and Darbazi (June 22). Another Music Garden concert on June 20 will feature a visit from the Madison Boys' Choir from Madison, Wisconsin. All concerts take place at 5:00 pm and last one hour.

And beyond. As I mentioned above, there are many other non-Festival choral events happening this month, including children's and youth concerts galore. The Mississauga Children's Choir performs on June 1, their 20th Anniversary. Also on June 1, the Viva! Youth Singers perform music from around the world. On June 3, the Riverdale Young Singers team up with the celebrated Eagleheart Singers for a celebration of the earth. Later in the month (June 22), the Mississauga Festival Youth Choir welcome master drummer Kathy Armstrong in a concert "cel-

Orphans Choir of Toronto announces an audition and information night on Monday June 17, 2002, from 7:00 - 9:30 p.m. at Yorkminster Park Baptist Church, 1585 Yonge St.

The choir rehearses on Monday nights from September to June, and has a four concert season. If you would be interested in joining us, why not come out on the 17th, meet some of the choir, and find out about our plans for next season. To book an audition, please call Janet Fisher at 416 588-2391. A second audition night will be scheduled if necessary. Next season's highlights include:

Handel: Dixit Dominus
Rutter: Magnificat
Britten: Hymn to St Cecilia
Bach: Jesu, meine Freude
**Exultate**

Saint Thomas's Anglican Church

**AUDITIONS**

The Exultate Chamber Singers, a professional-level amateur chamber choir, has tenor and bass positions open for Fall 2002. Rehearsals are on Tuesday evenings, 5:30 - 7:00. Strong sight-readers committed to excellence in choral music are invited to contact artistic director John Tuttle at 416-971-9229. www.exultate.on.ca  
exultate@on.aibn.com

Volunteer positions are also available in the tenor and bass sections at Saint Thomas's Anglican Church. Rehearsals are on Thursday evenings. To arrange an audition, call 416-979-2323.

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**Volunteer positions are also available in the tenor and bass sections at Saint Thomas's Anglican Church. Rehearsals are on Thursday evenings. To arrange an audition, call 416-979-2323.**

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Invites auditions

for volunteer and lead singers with good sight-singing skills. Camerata rehearses and performs at Grace Church on the Hill, 300 Lonsdale Rd.

Weekly rehearsals Wednesdays at 7:15pm

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416-534-2493 or email mtgraham47@rogers.com to arrange an audition

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**Anno Domini Chamber Singers**

**AUDITIONS**

The Anno Domini Chamber Singers is holding open auditions for the 2002-2003 season.

We are a mixed voice choir performing sacred and liturgical music.

Experienced choral singers are invited to call for more information. (416) 696-0093

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**LIKE TO SING?**

The Toronto Mendelssohn Choir is holding auditions for the 2002/2003 season for both the TMC and the TMYC

For information, call (416) 598-0422

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**NORTH 44° Vocal Ensemble**

An auditioned vocal ensemble is seeking new members for September, 2002

Mixed repertoire with exciting performance opportunities

Rehearsals located in downtown core

Director: Geoffrey Butler
Accompanist: Jenny Crober

For an audition, please call 905 764-5140

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Chamber Choir

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The Toronto Mendelssohn Choir is holding auditions for the 2002/2003 season for both the TMC and the TMYC

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Celebrating spring and Canada’s diverse musical culture.

Concerts by prominent church choirs are abundant this month, as well. The choirs of St. James Cathedral perform Haydn’s Lord Nelson Mass on June 7 and June 9 features two concerts near St. Clair and Yonge. You can hear the Calvin Presbyterian Church Choir, under Stephanie Martin’s direction, try out their Scottish Tour repertoire, or you can head down the road to Timothy Eaton Church, where the choir there premieres a work entitled “Windows” by Andrew Ager. Both concerts begin at 2 pm.

The Choirs of Grace Church on-the-Hill welcome the Boys Choir of St. Peter’s from Charlotte, North Carolina.

Finally, another Festival hits the city near the end of the month. Festival 2002 features 20 Gay and Lesbian choirs from across Canada in performance from June 21-24. It’s the second time these choirs have gotten together, the first time being in Edmonton in 1998. The Festival is hosted by four Toronto choirs: Singing Out, Forte, Iris and the Rainbow Choir. For more information, visit the Festival website at www.canadiensangala.ca or call 416-924-6859.

Happy concert-going!

Larry Beckwith can be reached at larrybeckwith@sympatico.ca

The Choirs of Grace Church on-the-Hill: Auditions Invited

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Choir of Gentlemen and Boys:
boys aged 8-14

Girls

St. Cecilia Choir
girls aged 8-18

This is an excellent opportunity for a child to gain self-confidence, self-discipline, poise and musical knowledge in a nurturing environment. The program is run by caring professional music staff. No previous music experience is necessary.

Bass

We also have a position open for a bass lead to join the Choir of Gentleman and Boys.

For further information, please contact:
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Ontario M4V 1X4
416-534-2493
gracemusic2@rogers.com
That scrawny cry—it was a chorister whose C preceded the choir. It was part of the colossal sun, surrounded by its choral rings, still far away.

Wallace Stevens, *Not Ideas about the Thing but the Thing Itself*

This month’s sonic potpourri is replete with concerts from the Third Toronto International Choral Festival (www.joyfysinging.ca), and vastly differing aesthetics from local and visiting composers/performers.

Recent music is represented on many of the events, beginning with *Voices in Celebration*, featuring premieres by Derek Holman (*Four Liturgical Motets for Unaccompanied Choirs*) and Raymond Luedeke (*Prayers, Poems and Incantations for the Earth*). (June 3, St. James’ Cathedral, 65 Church St.)

Newmarket Ontario native John Estacio will hear his piece *Eulogies* sung on June 9 by the *Timothy Eaton Chamber Choir*, on a concert also featuring the premiere of Andrew Ager’s *Windows*. Currently Resident Composer with the Calgary Philharmonic Orchestra and Calgary Opera, Estacio is well known in the prairie region for his symphonic and choral music and is also hard at work on a new opera, in collaboration with playwright John Murrell.

Other of the many premieres include the late Suki Irving Glick’s *5 Tableaux from the Song of Songs*, and Tomas Dusatko’s *Distant Voices* (June 16, *Victoria Scholars*). The same concert includes Harry Somers’ *A Thousand Ages* alongside music by guest composer Krzysztof Penderecki.

June 19, Tokyo’s Philharmonic Chorus sings music by Japanese composers, with *Incense* and *Vox Natura* by Canadian choral master R. Murray Schafer.

The new works at the Festival work well within their slogan “The joy of singing within the noise of the world.” But I, for one, would be grateful if the noise of the world were a greater part of these choral pieces. Why I wonder is that so many composers write more conservatively when composing for voice?
Composer to composer
PART ONE OF
AN INTERVIEW WITH
John Weinzweig
by Paul Steenhuisen

Born in Toronto in 1913, John Weinzweig has often been called the Dean of Canadian composers. The most recent event in his rich career is the release of a 3-CD set on the CMC’s Centrediscs label, as part of the Canadian Composers Portraits series, which also includes disks of music by Jacques Hétu, Jean Coutu, Harry Freedman, and Murray Adaskin. Listening to the excellent CBC-produced documentary that is CD 1 of the set, and the subsequent 2 CDS of music, one has a new appreciation of his work, groundbreaking career, dedication to teaching, and strongly-held beliefs on the status of composers in society. Divided into 2 parts, our interview covers many of the important musical and political issues that have occupied him throughout the 8 decades of his career. While I usually take for granted the opportunities I have to discuss music and ideas with my friends and colleagues, in this case I couldn’t help but recognize and respect that I was talking with a composer who was in part responsible for the fertile creative landscape we currently inhabit.

STEEHUISEN: What is the significance of this recording?
WEINZWEIG: The portrait series came about when I wrote about and discussed the problem of the lack of Canadian music on CBC radio. To put it in perspective, think about the fact that each year CBC celebrates the anniversary of a, European composer - not for one broadcast, not for one week, but for twelve months. The year, let’s say, of Tchaikovsky, causes CBC to encourage performers to include a piece of Tchaikovsky in their program if they want to get a broadcast. Conversely, when a Canadian composer passed away, he or she received an obituary of a half-hour program and that was all.

After waging guerilla activity on the CBC for about eight months, I had a meeting with the area head and vice-president of CBC Radio Music. I told them a story of my experience: 1970 was the 200th anniversary of Beethoven, and a number of Canadian composers and performers were in Bonn, celebrating Canadian culture. We were sent over there to have some works performed by the symphony in Beethoven Halle. There was a press conference when we arrived and I was spokesperson for the composers. I was asked how we were bringing Canadian music to Germany and I said that the reason is because in my country they’re celebrating the anniversary of Beethoven. They were quite astounded, because there they have no problem celebrating their composers. I implied that we had a problem in Canada. I told this story at the meeting with CBC, and I think they understood my point. Not only European composers have a story to tell, but Canadian composers also.

They latched onto the idea of a documentary, and began work on it right away, which helped to turn the whole thing around. Another important event was that Elisabeth Bihl, the Executive Director of the Canadian Music Centre, was also present at the meeting. I felt that the CBC had been ignoring the Canadian Music Centre, and the CBC would not give enough airplay to recordings of Canadian music on the Centrediscs label. This brought the CMC and the CBC into collaboration on the portrait series CD’s.

STEEHUISEN: What do you think was the reason for the relative absence of Canadian music on radio?
WEINZWEIG: The CBC felt they were doing their bit for Canadian composers because they spent $90,000 a year on commissions. I wasn’t satisfied, because those works were bumped on the Sunday night program Two New Hours. I felt their attitude was that Canadian music was unfit for daytime broadcast. They wouldn’t admit that, but it was obvious that Canadian music had no presence in daytime. The only presence of importance was on Two New Hours, which runs on Sundays from 10 p.m. until midnight. They thought that they were doing their part to encourage Canadian composers, but I told them that they don’t have to encourage a composer. A composer is going to be a composer. It’s incorrect to think you’re doing something for Canadian music because you’re giving a premiere. The premiere is useful for the composer, but not for the listener. The second performance is useful for the listener. And the third performance, and so on. You will not have a Canadian culture unless you create the conditions for a repertoire, and you only get that with multiple broadcasts and performances — familiarity and knowledge. Imagine what would happen to Beethoven if he was a Canadian composer and you commissioned him to write the 5th Symphony, gave the premiere and that was it - he would be forgotten. That’s what is done with our composers.

STEEHUISEN: Do you think this approach somehow reflects a more general societal attitude?
WEINZWEIG: Canadian music had a fairly strong presence in radio from the forties into the late seventies. The downturn stemmed from a 1983 CBC committee report that claimed CBC radio was not showing enough respect for popular music - that was the beginning of a potteddown of our classical composers. By exploiting the weakness of the Canadian content regulations, many Canadian pieces were eliminated in favour of European music and Canadian performers. As a result, Mozart became the standard of radio sound. It was very obvious. Almost every program that you heard first had a piece by Mozart, to pacify the listeners. Canadian music, by Canadian composers, had ceased to be a threat, and we became strangers.

STEEHUISEN: Are the Canadian Composers Portraits an important step toward resolving that problem?
WEINZWEIG: The important thing that will come out of the portraits is if the classical music hosts include some of the composers’ repertoire from those CD’s on their programs. We have enough recorded material to offer a choice of programming. Canadian music is available and there’s no reason why a piece by a Canadian composer shouldn’t be included in a program with Mozart and Schubert. I simply want our national radio to include and to inform people of this country that there are composers who are writing interesting music. They’ve been highlighting writers, the poets, the novelists and the painters on special programs that have to do with the arts — but never on Canadian music. This could be the beginning of a whole new relationship between our national radio and the composers in Canada.

STEEHUISEN: What’s the responsibility of the composers in this transition?
WEINZWEIG: Very simple. The role of the composer is to compose. That’s all.

STEEHUISEN: But you are an excellent example of a composer who writes music but also teaches and does so much other work for the music.

WEINZWEIG: I tell you, I found out very early in my career that the music profession was also infected by what I call the politics of the podium. For example, I turned down a commission from the Montreal Symphony. They suggested that I might write a piece for two
clarinets and symphony - who the hell is going to write a piece for two clarinets and symphony? Obviously this was going to be an obstacle. I thought about it for a while and I wrote Dutoit and said "Thank you for the commission but in lieu of the fact that the Montreal Symphony has virtually ignored my repertoire during my lifetime, I see no reason why I should spend 8 or 9 months writing a work for one single performance". But I wished him well. It wasn't personal.

**STEENHUISEN:** Don't you think that by accepting the commission and tailoring it to your interests that you're making a step towards countering the ignorance of your music?

**WEINZWEIG:** No. My name came up from a committee that was advising the Montreal Symphony. The selection wasn't made by Dutoit, it was made for him. Don't forget that I was not a young composer anymore. I had no reason to grab this commission. I didn't need it. It couldn't further my career - I either had a career or didn't. It reminds me of some years ago when the Victoria Symphony had a grant to put on some concerts of contemporary music. They weren't doing very well at bringing in the audience. The next thing I see is a photo of a pair of singing dogs in the newspaper, hired for a contemporary music concert presented by the Victoria Symphony. Two singing dogs, auditioned and hired from New York to put on their concert of contemporary music! I was very angry about this. I wrote a letter to the Canada Council and suggested "Next time you get a request for funds from the Victoria Symphony I suggest you send them a box of dog food". That message was transmitted to the Victoria Symphony. As a result, I have not been performed by the Victoria Symphony.

If you speak your mind, there's the risk that you're going to be left out in the cold, and I could accept that. I would speak my mind, and I would lose a performance here or there, but so what? That wasn't going to change my life. I could still write music and hope and dream that someday somebody will play it. If you're a composer you hope and dream anyway. That's a big part of writing music.

Part II of this interview will appear in the July/August issue of WholeNote.
We're number two, we're number two ... When Second Cities steal the scene

by Phil Ehrensaf

Make no mistake, the limelight from New York, London, Paris and the like is very bright. So when Second Cities like Chicago, San Francisco, Boston and Toronto take a prominent chunk, it's not by reputation but for accomplishments that are unambiguously brilliant. Toronto's jazz scene, I predict, is poised to take a rightful bow.

Between this past April's Opera America conference here and the International Association of Jazz Educators' meeting scheduled for Toronto in January 2003, eight months will have passed - eight months that could mark a turning point in terms of continental awareness of Toronto's musical excellence.

Most of the opera company directors and staff who flowed into Toronto had heard the buzz that the COC ranked right up there with Chicago's Lyric Opera and the San Francisco Opera. They not only saw the COC in action, but also went away impressed with the network of smaller companies and the new operas being turned out by Toronto's composers and librettists. Opera America's delegates left our city with the sense that opera (not just one opera company) is alive and well in our town.

PARALLELING OPERA'S RISE, Toronto has quietly become one of the centres of North American jazz. Next January's IAJE delegates will experience Toronto as a jazz city, not just a festival town, a phenomenon that Jim Gallo, David Mintz, Marilyn Lerner, and Victor Bateman are senior movers and shakers continually, and I documented the up and coming younger cohorts of Toronto improvisers in the June 2001 issue of WholeNote.

There is already sufficient depth in this network to allow for the mounting of last month's first "Jazz Fringe" festival, as well the upcoming 416 Festival which runs June 26-30 with fifteen different groups performing at the Oasis, 294 College St.

GOOD OL' DEMOGRAPHY

What fuels my personal optimism about the city's jazz future, is what I see in the demographics of jazz audiences here. Jazz was already changed from its African-American roots long ago. The shift was done with complete sophistication (and thankfully swinging) over the last few decades, as the ears, minds and hearts of young adults in the process of defining who they are and will be.

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by Ralph Vaughan Williams. It's regarded as one of the cornerstones of band repertoire, and is a study in polyphony to the nth degree. Finally came the piece the band has been waiting for: "Horizons" by Fred Stride, commissioned by the Brampton Concert Band. It's an impressive new work for band. The full resources of tonal colour and rhythm have been utilized in the modern band to bring this piece to life. At the conclusion of the piece, we saw something I've never witnessed before: members of the adjudicators and clinicians panel giving the band a standing ovation.

We left the stage for the clinic room where we were treated to an informative and entertaining clinic by Keith Kinder of McMaster University. Had a good chuckle over the fact we'd travelled half way across the country to have a next door neighbour critique us.

After the clinic, we did the sightreading test. The band clearly impressed the adjudicator on this one - he said we were the only band to play the piece correctly. All told, we received gold standard from all four adjudicators. We had a great celebration at dinner, and Mayor Fennell bought dinner for the entire band! This was such a great event for the band. The performance level, morale and spirit have never been higher. I'd personally like to thank our conductor, Darryl Eaton for his musical leadership. Moving sixty people and their horns is a massive undertaking, and myself, Rickard, and Vic are truly proud of our Brampton Concert Band who pulled it all together.

It's my fervent wish that we'll see more GTA bands in the Musicfest Nationals next year.

---

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DICK HYMAN/ PETER APPLEYARD QUARTET
Wednesday, June 26 - 8 P.M.

GIANLUIGI TROVESI & GIANNI COSCIA
Thursday, June 27 - Noon

JOHN ALLRED & AL KAY QUINTET
Thursday, June 27 - 9 P.M.

D.D. JACKSON TRIO
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Toronto Colony Hotel
Dewey's Lounge - 89 Chestnut St. - 9:30 P.M.

SPANKY DAVIS
with The Ian Bargh Trio
Friday, June 21 & Saturday, June 22

ROBIN NOLAN TRIO
Sunday, June 23 & Monday, June 24

HILARIO DURAN TRIO
Tuesday, June 25 & Wednesday, June 26

BARRY ELMES QUINTET
Thursday, June 27

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

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**Sunday, June 2 - 4:30 pm**
DAVE YOUNG, bass
JOEL QUARRINGTON, bass
BERNIE SENENSKY, piano

**Sunday, June 16 - 4:30 pm**
ALEX DEAN, saxophone

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

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

Admission is free. An offering is received to support the work of the Church, including Jazz Vespers.
Summer musicals take the stage across southern Ontario

by Sarah B. Hood

FOUR BY ONE

The time of the opening of the cottages is upon us, and that means that while city stages are coming to the end of their runs, the summer theatre festivals are opening their doors to a new season wherein musicals abound.

In Toronto, things theatrical are not yet quite finished, however. Writer Vincent de Tourdonnet is taking advantage of the shoulder season to launch his Snappy Tales, an evening of four music theatre works ranging from 4 to 45 minutes in length. In each case, de Tourdonnet has worked with a different composer. Stephen Edens has composed The Doll’s House, a four-minute (!) mini-opera inspired by a Katherine Mansfield story. J. Douglas Dodd wrote the music for The Good Person, inspired by Brecht’s Good Person of Sezchuan. Kurt Vonnegut has officially approved the treatment of his story The Barnhouse Effect, with music by Jim Kass, while the longest piece of the evening, Strange Medicine, is a collaboration with Allen Cole, and was previously produced at B.C.’s Caravan Farm Theatre.

Apart from the fact that de Tourdonnet wrote the book and lyrics for all four “what unites them all is they’re all social satire” he says. “They all come from the social justice tradition, which is what I’m interested in as a writer.” Thus The Good Person is about a Toronto prostitute; The Barnhouse Effect relates the story of a professor whose discovery of a new form of energy draws the interest of the Pentagon, and Strange Medicine satirizes the drug-dominated approach to healing in contemporary society. Snappy Tales runs from June 7 to 23 at the Factory Theatre Lab Studio.

IF THE TITLE HAS AN EXCLAMATION MARK THEN IT’S A MUSICAL!

Meanwhile Artword Theatre presents Ronald Weihs’ Toronto the Good!, a musical evocation of the life of this city in the 1890s, when institutionalized Victorian morality clashed with the growing public appetite for pleasures of all kinds, including alcohol, tobacco, sex, drugs... and bicycling. Toronto the Good! runs from June 14 to July 28.

Also on the topic of municipal affairs, if you think that Giuliani was the first or only notable Italian mayor of New York City, then you’ve overlooked Fiorello La Guardia. Namesake of both the airport and New York’s high school for the performing arts (of Fame fame), La Guardia was in office from 1934 to 1945, and was known for introducing major welfare programs and reducing civic corruption. The Tony-Award-winning Fiorello!, by Jerry Bock and Sheldon Harnick, will be performed by the Toronto Catholic District School Board Staff Arts organization, featuring administrators, caretakers and teachers from local schools. It runs from June 7 to 15 at Cardinal Carter Academy for the Arts, and a portion of proceeds goes towards a 9/11 Relief Fund.

AND THEN THERE’S THE BEDKNOWS AND BROOMSTICKS SCHOOL OF TITLING...

Last year the Nipissing Stage Company opened in North Bay with an ambitious and interesting playbill. This year’s season includes the premiere of a musical by Patty Fedeli and Lloyd MacMillan, called Shadflies and Shoguns. Its subject is the progress of a charismatic killer loose in Northern Ontario. It runs from July 30 to August 24. (705-472-2782 or www.nipstage.com).

Then from August 14 to 31 another original musical, Wooden Boats and Iron Men by Bruce Milner and Robert More, tells tales of the power of the lake and the courage of its people at Port Dover’s Lighthouse Festival Theatre (519-583-2221 or www.lighthousetheatre.com).

POPULAR CANADIANS

On June 29 The Georgian Theatre Festival in Meaford welcomes perennial diva Mary Lou Fallis with her comic Primadonna on a Moose. (www.ghanetawardshop.com, or phone 888-541-4444). Composer Leslie Arden and Canada’s most-produced playwright Norm Foster collaborated on the comic musical whodunit The Last Resort, which runs from August 13 to 24 at Theatre Collingwood (705-445-2200 or www.theretreecollingwood.com).

But this summer’s most popular original Canadian musical is 2 Pipers, 4 Hands, originally created by Ted Dykstra and Richard Greenblatt. The acclaimed and successful tale of growing up with music lessons runs from June 18 to July 6 at the Port Hope Festival Theatre (800-434-5092 or www.capitoltheatre.com); from August 6 to 18 at The Opera House in Gravenhurst (888-495-8888 or www.theretreecollingwood.com).

CONTINUES ON PAGE 36

Opera Studio Vivace presents a staged concert of

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Comprehensive Concert Listings

Readers please note: presenters’ plans change; & we make mistakes. Please always use the phone numbers provided to call ahead. For jazz club listings, see page 37. For full music theatre and opera listings, see page 36. And for events “further afield” just outside the GTA see pages 35-36.

Saturday, June 01

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

June 4 Father John Palmer, C.S.V. (Organ, Benedictine University) Organ Music of Francis Jackson

June 11 Christopher Dawes and P. John H. Stephenson, (Organists of St. James’) Annual Request Organ Recital

June 18 Sharon L. Beckstead, Organ (Leaside United Church)

June 25 The Fredericton Schoolgirl Choir. “Celebrating the Voice”

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

2002 Season
Mondays 12:15 p.m. Church of the Holy Trinity (beside the Eaton Centre)

June 3 Nata Belkin, cello Alexander Levkovitch, piano/composer Sergei Nikonov, violin

June 10 Jim Dolmage, “old time” style fiddler

June 17 The Choir of Christ Church Deer Park

June 24 Riverdale Ensemble

- 8:00: Vivaldi! Youth Singers of Toronto. Choral Music from Around the World. Music of Serbia, Israel, Argentina, Canada & Austria.
- 8:00: Jubilate Singers. Mediterranean Sunshine. Musica by Monteverdi, di Lassus, del Cornia, Halffter, Padoletti, Monteverdi, G清爽tter, Jommelli, Monteverdi & Morley. Jon Washburn, saron dolico; Levkovich, conductor; James ’

Sunday, June 02

Monday, June 03


Spadina Historic House presents MUSIC IN THE ORCHARD Sundays in June 1:30 to 2:30 pm

June 2 Ursa Major (harp and viola) explore Celtic and Jewish musical traditions.
- PLUS: from 12:30 pm-1:15 pm: join in Families Makin’ Music (5 years & under)

June 9 Taffanel Wind Ensemble (oboe, bassoon and flute) play classical music.

June 16 Come Dance with Us - Spadina staff lead an English Country Dancing session

June 30 Song and Dance from the Music Hall with George and Peg Linton

At Spadina Rd. 416-392-6910

www.thewholenote.com

June 1 - July 7 2002
**Tuesday June 04**

- 8:00: Hummingbird Centre for the Performing Arts David & Ed Mirvish House of Blues Concerts. Blast! Band of marching band, drum corps, dance & colour guard. 1 Front St. East. 416-872-2262. $48.39+HST. For complete run see music theatre listings.

**Wednesday June 05**

- 8:00: Theatre Non Nobis. Snappy Tales. Short Settled Musical. Four mini musicals with a social satire bent. Written by Vincent de Tardoe; music by Allen Cole, J. Douglas Dodd, Stephen Eddis & Jim Kees; Barbara Davidson, Alex Falls & other performers. Factory Studio Theatre, 125 Bathurst St. 416-504-9971. $18.42(Sprint). For complete run see music theatre listings.
- 8:00: Toronto Choral Society. Handel: Alexander’s Feast. Laura Whalen, soprano; Elaine Robertson, alto; Glyn Evans, tenor; Robert Pemalek, baritone; George Weston conductors. George Weston composers. Liberec: Silvie James. 1167. Free.

**Thursday June 06**

- 4:30: St. Anne’s Church, Great Music at St. Anne’s, Church Evensong. Festival of hymns. 270 Gladsome Ave. 416-358-3160. Donation.
- 8:00: Toronto International Choral Festival. Dunedin Consort. Works by Byrd, Dowland Brothers. Ben Parry, conductor. St. Andrew’s Presbyterian Church, 73 Simcoe. 416-787-4235. $12, student discount.
- 8:00: Toronto Symphony Orchestra/ Toronto International Choral Festival. Massey Hall. See June 5.

**Friday June 07**

- 7:30: TDOSB Staff Artists, Farewell; Music by Jerry Beck, lyrics by Sheldon Harnick. Cardinal Carter Academy for the Arts, 36 Greenfield Ave. 416-222-8282 ext. 2787. $17, $15. For complete run see music theatre listings.
- 8:00: St. James’ Cathedral, Haydn: Lord Nelson Mass. Kathryn Domoney, soprano; Peter Mahon, alto; Leonard Whiting, tenor; David Campbell, bass; Cathedral Choirs: Christopher Dawes, director. 65 Church St. 416-364-7865 ext. 231. $20, $15.

**Saturday June 08**

- 2:00: Toronto International Choral Festival. Beethoven: Non Nobis; Saenger; Greater Kingdom Chorus; 4-part a cappella harmony. Steve Armstrong & Elaine Ginn, conductors. Massey Hall. 15 Shuter St. 416-872-4256. $25, $45, student discount.
- 2:00: Victoria-Reye Church. Second Saturday Concert: Spirit of the Crossroads, Donna Daniels, fiddler & singer. 150 Medfield St. 416-269-6178. Free.
- 7:30: Sitar Recital. Ustad Shahid Parvez, sitar; Pandit Anindo Chatterjee; tabla. Medical Sciences Auditorium, 1 King’s College Circle. 416-822-6825. $15.40.
- 8:00: Counterpoint Community Orchestra, Sibelius: Finlandia; Weber: Concerto
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Other highlights include soprano Emma Kirkby singing Handel’s recently discovered Gloria; French harpsichordist Pierre Hantai performing Bach’s Goldberg Variations; a rising Canadian star – contralto Marie-Nicole Lemieux; and the dazzling English violinist Andrew Manze as guest director and soloist in Vivaldi’s L’Estro Armonico.

It’s also a year of exciting artistic partnerships: Charpentier’s Médée with Opera Atelier; and The Four Seasons: A Cycle of the Sun – a unique collaboration with Inuit and Chinese musicians exploring the seasons in music.

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Tickets $12 at the door,
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reserve by June 2 by calling 416-925-5977
**CONCERT LISTINGS - GTA**

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**Tuesday June 11**

- **1:00:** St. James’ Cathedral, Lunch Hour at St. James’. Annual Request Recital. Christopher Davis & P. John H. Stephens. Organists. 65 Church St. 416-364-7695 ext. 224. Free.
- **7:30:** St. Olave’s Church. Mooredale Youth Orchestra, Conductor: Angela Lumsden. $20, student discount.
- **8:00:** The Urge Collective. Trousselou. Free entrance. Interdisciplinary theatrical evening with music, sound, dance & Factory Theatre Mainspace, 125 Bathurst St. 416-504-9971. $20. For complete run see music theatre listings.

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**Wednesday June 12**

- **12:30:** Yorkminster Park Church, Noonday Recital: Michael Glass, organ. 1586 Yonge St. 416-922-1167. Free.
- **1:00:** Ontario Place. Grasse. The musical. Atlantis Theatre, 951 Lakeshore Blvd. West. 416-672-1212. $25-442. For complete run see music theatre listings.

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**Gennady Getler, conducting**

**Special Guest: Tracey Wilkins**

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**June 14th, 2002**

7:30 pm
duMaurier Theatre Centre

231 Queen’s Quay West

Join CBC radio broadcaster Tom Allen, mezzo soprano Jean Stilwell, pianist Andy Cregarren, and dancer Robert Glumbeck in an evening of jazz and storytelling.

Featuring the music of Andy Cregarren, Kurt Well, and Geoges Bizez

For further information and to purchase tickets please call 416-484-9338 or call the duMaurier Theatre Centre box office at 416-973-4000.

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June 14th, 2002

7:30 pm
duMaurier Theatre Centre

231 Queen’s Quay West

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**Festival Wind Orchestra**

**Gennady Getler, conducting**

**Special Guest: Tracey Wilkins**

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**Thursday June 13**

- **12:10:** St. Paul’s Anglican Church, Domingo, organ. 227 Brook St. East. 416-961-8118. Free.
- **7:00:** Brampton Folk Festival. Kick-off Concert. Performances by members of the Brampton Folk Club. Gage Park, Brampton. 905 796-9357. Free.

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**June 1-7, 2002**

**www.thewholenote.com**

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**Friday June 14**

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**Festival Wind Orchestra**

**Gennady Getler, conducting**

**Special Guest: Tracey Wilkins**

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**June 14th, 2002**

7:30 pm
duMaurier Theatre Centre

331 Queen’s Quay West
by Swedish composers. Alive Katar, soprano; Benoit Bourget, tenor; Bruce Kelly, baritone; Cecilia Rydinger Alin, conductor. Massey Hall, 15 Shuter. 416-872-4255. $25-$75, student discount.

- 8:30: Artword Theatre. Toronto The Good! Line musical about life in the 1890s. Written & directed by Ronald Wolfe. Songs of the period in original arrangements with 4-part choruses. 75 Portland St. 416-368-7723. $15 (preview). For complete run see music theatre listings.

Saturday June 15


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Saturday, June 15, 2002
8:00 p.m.
Pre-concert talk: 7:30 p.m.
St. Thomas Anglican Church
383 Huron Street
(south of Bloor, east of Spadina)
Tickets $15 ($10 S/S)
Available at the door.

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

MUSIC ACROSS THE CENTURIES

- 6:00: Brampton Folk Festival. Evening Showcase Concert. Featured performers, Sage Park, Brampton. 905-783-9357.
- 8:00: Anne Domini Chamber Singers. Favourite Anthems: Songs of Praise throughout the Ages. Holy Name Church, 71 Gough. 416-606-3903. $15. $10.

Sunday June 16

- 2:00: Toronto International Choral Festival. Les Chanteurs St-Coeur-de-Marie. Program to include Gregorian chant, works by Palestrina & others. Claudia Boscain, conductor. Royal Ontario Museum, 100 Queen's Park. 416-872-4255. Free with museum admission: $15, $10 (student), $8 (ages 5-14), children 4 & under free.
- 2:00: Young Virtuosi of Classical Music. Noel Ryan Auditorium, 301 Bummanthorpe Rd. West. 905-558-9618. $15. $10, under 12 free.
- 3:00: Heliconian Hall. Chamber Music Concert. Schubert: The Shepherd on the Rock. Poulenc: Elegy; Bartok: Romanian Dances; Mozart: Horn Trio in A. Karen Aitken, baritone; Greg Gilliland, clarinet; Meizi Luo, cello; David Harris, piano. Church of Christ Church, 1111 Bay St. Free.
- 7:00: Music Gallery. Master Musicians: Sankara Trio. Traditional South Indian & contemporary music. Tricky Sankaran, master drummer; Ernie Toller, vocals; Suba Sankaran, vocals, piano & percussion. St. George-the-Marlyion Church, 197 John St. 416-204-1900. $15.
- 8:00: Toronto International Choral Festival. Victoria Scholcos. Duruflé: Distant Voices (premiere). Glick: How beautiful you are, my lord! 5 Tableaux from the Songs of Songs (premiere) for Male Chorus and Solo Cello; Sonnets: A Thousand Ages; works by Duruflé & Penderecki. David Hetherington, conductor; Jerry Cocksich, medical director; William O'Meara, accompanist. Metropolitan United Church, 56 Queen St. East. 416-867-7778. $25-$20.

Monday June 17

- 8:00: JVC Jazz Festival. Kenny Garrett Quartet. du Maurier Theatre Centre, 231 Queens Quay West. 416-973-4000. $25.

Anno Domini Chamber Singers

Favourite Anthems

Songs of Praise Throughout the Ages

Palestrina
Bach
Mendelssohn
Vaugan Williams
Rutter

David Jafelice, conductor
Irene Ilic, soprano
David Smith, organist

Anne Domini Chamber Singers

JVC Jazz Festival.

The Wholenote: June 1 - July 7 2002
Thursday June 20

- 12:10: St. Paul's Anglican Church, Argus St., downtown. Free.


- 5:00: Toronto International Choral Festival/Heritage Front Centre. Madelon Bay Choir. Toronto Music Garden, 475 Queen Quay West. 416 872-4265. Free.

- 8:00 & 10:00: Rebecca Enkin & Marc Enkin Double CD Launch. Vocal & instrumental jazz. Hugh's Room, 2311 Dundas St. West. 416 531-8004. $5, $20 (includes CD).

- 8:00: Toronto International Choral Festival. Tafelmusik Chamber Choir and Orchestra. Bach St. Matheus, Ivars Taurins, conductor. George Weston Recital Hall, 5040 Yonge St. 416 872-1111. $25, $47, student discount.

- 8:00: Toronto Symphony Orchestra. Messy Hall. 15 St. Clair. 416 593-4236. $28-49.

Friday June 21

- 8:00: Festival 2002. Opening Concert: Host Choirs in Performance. Fort York (Toronto Men's Chorus); Iris (Toronto Women's Chorus); Rainbow Voices of Toronto; Singing Out John Ballet Theatre. Metro Convention Centre, 255 Front St. West. 416 924-3055. Free.

Friday, June 21, 2002 at 8 pm

St. James Cathedral

Tickets: $35/$25 seniors and students

www.nathanieldettchorale.org

The Nathaniel Dett Chorale presents

AND STILL WE SING... MAKE ME A WORLD

Make Me a World (R.W. Henderson) ♦ premiere

The Choral Jubilee (Deffy) I Will Lift Up Mine Eyes (Hailstork) Seven Songs of the Rubaiyat (Hailstork)

6 Church Street (at King St.)

Tickets: $35/$25 seniors and students

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Canada Council for the Arts Conseil des Arts du Canada

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The Bells of St. Andrew's 10th Anniversary Concert

Joyously Ringing

featuring 5 English Handbell Choirs, handbell solos and duets by David & Keith, as well as a selection of other pieces for violin & piano.

Friday June 21, 2002 at 8 pm

St. James Cathedral

Tickets: $35/$25 seniors and students

Toronto Artsbouncl

Canada Council for the Arts Conseil des Arts du Canada

Pivot

Hydro One

www.nathanieldettchorale.org
For Your Heart's Delight

An evening of songs, opera arias and duets featuring renowned baritone David Varjabed, Yana Ivanilova, soprano, from Moscow Pianist, Antonia De Wolfe

Sunday, June 23, 2002 - 7:30 p.m.
at Armenian Evangelical Church of Toronto, 2600 14th Avenue, Markham, ON • Tickets $20.00 • For tickets call 905-889-3657, 416-229-9001 or 905-889-2094

Proceeds from Concert programme advertising will benefit the Nercesian Gifted Children's School in Armenia

For Your Heart's Delight

The Komitas Musical Association Arts Committee Presents

An evening of songs, opera arias and duets featuring renowned baritone David Varjabed, Yana Ivanilova, soprano, from Moscow Pianist, Antonia De Wolfe

Sunday, June 23, 2002 - 7:30 p.m.
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Proceeds from Concert programme advertising will benefit the Nercesian Gifted Children's School in Armenia

TrypTych Productions presents

Heart & Soulstice

Saturday, June 21, 2002, 8 PM

With Amber Bishop, Karen Olynyk, Edward Franko and Douglas Tranquada

The TrypTych Trio

William Shookhoff, Piano
Edward Franko, Electric Bass
Lenard Whiting, Keyboards

Heliconian Hall
Hazelton Avenue

$20/15

(416) 763-5066 or info@tryptych.org www.tryptych.org

www.thewholenote.com

June 1 - July 7 2002
GTA/Further Afield

Canada's history with audience participation. Julia Weidman, violon; Peter Winkworth, double bass, 475 Queens Quay West, 416-393-7700. Free.

- 3:00: Toronto Symphony Orchestra. Massey Hall. See June 29.
- 7:00: Mississauga Big Band Jazz Ensemble. Summertime Swings, Living Arts Centre, 418 Living Arts Drive, Mississauga. 905-270-4752. $15.

Monday July 01

- 1:00: Thornhill Community Band.
- 2:00: Dreams & Memories, Featuring exceptional visual imagery and beautiful music.

Tuesday July 02

- 8:00: Weston Silver Band. Little Avenue Memorial Park Bandshell, Weston Rd. north of Lawrence. 416-253-9422. Free.

Wednesday July 03

- 7:00: Committee for Yiddish of UIAJ. Federation, Toronto, Annual Summer Yiddish Concert. Beyond the Pale Kazem Band, Eric Stein, leader; Bronna Levine, Stella Walker & Dave Wall, vocalists; David Abramowski, Master of Ceremonies; Malcolm Squires, 501 Yonge St. 416-635-2883 ext. 155.

Thursday July 04


Saturday July 06


Friday June 28


Saturday June 29


Sunday June 30

- 3:00: Toronto Music Garden. Re-Discovering Canada: Musical journey through Canada's history with audience participation. Julia Weidman, violon; Peter Winkworth, double bass, 475 Queens Quay West, 416-393-7700. Free.
- 3:00: Toronto Symphony Orchestra. Massey Hall. See June 29.
- 7:00: Mississauga Big Band Jazz Ensemble. Summertime Swings, Living Arts Centre, 418 Living Arts Drive, Mississauga. 905-270-4752. $15.

FURTHER AFIELD

(by but inside easy travelling distance of the GTA):

Saturday June 01

- 7:00: Hamilton Children’s Choir. Annual Spring Concert: From Darkness to Light. Concert Preparatory & Chamber Choirs; Chamber Ensemble, Christ’s Church Cathedral, 252 James St. North, Hamilton. 905-527-1616. $12 (student).

Sunday June 02

- 7:00: Annie Du Jazz. Latin Flute/Bozza. All work is performed by Desiree Zorn, flute; Theresa Longworth, piano.

Friday June 07


Peace of Voice

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

Irene Illic

Date: Sunday June 9
Time: 2:00 p.m.
Accomplished soprano Irene Illic, performs Purcell, Handel, Handel 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 Willian, Quiller, Handel and Hughes.

Heather Faris

Date: Sunday August 18
Time: 3:00 p.m.
The rich, velvety tones of mezzo-soprano Heather Faris in a charming concert that will span the baroque period to the present.

Christopher Bowman

Date: Sunday September 15
Time: 2:00 p.m.
Young Tenor Christopher Bowman wowed the CIBC’s Karen Concert last season. This rising star is not to be missed!

Individual Tickets: $12 Series Price: $40
FURTHER AFIELD / OPERA & MUSIC THEATRE

The Church in Sonya, 13/14 month of Part Pary, 705-357-2468. 6/10.

Saturday June 22

Sunday June 23
- 2:00: Shanen Tampi, H Annex Street, Silver Star, 16674 Leslie St, Shانون. 905-478-7982. 1/12.

Saturday June 29

Sunday June 30
- 11:00: Wensley Arts Festival Theatre, Corcoran Theatre. 416-366-7723. 

OPERA AND MUSIC THEATRE

ARTWOOD THEATRE
Toronto Thesi Good's a musical about life in the 1890's. Written & directed by Ronald Waits. Songs of the period in original arrangements with 4-part chorus. Performances: June 14, 15, 16, 17:30, June 18: 8:00. Regular run: June 19 to July 22. Tues.-Fri: 8:00; Sat: 4:00 & 8:00 Sun: 5:00 & 7:00, 75 Front St. 416-398-7723. Performances Fri: regular $22-$42.

BERKELEY STREET THEATRE

CIVILE LIGHT OPERA COMPANY
Some Enchanted Evening, Rodgers & Hammerstein revue. Highlights from Oklahoma!, Carousel, The King and I, South Pacific, Hovover Drum Song & more. Bob Deutsch, Carol Kiger, David Haries, Susan Sanders & other performers; Joe Cassani, artistic director. June 1: 8:00, June 2: 8:00 & 7:00, Fairview Library Theatre, 38 Fairview Mail Drive, 416-489-8450. $17.50, $15, group rates.


MUSICAL PRODUCTIONS
Momus! Musical based on the songs of ABBA. Music & lyrics by Benny Anderson & Bjorn Ulvaeus; book by Catherine Johnson; directed by Phyllida Lloyd. To September 8. Tues: 8:00, Wed, Sat & Sun: 2:00. Royal Alexandra Theatre. 200 King St. West. 416-872-1212. $25-

MUSICAL PRODUCTIONS
The Lion King. Stage musical of Disney's 1994 animated feature. To December 22. Wed: 8:00; Wed & Sat: 2:00. Sun: 1:00 & 8:00. Princess of Wales Theatre, 300 King St. West. 416-872-1212. $25-

MISSISSAUGA INTERNATIONAL CHILDREN'S FESTIVAL
The Boy and The Bardic Fiddle. Variations on folk fiddle combining traditional music, costumes, name & martial arts. June 5: 9:45am & 11:30am at Royal Bank Theatre, 404 Living Arts Drive; June 6: 10am & 11:30am at Festival Tent of Dreams, east lawn, Living Arts Centre. 905-360-6000.

ONTARIO PLACE, Grease. The musical. June 12-

SHORT SIGHTED MUSICALS

THEATRE NON NOBIS, Snaggy Tales, Short Sighted Musicals. Four mini musicals with a social satire bent. Written by Vincent de Tournon; music by Allen Cole, J. Douglas Dodd, Stephen Edwards & Jim Kass; Barbara Banks, Alex Faller & other performers. June 5 & 6; previews: regular run. June 7-23. Tues: Sat-Sun: 8:00; Sun: 2:00. 416-872-1212. $25-

SUMMER MUSICALS
www.gravenhurst.net, and from August 20 to Sept 7 at the Victoria Playhouse Petrolia (800-717-7694). (www.victoriaplayhousepetrolia.com).

BROADWAY MELODIES
A musical comedy aficionado could theoretically tour the province this month, taking in Bye Bye Birdie between June 6 and 22 at the Sunshine Festival Theatre in Orillia (www.sunshinefestival.ca, or 800-683-8747); Joseph and the Amazing Technicolor Dreamcoat between June 11 and August 31 at the Huron Country Playhouse in Grand Bend (888-449-4463 or website: www.draynenertainment.com ); Nanセンセ between June 15 and July 21 at Gypsy Theatre in Fort Erie (www.gypsyside.org or 905-871-4407); Annie between June 19 and 21 at St. Lawrence Stage Co. in Brockville(877-342-7122 or www.brockville.com/stageco), and finally Forever Plaid, June 27 to July 13 at the Bluewater Summer Playhouse in Kincardine (877-396-5722 or www.bluewatersp.on.ca).

STRATFORD AND SHAW
Artistic Director-in-waiting Jackie Maxwell directs the Stephen Sondheim musical Merrily We Roll Along at the Shaw Festival this summer. The show, which features a backwards-chronology plot, started out as a Broadway play, but has had a chequered history as a musical. Perhaps Maxwell will hit the right notes. For its 50th season the Stratford Festival is rolling out My Fair Lady with Cynthia Dale as the Cockney Cinderella Eliza, plus a rotating roster of Professors Higgins. (They're also offering The Threepenny Opera with Tom McCamus as the ruthless Mackie Messer — no relation to Don).

YOUR "ONE-STOP SHOP" for summertime theatre festivals is www.summertheatre.org, the site for ASTRO, a.k.a. the Association of Summer Theatres Round Ontario. ASTRO members have also joined together in a new program called "Just the Ticket", which creates theatre travel packages around southern Ontario. To find out more, visit www.ontariotravel.net, or call 1-800-ONTARIO.

Summer Musicals continued from page 24

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JAZZ LISTINGS
CONCERT QUICK-PICKS AND CLUBS

CONCERT QUICK PICKS - GTA
(for detailed see concert listings pages 28-30)
June 1 8:30 Dave Matthews Band, jazz pianist.
June 2 4:30 Christ Church Deer Park Jazz, Beat eners.
June 2 5:00 Toronto International Choral Festival,
Harbourfront Centre, Mayfield Magnetics.
June 4 8:00 JAZZ FM113, Sunny Side Of JAZZ,
Rick Zito
June 5 8:00 Roncevaux Community Centre, St. Patrick's Week.
June 14 8:00 JAZZ FM113, Festival of Carols.

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CROWNE PLAZA HOTEL Trolley Lounge, 225
Front St. West, Call, or see www.crowneplaza.com

DELTA CHELSEA HOTEL, Monarch's Pub, 33
George Street West, (416) 555-9319 or see
www.deltahotels.com

GABRIEL ART AFFE, 782 St. Clair W., Sundays:
like Stanyan
GATE 403 403 Roncesvalles Avenue (416) 588-
2930, Sundays: Jazz Jam hosted by Dan McCall. For
info or see www.gate403.com

GROSSMANN 729 Spadina Ave. 416-597-7000
Every Sat Matt Cokilian and Happy Pale Pals
Every Mon John Puglisi. Call for info or see
www.rivoli.com

HEALEY'S, 178 Bathurst Street, (416) 703-5892.

HUGH'S ROOM 2261 Dundas W. (416) 531-6904
June 7 8:30 Ray Monfort Group. Call for
info or see www.rivoli.com

LE SELECT BISTRO 268 Queen Street West,
(416) 595-0455, Call for info or see www.leselect.com

LISA'S CAFE 245 Carlaw (416) 406-9470. Every
Sun. Jazz brunch with Martine Lettait
MIXETTA 511 St. Cw St. (416) 566-5687 Call
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MEZZOיWNS 1540 Queen W. (416) 535-4906
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MONTREAL BISTRO AND JAZZ CLUB, 85
Sherbourne St. (416) 393-0175. June 1 9:00
Monomen. June 3 Fred inspired by the Party,
June 4-5 Brian Lions trio. June 6 The Victory
Tears, June 11-12 Dan Thompson Quartet,
June 19, 22 Dan Young Quartet, June 19-22
Edoardo Li. Latino Jazz.

ROBBY'S RESTAURANT 413 Roncesvalles (416)
505-3022. Call for info or see www.robbys.com

RIVOLI, 324 Queen Street West, (416) 596-1302.
Call for info or see www.rivoli.com

ROCKET 120 Church St. (416) 947-6965 Call
for info or see www.rockettoronto.com

REVELL 783 College St., see www.revell.com

REX JAZZ & BLUES BAR 194 Queen St. West
(416) 598-2475, June 1 9:00 All Star "Trad Trio"

"Grooveyard" Cancer Society Benefit Performance.
June 2 9:00 George "Triad" "Quadruped" Ken Alcott
Quartet, June 3 "Retro Musical" Pete Smith
Quintet, June 4 "Swinging Street" Charlie Flez.
Jazz Jam w/ West End Kings. June 5 9:00 Dave &
Rick "The Bumpys" "Trickeys" "snappy Walker" Quartet.
June 6 "Katy Ouma Quartet" "Quadruped" "Kajombo"
Latin Jazz. June 10 "Moneky" "Boo Gregg" "Penthe".
Lis June 11 "Swinging Street" "Classic Rex Jazz Jam w/"
George Webster. June 12 9:00 Dave Gueltieri/ UJC.
Jazz presents: The 35th Annual Party's Party
Closed to the public - sorry! June 14 23 JAZZ Jazz
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TO CONCERT 360 Downtown Jazz, Call for info or see
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8137. Every Mon 8:00 p.m. Celtic Circle (free admission).
Every Tues 9:30 p.m. Charlie Burns Big Band,
Bargains, free admission. Every Wed 5:00 p.m.
the Grand Saugey Swingset (free admission).
Every Thurs 7:45 p.m. Vancouver, June 27 8:00 ina and
Blind Anacrusis Blues big band (free admission)
June 24 23 Toronto Downtown Jazz, Call for info or see
www.rivoli.com

VICTORY CAFE 561 Markham (416) 516-7587.
Call for info.

VIVO RESTAURANT & BAR 755 Mt. Pleasant
(416) 544-1045. Call for info.

WHISTLER'S GRILL & BAR, 965 Broadview
Ave. At Torpedo Road, (416) 421-1344
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2002

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Fri. Aug. 16
Markham Theatre
Bill Evans Tribute
Fed Hersch with Don Thompson, Terry Clarke and the
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conducted by Rick Wilkins

Many more artists appearing on Saturday and Sunday at other venues throughout the villages of Markham and Unionville.
Contact: www.jazzfest.markham.on.ca
or call: 905.471.JAZZ (5299)
ANNOUNCEMENTS

* June 1 10am-4pm: Mississauga Symphony, C Sharp Home Tour: Visit beautifully designed & decorated Mississauga homes with musical introductions. 905-815-4401. 20.


* June 8 & 8:14pm noon-10pm: Russian Cervus Musical Organizing Committee. Russian Cultural Conceptual Musical Festival: Cultural & performing arts festival, with musicians, artists & star performers in the World of Russian classical, pop & folk music, art, cuisine & culture. Mal Lusman Square, 5100 Yonge St. 905-860-8685.

* June 9 2:00pm: Toronto Early Music Players Organization. Fundraising Tea. Members of TEMPO will be performing lovely music throughout the afternoon. 58 Glenrieve Ave. West. 416-487-8261.

* June 1 7:00pm: Tapestry. Fundraising event featuring food prepared by Jamie Kennedy of the RCM and lounge by Louise Fine. 416-537-6096 ext. 224, 1:15.

* June 13-16 noon: Third Annual Buskerfest. Entertainment by musicians, acoustic, juggling, mime, magicians, storytellers from around the world. Nathan Phillips Square, 100 Queen St. 416-864-9095. PWYC. Proceeds to Toronto’s Busker Foundation.


* June 16 11:30am: Toronto All-Star Big Band. In the Mood. Big band show & dance. Guests: The Sambaed; Michael Mann; bandleader. Gymniv, vocals. artistic director. Colony Hotel Toronto, 89 Church St. 416-221-5695.


* July 5-7: Toronto Street Festival. 1200 performers, 10 stages along Yonge St. 416-338-0383.

* Choirs of Ontario announces the Ruth Watson Henderson Chair Composition Competition 2002, an SATB work for mixed choir. Composers must be Canadian citizens or landladies in the form of a contest.

* July 19 3:00pm: Circle Sing! Songs and Play for the Very Young, Graduate Synth Music and Movement program for infants, toddlers & preshoolers, with Janice Lee, storytelling. Children’s Own Museum, 90 Queen’s Park, 416-603-2325. Free with admission ($5.75).

* July 28 7:30pm: Toronto Early Music Centre. Rock Concert. Recreational reading of early choral music. Ability to read music desirable but not essential. 166 Crescent Rd, 416-820-5025. (Spor members).

* June 28 8:00pm: Toronto Folk Singers’ Club. Information meeting with the purpose of exchanging songs, traditions or contemporary. TECArts, 232文明 Avenue. 416-332-0600, Free.


* Peter Smith, Jazz Workshop. Topics include blowing, comping, composition & ensemble skills.

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0534. E-mail florin@sympatico.ca

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Fax: 416-598-4401

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(416)923-8714 x320.

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Please apply with letter cover and resume in writing by June 17, 2002

Music and Arts Director
University Settlement Music & Arts School
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BROTT SUMMER
continued from page 8

Toronto Centre For The Arts (North York);
Windermere House (Muskoka)
Ph: 905-525-SONG or 1-888-475-9377
E-Mail: festival@brottmusic.com
Website: www.broottmusic.com

BROTT Summer Music Festival celebrates its 15th anniversary as Ontario’s premier orchestral music festival in 2002. It features Classical, Chamber, Jazz, Pops, and Family concerts. Founded in 1988 by conductor Boris Brott as a two-week event, BMF has grown to encompass an Autumn Festival in addition to the Summer, which continues to be the centerpiece of Hamilton's vibrant arts scene in July and August.

Guest soloists over the years have included: Valerie Tryon, Pinchas Zukerman, Anton Kuerti, Oliver Jones, Martin Beaver, James Ehnes, Lars St. John, Michael Burgess to name a few. The Orchestra-in-residence is the renowned National Academy Orchestra, comprising top graduating music students from across Canada and players from the country’s finest orchestras who act as “mentor musicians” in the stands.

Calgary International Organ Festival and Competition
August 7 – 17, 2002
Venues: within downtown Calgary, Alberta
Phone: (403) 543-5115
E-Mail: info@triumphant.com
Website: www.triumphant.com

Calgary is ready to take centre stage once again and host some of the finest musicians in the world August 7 to 17, for the 4th Royal Bank Calgary International Organ Festival and Competition. The 2002 Festival and Competition promises to be 11 days of world-class entertainment, with something for everyone to enjoy.

Collingwood Music Festival
July 12 – August 3
(Conserts at 8pm)
Trinity United Church
140 Maple Street
Collingwood, ON
Contact: Douglas Nadler
Phone: (519) 543-5461
E-Mail: music@lynx.org
Website: www.lynx.org/music

The Collingwood Music Festival’s third summer season brings the finest musicians from across Canada to Collingwood’s acoustically magnificent Trinity United Church! Order tickets through our website and find out about the great dinner menus being prepared for the Festival at the fabulous Terracotta Restaurant. The Terracotta is a 5 minute walk from the concert venue. Fri, July 12 - McComb String Quartet; Fri, July 19 - Garnet Rogers folk singer; Wed, July 24 - Erika Raum, violin & Anton Kuerti, piano; Thurs, July 25 - Anton Kuerti, piano; Kristine Bogyo, cello & Douglas Nadler; Sun, Thurs, August 1 – Robert Michaels Group; Sat, Aug. 3 - Quartetto Gelato.

Domaine Forget’s Festival International
June 22 - August 25
Phones: 888-DFORGET (336-7438)
418-452-3535
E-Mail: info@domaineforget.com
Website: www.domaineforget.com

This year the François-Bernier Concert Hall celebrates the acquisition of a new German Steinway piano with three remarkable Canadian pianists: Marc-André Hamelin, Naida Cole and André Laplante with Les Violons du Roy. We welcome for the first time such artists as violinist Pinchas Zukerman, jazzman Didier Lockwood, cellist Anner Bylsma, and soprano Agnes

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and/or Week 2: AUGUST 4 – 11, 2002
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Mellon and meet again our friends Pierre Amoyal, Emmanuel Pahud, Leo Brouwer, Régis Pasquier, among many others. In addition, the Orchestre symphonique de Québec gives a concert that marks the kick-off of its 100th anniversary celebrations. Please consult our website or brochure for concert details.

Elora Festival
July 12 – August 4
Gambrel Barn, St. John’s Anglican Church, St. Mary’s Catholic Church. All chosen for their exceptional acoustical properties
Contact information:
JoAnn Martin, General Manager
Phone: 519-846-0331
E-mail: joann@elorafestival.com
Website: www.elorafestival.com
This is the 23rd season for the Elora Festival, one of the only Choral Festivals in Ontario. Opening Night features soloists Daniel Taylor, Ben Butterfield, Suzie LeBlanc and Daniel Lichti performing Handel’s newly discovered Gloria and Dixit Dominus, and Bach’s Magnificat; a new production written by Richard Ouzounian especially for the Festival – “A Tribute to Richard Rodgers” starring Michael Burgess, June Crowley, Dan Chamney and Melissa Thomson; over 200 Choristers, The Toronto Mendelssohn Choir, The Elora Festival Singers, and the Elora Festival Orchestra perform Mozart’s Requiem and the Lux Aeterna; The Gryphon Trio and many more. See our website for more details.

Festival of the Sound
July 19 - August 11
Venues: Festival Hall, St. Peter’s and St. James Churches, Island Queen, M.V. Chipewa, Inn and Tennis Club at Manitou
Phone: 705-746-2410
E-mail: info@festivalofthesound.on.ca
Website: www.festivalofthesound.on.ca
Canada’s most creative summer music festival takes place in Parry Sound, a small town in a spectacular location on the shores of Georgian Bay. Concerts range all the way from free Discovery Concerts introducing young Canadian composers to Bach’s St. John Passion. Musical cruises and special events on Georgian Bay combine the music of the Festival of the Sound with the area’s natural beauty. On August 6 and 7, hear four Octets for Winds that may be undiscovered works by Mozart. David Bourque worked with source materials riddled with inconsistencies and mistakes to publish the first performing edition of these works. Are they really Mozart? You be the judge. Visit the Parry Sound waterfront to see work taking place on the new performance hall, Canada’s next “acoustical gem”.

Lamèque International Baroque Music Festival (New Brunswick)
July 26, 27 and 28
Lamèque guest conductor, Labodie
Venues: various, but evening concerts at the Ste-Cécile Church at Petite Rivière de l’Île, on Lamèque Island, NB
Contact: Réjean Poitier, General Manager
Phone: 1-800-320-2276
E-mail: fesbaroq@nbnet.nb.ca
Website: festivalbaroque.acadie.net
The Lamèque International Baroque Music Festival devotes its entire program to the baroque music period (1600-1750). All concerts are given on period instruments. For the last 27
Glimmerglass Opera 2002 Festival Season
July 5 - August 27
Venue: The Alice Busch Opera Theater, Cooperstown NY
Phone: 607 547-2255
E-Mail: tickets@glimmerglass.org
Website: www.glimmerglass.org

This internationally acclaimed summer festival's repertory productions include Mascagni/Leoncavallo's Cavalleria Rusticana/Pagliacci, Adamo's Little Women, Haydn's Orlando Paladino, and Poulenc's Dialogues of the Carmelites. Visit our website for more information.

Grand River Baroque Festival
July 5-7, 2002
Venue: Bushlow Barn near Ayr, Ontario
Contact: Cheryl Ewing, 519 576-8564
Phone: 519 745-6853
E-Mail: jmason@kw.igs.net or grbf@golden.ca
Website: www.grbf.ca

The Grand River Baroque Festival 2002 focuses on music of J.S. Bach and Italian baroque composers. The Festival opens Friday with a concert featuring Daniel Lichti, Dennis Giestbrecht, Gabrielle McLaughlin and the Vox Ex Corde choir in Bach's cantates 1 and 82, the Brandenburg Concerto No. 1 performed by the Grand River Baroque Ensemble, and the c minor concerto for oboe and violin performed by the Festival's artistic directors, James Mason and Julie Baumgariel. Saturday is a full day, three-concert Italian extravaganza, beginning with a concert of early baroque music on period instruments and ending with an 11 pm solo violin performance by Farran James. The festival concludes Sunday afternoon with more J.S. Bach featuring Carolyn Sinclair, soprano.

Guelph Jazz Festival
September 4 - September 8
Various venues: Macdonald Stewart Art Centre, River Run Centre, St. George's Anglican Church, Guelph Youth Music Centre, and Carden Street Jazz Tent
Phone: 519 763-4952
Fax: (519) 763-3155
E-Mail: info@guelphjazzfestival.com
Website: www.guelphjazzfestival.com

The Guelph Jazz Festival annually presents a world-class program of innovative jazz and creative improvised music over the extended five-day weekend after Labour Day in September. We feature internationally acclaimed artists, most of whom are Canadian, in concert, as well as workshops, lectures, jazz on the street and in other community settings. We are also the only jazz festival in Canada to present an educational colloquium as part of our regular schedule of events. The colloquium brings together diverse constituencies and communities of interest and provides a unique opportunity for audiences and artists alike to discuss and contextualize the music offered during the Festival. The Festival maintains a presence in the community throughout the year by presenting a select number of smaller concerts. And we organize the annual Jazz-in-the-Schools Program in which artists present workshops on improvisational techniques to students in several of Guelph's local schools.

Kincardine Summer Music Festival
August 4 to 18, 2002
Venues: various locations in Kincardine, ON
Contact: Irv Mills
Phone: 519 399-9716 or toll free 1-866-453-9716
E-Mail: imills@tm12.com
Website: www.ksmf.ca

The Kincardine Summer Music Festival is a unique blend of music camp and concert series.

Jazz Week, August 4 to 9, with concerts Monday to Friday evenings, features guest artist Pat Labarren, in concert August 8. Festival Week, August 11 to 18, features chamber music concerts Monday to Thursday evenings, Staff Orchestra Friday evening, student concerts Saturday and Sunday afternoons.

Music camp programs for all levels from beginner to advanced: Junior Music Camp, Guitar (Beginning and Intermediate), Jazz, Chamber Music, Strings (3 levels including beginning), Band (4 levels including beginning), Senior Choir and Symphony Orchestra.

Lanaudiere Festival
June 28 to August 1, 2002
Venues: Primary, Amphitheatre, Joliette (Quebec); plus a number of churches in the region
Contact: Sylvie Nedoue (1-800-245-7636)
Box Office: 1-800-561-4343 or 450 765-4343
Admission Network: 514-790-1245 or 1-800-381-4655
Website: www.lanaudiere.org

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www.huntsvillefestival.on.ca

www.thewholenote.com
The Markham Jazz Festival offers a wide variety of jazz from swing to contemporary with artists from Canada and the U.S. This year’s festival opens at Markham Theatre, and features a big swing band with special guest. On Friday the 16th a special tribute to Bill Evans will feature a prominent New York pianist in a trio setting accompanied by a symphony orchestra. After the Saturday, morning annual parade in Unionville, six major groups will perform at Toogood Park all afternoon. In the evening, numerous pubs and restaurants will offer a wide variety of jazz and blues. Sunday afternoon at Toogood offers the ‘Jazz Stars of the Future’ contest with bands, vocalists and groups from High Schools, Colleges and Universities.

The Festival City of Markham has presented international stars of a wide variety of classical music in one of Quebec’s most beautiful regions. Markham has an annual international Chamber Music Festival that features 26 concerts in the ‘Wine and Music’ and ‘Music Poetry and Wine’ series as well as a Sunday afternoon series of family-themed concerts featuring jazz, tango, gypsy and children’s music. The Festival is located in Joliette, a 45-minute drive from downtown Montreal.

Ottawa International Chamber Music Festival July 27 to August 10
Venues: Various downtown Ottawa heritage churches
Contact: Sozn Zilahi, Communications Director
Phone: (613) 223-8029, ext. 241
E-Mail: media@chamberfest.com
Website: www.chamberfest.com

With 112 concerts to choose from in just over two weeks, highlights from the 9th annual Festival include an appearance by the world-famous Baltimore Consort; pianists Angela Hewitt, Anton Kuerti, and Naida Cole; the Tokyo, Leipzig, Borodin and Casals String Quartets; clarinetist Karl Leister; mezzo-soprano Catherine Robbin, the London Handel Players, trumpet virtuoso Jens Lindemann, countertenor Daniel Taylor—and much, much more. Festival passes for adults are $50 and $20 for students.

Your Festival day can start with a morning Coffee Concert after which you can share a cup of coffee with the musicians. There are afternoon concerts and early evening Young People’s Concerts for the adventurous and the curious of all ages. In the evening you will have the agonizing choice to select which out of the four or five 8 p.m. concerts you should attend.

Southern Ontario Chamber Music Institute August 17 - 25
Venue: Willis Hall, Powell’s House, Appleby College, 540 Lakeshore Rd. W., Oakville, ON for all but the Student Showcase which is held at Galvay Baptist Church, 1215 Lakeshore Rd. West, Oakville
Contact: Roslyn Fortier
Phone: 905-842-5895
E-Mail: admin@socmi.on.ca
Website: www.socmi.on.ca

Both the Pendericks and Daedalus are quartets-in-residence this summer at SOCMI. The Penderick String Quartet performs Saturday, August 17 at 8pm, and the Daedalus Quartet on Friday, August 23 at 8pm. The 2002 Summer Concert Series culminates in the Student Showcase Concert Saturday, August 25 at 2pm. Tickets are $25/adults; $15/seniors and students, or both concerts at $40/adults; $25/ seniors and students. The Student Showcase is $15/adults and $10/seniors and students. See SOCMI website for further information.
FESTIVAL PROFILES

STRATFORD SUMMER

continued from page 43

varied and interesting. With concerts outdoors along the Avon River parklands and in three downtown historic buildings, you'll enjoy international and Canadian artists featured in organ, vocal, piano, jazz, youth, and folk repertoire. Special programs for 2002 include the premiere of Mary Lou Failis' newest show, The Primadonna Does Shakespeare; a salute to composer Berthold Carriere; a Canadian Brass series; organist Jean-Pierre Leguay from Paris' Notre Dame Cathedral; afternoon children's specials; and post-theatre Jazz with Phil Nimmons and Jane Bunnett at The Church Restau­ra­rant Jazz with Phil Nimmons and Jane Bunnett at The Church Restau­rant. Concerts: 9:30am, 11:15am, 4:30pm & 11:30pm. Tickets: $15/$20/free. Call 1-800-567-1600.

Symphony in the Barn

July 6 - August 3

Venue: 100 year old Timberframe Barn on a working organic dairy farm near Durham (first milking the cows and then conducting the orchestra)

Contact: Michael Schmidt
Phone: 519 389 3741
E-Mail: symphonybarn@silvaq.com
Website: www.silvaq.com/symphonybarn

SYMPHONY IN THE BARN started in 1995 as a vision of Michael Schmidt's to bring the music and its inner reality to the people. The first production was Haydn's Creation performed with the K.W. Symphony and native dancers and drummers. In 2002, the featured work is Orpheus and Eurydice by C.W. Gluck.

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June 25
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416-598-3444 ext 243 or 244

Toronto Downtown Jazz Festival

June 21-30
Venue: Nathan Phillips Square + 40 venues throughout city
Contact: Patti Marshall, Director of Operations
Phone: 416-928-2033
E-Mail: tdp@djazz.com
Website: www.torontojazz.com

The UpTown Waterloo Jazz Festival is celebrating its 10th anniversary in 2002! Performers will be entertaining you at two outdoor venues. We open the festival with a gala evening in a lovely outdoor setting on the Regina St., site, $23.00 per ticket, performance by Harry Currie and the Reflections Dance Band. July 12th and 13th boasts a full complement of pure jazz and it is FREE. July 12th runs 6-11pm, July 13th, 12 noon-11pm. We are thrilled to announce our headline act, Freddy Cole Quartet, starring Freddy Cole. 2001 saw over 13,000 people enjoying the UpTown Waterloo Jazz Festival and we invite you to do the same.

Westben Arts Festival Theatre:

“Concerts At The Barn”

June 29 - July 28
Venue: The Barn in Campbellford, Ontario.

Inventors & Innovators Computer-Assisted Music Workshops for Teachers

Inventors & Innovators Workshop June 22, 5:00 pm
Glass Orchestra members demonstrate approaches to composing music with conventional & created glass objects. $5 or free with evening concert at 8 pm.

Computer-Assisted Music Program
Family Classes Tues. June 4 - 25, 7 - 8:30 pm
for children ages 9 & up accompanied by adult family member $120/pair for four 1 1/2 hour classes (plus annual registration fee of $25)

Adult Classes Wed. June 5 - 26, 7 - 9 pm
$120/person for four 1 1/2 hour classes (plus annual registration fee of $25)

Professional Development for Teachers
Programs in Music & Dance for the classroom, Aug. 13-15 & 20-22 contact Barry Prophet at 416-588-2514 or bprophet@idirect.com
DISCOVERIES is a CD review section designed to complement and enhance our pre-eminent coverage of Toronto's live classical and new music concert scene, featuring reviews by WholeNote columnists and independent contributors. CDs are considered for review in the following four categories:

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

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

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

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

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

We think DISCOVERIES is a logical and exciting extension of The WholeNote’s coverage of the Toronto music scene. We welcome your feedback and involve 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

IN DISCOVERIES THIS ISSUE

CONCERT PREP

Le Chant de Virgile: Classical Poetry in Renaissance Music
Huelgas Ensemble; Paul Van Nevel
Harmonia Mundi HMC 901739

In his wonderful recordings of medieval and renaissance vocal music, Belgian conductor Paul Van Nevel explores fascinating historical themes and contexts—a renaissance royal wedding in La Pellegrina (Sony Vivarte SK 63362), many-voiced polyphony in Utopia Triumphans (Sony Vivarte SK66261), and, in Le Chant de Virgile, renaissance settings of classical poetry. But it’s not his brilliant scholarship that makes these recordings so beautiful. In performance he grasps the personality of each composer and reveals the expressive centre of each work. The singers and instrumentalists in his superb Huelgas Ensemble achieve a personal, warm and idiomatic sound. They blend magnificently, and shine in the solo work.

This disc features six settings of Dido’s final lament from Virgil’s Aeneid, Dulces exuviae, familiar in later operatic settings by Purcell and Berlioz. The earliest is by the great Josquin Desprez, whose revolutionary use of music to express the meaning of the texts represents the breakthrough of renaissance humanism. Roland de Lassus combines counterpoint with chords, creating rhythmic variety and dramatic contrast. The setting by the obscure Theodoricus Gerarde offers delightfully dissonant, highly emotional melodies.

Not all is serious. In Donec gratia by Cipriano de Rore, two lovers in an ironic dialogue by Horace spar with caustic wit worthy of Noël Coward: “You are as light as cork and bad-tempered as the Adriatic.”

CONCERT PREP

NEW AND RECENT RELEASES

- Liszt: Works for Piano and Orchestra, Vol. 3 - Louis Lortie / Les Dixit / Canada; Dijon; Le Chant de Virgile;
- Schoenberg: String Quartet; New Choral Works (1972); Kavakos, Schumacher, Doiron, Catlett, Baltimore Symphony;
- Bruckner: Symphony No. 4 - Daniel Barenboim / Chicago Symphony Orchestra;
- Tchaikovsky: The Nutcracker - Yuri Temirkanov / Chicago Symphony Orchestra;
- Beethoven: Symphony No. 7 - Leonard Slatkin / Saint Louis Symphony;
- Schubert: String Quintet in C - Jeffrey Land / The Los Angeles Chamber Chorus;
- Shostakovich: Symphony No. 5 - Valery Gergiev / London Symphony Orchestra;
- Stravinsky: The Rite of Spring - Andris Nelsons / Boston Symphony Orchestra;
- Mahler: Symphony No. 9 - Daniel Harding / Swedish Radio Symphony Orchestra;
- Mozart: Symphony No. 35 - Yannick Nézet-Séguin / Philadelphia Orchestra;
- Prokofiev: Classical Symphony - Vladimir Fedoseyev / Moscow Symphony Orchestra;
- Respighi: Pines of Rome - Gianandrea Noseda / Royal Philharmonic Orchestra;
- Respighi: Roman Carnival - Gianandrea Noseda / Royal Philharmonic Orchestra;

INDIE LIST

- Sibelius: Symphony No. 2; Tansman: Symphony No. 7; César Franck: Symphony in D Minor - Le Chant de Virgile;
- Schubert: Symphony No. 5; Bruckner: Symphony No. 8; Mahler: Symphony No. 5 - The London Symphony Orchestra;
- Shostakovich: Symphony No. 10; Shostakovich: Symphony No. 11 - Anna Tiché / Royal Festival Hall;
- Prokofiev: Symphony No. 5 - Yefim Bronfman / The Cleveland Orchestra;
- Mahler: Symphony No. 9 - Daniele Gatti / Simón Bolívar Symphony Orchestra of Venezuela;
- Bruckner: Symphony No. 7; Bruckner: Symphony No. 8 - Yannick Nézet-Séguin / Philadelphia Orchestra;
- Shostakovich: Symphony No. 5 - Vasily Petrenko / Royal Philharmonic Orchestra;
- Debussy: La Mer; Satie: Parade; Ravel: The Boléro; Satie: Gnossiennes - Le Chant de Virgile;

DISCS OF THE MONTH

- Mahler: Symphony No. 9; Mahler: Symphony No. 10 - Yefim Bronfman / The Cleveland Orchestra;
- Schubert: Symphony No. 5; Schubert: Symphony No. 6 - Michael Tilson Thomas / San Francisco Symphony;
- Bruckner: Symphony No. 7; Bruckner: Symphony No. 8 - Yannick Nézet-Séguin / Philadelphia Orchestra;
- Shostakovich: Symphony No. 10; Shostakovich: Symphony No. 11 - Anna Tiché / Royal Festival Hall;
- Prokofiev: Symphony No. 5 - Yefim Bronfman / The Cleveland Orchestra;
- Mahler: Symphony No. 9 - Daniele Gatti / Simón Bolívar Symphony Orchestra of Venezuela;
- Bruckner: Symphony No. 7; Bruckner: Symphony No. 8 - Yannick Nézet-Séguin / Philadelphia Orchestra;
- Shostakovich: Symphony No. 5 - Vasily Petrenko / Royal Philharmonic Orchestra;
- Debussy: La Mer; Satie: Parade; Ravel: The Boléro; Satie: Gnossiennes - Le Chant de Virgile;

CONCERT PREP

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June 1 – July 7 2002
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This exquisite disc is not just for those who love renaissance polyphony. Complemented by Van Nevel’s impassioned and erudite liner notes, it makes an ideal introduction to renaissance music for those yet to be captivated. Pamela Margles

Concert Note: Conductor Paul Van Nevel brings the Huelgas Ensemble to the Toronto International Choral Festival on Tuesday, June 11 at 8:00, when they perform at St. Andrew’s Presbyterian Church.

Ralph Vaughan Williams - Mass in G minor
The Elora Festival Singers;
Noel Edison
Naxos 8.554826

There’s a variety of choral works on this issue, both a cappella and accompanied by organ: a Mass, 5 motets, an anthem and a hymn setting. Upon seeing the disc, I thought the Mass in G minor was the main fare and the motets simply chosen as complementary works to increase the playing time of the disc. As it turns out, they are the real gems here with the masses truly in his element, bringing his experience with folk songs to the fore. These are very inviting works, uncomplicated, direct yet dignified.

Written as an uncommissioned labour of love, the Mass in G minor was inspired by the revival of Catholic polyphony in England initiated by Richard Terry. The choir’s sensitive reading conveys a tremendous sense of spirituality. The dynamics range widely and impressively but are never bombastic or theatrical.

With the exception of the Mass, which is in Latin, all the works are sung in English with the words clearly decipherable thanks to the group’s fine diction. Excellent intonation is evident throughout and noticeable is the expert blending of voices thanks to Noel Edison who manages to make solos prominent but not at the expense of the other parts.

Naxos has captured the group’s natural sound in churches in Toronto and Elora without the overpowering reverberation sometimes associated with such venues. As attested to in this recording, the Elora Festival Singers is definitely a choral group to be reckoned with.

Antonio Casciano

J.S. Bach - Motets
Tafelmusik Chamber Choir, Ivars Taurins, conductor
Tafelmusik Baroque Orchestra
CBC Records MVCD 1136

Through the six of Bach’s surviving motets, we are able to experience a broad range of styles, from the traditional German chorale, to the relatively modern Italian concerto form. These pieces also present such a varied representation of the composer’s almost mystical ability to imbue the text with such strong emotive power that it cuts straight to the heart of the listener. And what a range of emotions – from the most devastating suffering imaginable to the most exuberant joy, to the most deep and reverent gratitude. As a result, Bach’s motets are a great challenge to sing with the required sensitivity—an ever-changing landscape from declamation to the lightness of dance-like rhythms to fugal passages that demand a vocal agility not always easy to coordinate in a choir. Distinguished conductor Philippe Herreweghe has written that these motets are “feasingly difficult to perform”.

Ivars Taurins and the Tafelmusik Chamber Choir certainly stand up to the test in this CD recorded at Humbercrest United Church in Toronto. With a mixture of lightness, clarity and intensity, and superb vocal technique they manage to convey the varied moods that Bach so skillfully achieved in his compositions. And, as always, the members of the Tafelmusik Baroque Orchestra provide the most sensitive accompaniment, with strings and winds often accompanying vocal lines...

Dianne Wells (excerpted from October 2001 DISCOVERies)

Concert Note: You can check the band out on June 21st 5:00 p.m. at Nathan Phillips Square where they celebrate the annual French celebration, Fête de la Musique, as part of Toronto Downtown Jazz. The CD will be there too!

Dave Holland Quintet
ECM 1758; ECM 1698; ECM 1663

The Jazz Journalists Association voted the Dave Holland Quintet as the best small ensemble in jazz, and Holland the best acoustic bassist, for the year 2001. Those were also the choices on my
ballot. The Downbeat Critics Poll concurred in naming the Quintet the best ensemble in jazz, and Holland the best bassist for the third year in a row. We will have the privilege and excitement of hearing them at this year’s Downtown Jazz Festival.

Formed in 1997, with Robin Eubanks on trombone, Steve Nelson on vibraphone and marimba, Billy Kilson on drums, and Steve Wilson on alto and soprano saxes, the group’s composition has stayed constant except for the brilliant young Chris Potter on soprano, alto and tenor saxes replacing Wilson. Holland’s quintet is on the road all the time, performing in clubs and concert halls on every continent, and getting tighter and tighter in the process. The three CDs under review form a set that documents the process and the impressive results. Points of View, the earliest disc, is wonderful, and the next two even more so.

The driving force, literally, is Holland’s highly rhythmic mastery of the whole spectrum of contemporary jazz styles: from big band to bop to free jazz and “free funk and m-base,” which involve tonally free improvisation over funky beats. At the age of 56, he’s quite literally done it all. Holland’s philosophy is “use everything.” Eubanks and Potter are similarly versatile. They are balanced by Nelson’s mainstream bop comping on the vibes. Kilson is so endlessly innovative and individualistic that his drumming style should just be called “Kilson.” Holland’s quintet is on the road all the time, performing in clubs and concert halls on every continent, and getting tighter and tighter in the process. The three CDs under review form a set that documents the process and the impressive results. Points of View, the earliest disc, is wonderful, and the next two even more so.

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I’d call their playing “stretched bop.” They like playing swinging, accessible music that incorporates innovations from the “out” side of the jazz divide. My favourite moments are when the trombonist and saxophonist improvise against each other within a swirling rhythmic and tonal framework created by the three others. The jazz excitement meter is right at the end of the dial.

Phil Ehrensaft

NEW AND RECENT RELEASES

Liszt: Works for Piano and Orchestra, Vol. 3
Louis Lortie
Residentie Orchestra The Hague; George Pehlivanian
Chandos CHAN 9918
Lortie has emerged as one of the top pianists of his day and the Liszt project with Pehlivanian could prove to be one of his greatest accomplishments.

The Concerto No. 1 in E flat Major is one of the most famous concertos in the piano literature. It maintains interest through Liszt’s use of transforming themes: a sort of state of constant development in which the basic thematic material acts as a seed and is worked in such a way as to transform into something completely different. Lortie executes with perfection. His trademark sound, subtle use of colour, strong rhythmic drive and clever use of dynamics come through brilliantly. There is ease to his playing that is inspiring. The orchestra supports him without overpowering and the two blend seamlessly.

The second work is the Concerto No. 3 in E flat Major. This beautiful one movement work, with simplicity not usually associated with the music of Liszt, was never published during the composer’s lifetime. Lortie’s sound is big and powerful. The orchestra executes virtuosic passages cleanly and with a tight articulation adding clarity to the thick textures. The Concerto in A Major and the Concerto Pathétique complete the disc.

There are only a handful of pianists working today that can honestly demonstrate a complete understanding of the scores of Liszt as well as the solo parts and how they interact. Lortie shows this quality throughout the recording. The overall sound is very well balanced and extremely clear. This is a definite must for any collection.

Troy Milleker

Anton Webern: Passacaglia; Symphony; Five Pieces
Ulster Orchestra; Takuo Yuasa
Naxos 8.554841

The severe economy of Anton Webern’s music is often equated with a bleak, enigmatic listening experience. A new Naxos release of the composer’s collected orchestral works, only fifty-three minutes long, fights that prejudice with an onslaught of symphonic colour. Glenn Gould once wrote that the music of Webern is not emotional but sensual. The Ulster Orchestra under Takuo Yuasa respects that distinction, never overloading the six works recorded here with relentless “expressionist” horror. In fact, the inventive variety of Webern’s orchestration becomes increasingly apparent as the disc plays out. The most startling shift comes between the disc’s centerpiece, the glowing Six Pieces, Op. 6, and Webern’s Five Pieces, Op. 10, which with its celesta, violins, and flute, sounds almost frivolous in comparison.


Overall, however, the dueling concerns of form and emotion are well balanced. Yuasa certainly

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respects the score, but he demonstrates the power of Webern's music through sensual means as well. From this foundation he inspires the Ulster musicians to a committed, compelling performance.

Brian McMillan

Orchestra and Chorus of the Royal Opera, Stockholm; Leif Segerstam
NAXOS 8.660076-77 [2 discs]

Cast:
Carl Johan Falkman: Wozzeck
Katarina Dalayman: Marie
Ulrik Vqale: Captain
Sten Wahlund: Doctor
Lennart Stregard: Drum Major
Klas Hedlund: Andres
Marianne Eldof: Margret
Recorded live at Kungliga Teatern, Stockholm, February 2000

Wozzeck is a cornerstone of the 20th century repertoire, operatic or otherwise. Naxos' offering of this recent Stockholm production of the work is not only an incredible bargain but also a thoroughly compelling production of this landmark score.

A characteristic aspect of this opera involves Berg's symbolic use of the half-sung, half-spoken vocal inflection known as "sprechstimme". Baritone Carl Johan Falkman as Wozzeck and soprano Katarina Dalayman as his wife Marie habitually resort to this technique even when it is not expressly called for. While their interpretations may consequently not be as musically accurate or as interpretatively sophisticated as the memorable accounts by Dietrich Fischer-Dieskau and Evelyn Lear in the available historic first studio recording of this work under conductor Karl Böhm in 1965, theirs is still a viable and perhaps more realistic interpretation of Wozzeck as a dehumanized automaton and Marie as his hapless victim.

Ulrik Vqale's portrayal of the contemptuous, moralizing Captain is near perfect, while the role of the Doctor is given an appropriately self-absorbed interpretation by Sten Wahlund.

Conductor Leif Segerstam secures a wonderfully transparent and radiant balance of Berg's intricate orchestration, though this feat seems to have been electronically achieved by attenuating the string section of 50 to 60 string players that Berg calls for to sound as if only half that number are present. As this is a live performance there are a few stage noises that intrude from time to time. Though there is no translation of the libretto supplied in the multilingual program booklet, detailed synopses are offered to explain each scene's significance.

Brian McMillan

Lamento
Daniel Taylor, Theatre of Early Music
ATMA Classique ACD 2261

This new recording by Canada's prominent counter-tenor Daniel Taylor and his newly formed ensemble the Theatre of Early Music features many extraordinary sacred arias and instrumental selections by 17th century German composers.

As the title suggests, the greater portion of this disc consists of sad, mournful, dignified music, in fact, almost enough minor key to cause one to lapse into deep depression had not the richly expressive performances provided the antidote. Even the occasional unevenness of tone and tuning does not really give cause for alarm.

In Erbarm dich mein by Heinrich Schütz, Taylor tantalizes with his featherly pure tone, challenging us to focus on the beauty of the music. His remarkable breath control and sensitive phrasing is always evident in Johann Christoph Bach's gorgeous lamento, Ach, dass ich Wassers gnug hätte.

Among the purely instrumental works, Philipp Heinrich Erlebach's Sonata Terza is actually a French dance suite. By their authoritative playing, this ensemble could easily convince you that Erlebach was a French composer.

The disc also includes Georg Melchior Hoffman's charming cantata Schlage doch, gewünschte Stunde, originally attributed to J. S. Bach, and Buxtehude's Jubilate Domino, which, in spite of the rhythmic and interpretive liberties taken on this recording, remains one of my favourite pieces in the alto voice repertoire. All of this is beautifully recorded, packaged, with notes, text and translations, financially supported by the Government of Canada through the Sound Recording Development Program.

Frank T. Nakashima

Sacred Spaces / Lieux sacrés
Studio de musique ancienne de Montréal, Christopher Jackson
CBC Records MVCID 1146

Recorded in the Église Saint-Viateur d'Outremont, Montréal in July 2000, which is not really as spacious as the basilica of San Marco in Venice, the brilliant CBC technicians captured every subtle detail of this grand choral music by Gabrieli and Monteverdi.

From Gabrieli's Plaudite omnis terra for 12 voices (in 3 choirs), Exaudi me Domine for 16 voices (in 4 choirs) and In Ecclesiis for 14 voices, to Monteverdi's Magnificat for 6 voices (from the Vesper della Beata Vergine) and Beatus vir (from the Selve morale e spirituale), the voices of the Studio de musique ancienne de Montréal bring the musical richness of 17-century Venice back to life.

The singing of the soloists and chorus (only 18 singers in total!) is magnificent, splendid, grand, bold, and dynamic. The text-guided performance elicits a wonderfully comprehensive phrasing and nuance.

I don't know how Christopher Jackson managed to assemble all of this talent in one space, but the results are absolutely fantastic. Not only do I heartily recommend this recording, I insist that, if you know what's good for you, you'd better get out there and find yourself a copy of it as soon as possible!

Frank T. Nakashima

Wagner: Scenes from The Ring
Royal Opera House Orchestra;
Antonio Pappano
EMI 72435 57242

Cast:
Placido Domingo: Siegfried
David Cangelosi: Mime
Natalie Dessay: Forest Bird
Violeta Urmana: Brunnhilde

Following Wagner Love Duets from Siegfried and Tristan with Deborah Voigt, this is the second Wagner disc from Domingo with Pappano and the Royal Opera House Orchestra.

Domingo's recorded Wagner dates back at least 25 years to his Walther von Stolzing for DG's complete Die Meistersinger conducted by Eugen Jochum. Arguably today's finest and...
most reliable tenor, Domingo was 60 years old when he recorded this disc last July. Also a consummate musician, his voice remains secure, clear, and powerful as those of us who heard his Sigmund in the last Ring cycle at the Met will attest.

Chosen are excerpts, vocal and orchestral, from Siegfried and Gotterdammerung. For Siegfried I would have wished for a vital and determined Nothung! Nothung! This would reflect the pent-up energy of the forging scene and the significance of the restored weapon. Also, Siegfried's attempts to emulate the Forest Bird are just too secure and not at all amusing. Except for these two niggardly complaints, Siegfried is rather impressive and satisfying.

I do not know in what order the excerpts were recorded but the Gotterdammerung duets with Brunnhilde are very exciting as are the several orchestral selections: Dawn, Siegfried's Rhine Journey and Funeral Music. Clearly, in this repertoire Domingo is happier bouncing off a colleague than in the solo passages. The sound is thrillingly wide-range and large scale with convincing 'opera house' perspectives. A desirable disc for all those who respond to this repertoire.

Ravel: The Complete Solo Piano Music
Angela Hewitt, piano
Hyperion CDA67341/2

In this highly recommended two-CD set of the complete solo pianomusic of Maurice Ravel, Canadian Angela Hewitt displays the qualities that make her one of the most acclaimed Bach pianists of our day. Her textures are marvelously clear and sparkling; since she eschews lushly pedaled romantic washes of sound. But she nonetheless splendidly captures the evocative, sensuous, nostalgic poetry of these early 20th century French masterworks, many of which are familiar in Ravel's later orchestrations.

The most popular work here is probably Pavane pour une infante defunte, which made an unforgettable encore at her recent recital at the Glenn Gould Studio. On this recording Hewitt's luminous touch and meticulous sense of rhythm again create compelling magic.

The most virtuosic work is undoubtedly Gaspard de la Nuit. Here Hewitt's imaginative powers of expression are at their strongest. In the thrilling first movement, named after the water sprite Ondine, the melody emerges from different registers of the piano while layers of sound shimmer. There is exceptional beauty in the way she tolls the ominous B-flat octaves throughout the macabre second movement, Le Gibet (The Gallows), evoking what Hewitt, in her perceptive liner notes, calls "the odour of death". In the final movement, Scarbo, she dramatically colours the wickedly difficult figurations to create an enthralling scenario.

There are many fine recordings of these seminal works available, historic and contemporary, but this is a top choice – one I will return to over and over.

Pamela Margles
This album is a total delight. The wonderful introverted, introspective world of Desmond is at its best here. The feeling of ESP between the two musicians is almost too good to be true. In the entire history of the music it is difficult to think of two musicians better suited to each other.

Dave Brubeck's harmonic sense has always been a trademark and in the intimacy of this musical setting he demonstrates a less percussive approach to the piano than on some other recordings, replacing it with a sensitivity which complements beautifully the meandering lines of the alto sax. Without bass and drums it's just the two of them plus the vast musical freedom that such a sparse instrumentation brings to creative spirits. Harmonic boundaries almost cease to exist because of the amazing empathy Brubeck and Desmond have with each other. To quote Paul Desmond: "...an almost eerie feeling of freedom occurred which seldom happens when there are other instruments to be considered."

With Desmond it is always a matter of less being much more. His minimalist approach has been his hallmark and he carries it to a high art form - that and his introverted sense of humour with obscure quotes liberally sprinkled among his wonderful harmonic and melodic variations. These Foolish Things is prime Desmond and worth the price of admission alone.
Throughout the CD these two musicians feed off each other, a line of Desmond’s picked up and developed by Brubeck, a harmonic challenge leading Desmond into uncharted waters. At a tad under 40 minutes, it's a little short on playing time by today’s standards, but, like I said earlier with regard to the playing — less is more.

Jim Galloway

Schubert: Arpeggione Sonata; Boccherini: Cello Sonata No. 6; Sammartini: Cello Sonata in G major

Leonard Rose; Leonid Hambro

SONY SK 89749

There are lots of performances of the Arpeggione Sonata in the catalogue but this one is special. Leonard Rose played in the N.B.C. Symphony under Toscanini and then moved over to The Cleveland Orchestra under George Szell. Finally Rose led the cello section in the New York Philharmonic when it was still 'The Philharmonic Symphony Orchestra of New York' under Bruno Walter, Arturo Rodzinski, and others. He gave up his orchestral post in 1951 to devote himself to a career as a soloist. He taught at Juilliard and later became head of the cello department at Curtis. He is well remembered today for his performances and recordings, including those of The Stern, Rose, Istomin Trio. Some know that he was Yo-Yo Ma’s teacher for half a dozen years.

To quote Mr. Ma: “For me, Mr. Rose sets the standard for integrity in artistry, and he had a gorgeous cello tone — I think if there is an ideal sound for the cello, he had it — a far more beautiful, golden and noble sound than I could ever produce. I know that he was particularly proud of this recording.”

I loved the LP of this disc and it is a genuine thrill to own it again. Although it is monaural and is only 59 minutes long, this CD recorded in May 1953 is a bargain.

Bruce Surtees

Srul Irving Glick: Shirei T’Shuva: Songs of Joy and Repentance

Cantor Efrain Sapir; Beth Tikvah Choir; Penderecki String Quartet

Beth Tikvah Synagogue

(Independent, telephone 416-221-3433)

Caruso was an ardent student of Jewish cantorial singing and incorporated what he learned as a pillar of his vocal technique. The joint careers of Jan Peerce and Richard Tucker on the opera stage and synagogue pulpit are the most eminent instances of a frequently traveled path during the first half of the twentieth century. On the popular side of Jewish music, liturgical themes were lovingly imported and jazzed up by klezmerin.

Torontoan Srul Irving Glick, who died on April 18th, devoted his distinguished career to compositions that drew upon the deep wells of Jewish liturgical and folk music. His father was a cantor and Glick’s musical passions were aroused by the sounds that surrounded him. Parallel to the cantors of earlier decades, he pursued a dual career. On the one hand, he worked within core musical institutions like the Royal Conservatory and the CBC, and garnered numerous prizes and honours along the way. On the other, he was the choral director and composer in residence at Toronto’s Beth Tikvah Synagogue for three decades. His musical partnership with Cantor Efrain Sapir from 1984 through 2001 made Beth Tikvah a focal point for Jewish liturgical music in North America.

To my ears, Glick’s vocal compositions are the peak experiences of his music. Toward the Sun features three recent song cycles for soprano, piano, violin and cello. The first cycle, We are Children Just the Same, approaches the emotionally overpowering. The lyrics are poems written by teenage inmates of the Terezin concentration camp. Most perished in Auschwitz. The survivors returned to gather hidden manuscripts. Their authors had few illusions as to what awaited them. These poems are witness to the human thirst for creating art. Glick’s expert, seemingly low-key setting is witness to why synergy between music and words is more powerful than each art form on its own.

If you want to hear why Caruso was so excited about Jewish liturgical music, Shirei T’Shuva is an excellent place to begin. It sums up what Glick and cantor Sapir accomplished together at Beth Tikvah Synagogue. The midnight S’lichot (forgiveness) service is a very important departure point for the Jewish high holidays. The verses are constant but there is substantial latitude in the musical setting. Glick selected and arranged melodies that mix anonymous traditional pieces and others composed by cantors past and present. The arrangement is for solo voice, chorus and string quartet, with Glick conducting.

Phil Ehrensaft

DISCOVERIES

Srul Irving Glick: Toward the Sun

Valerie Siren; Cecilia Ignatieff

Doremi DDR-71136

DISCS OF THE MONTH

Bruckner: The Complete Symphonies

Royal Scottish National Orchestra; National Symphony Orchestra of Ireland; New Zealand Symphony Orchestra; Georg Tintner

Naxos 8.501101 (11 CDs)

Bruckner’s symphonies have always been a bit of an acquired taste, but in recent years they have been gaining in popularity. Part of this new interest is attributable to the release of all the Bruckner symphonies during the 1990’s by Naxos, under the Austrian expatriate conductor Georg Tintner.

Symphony Nova Scotia enticed the aged maestro into relocating to Halifax in 1987, and it was after his retirement from the orchestra nearly a decade later that Naxos contracted him to record the entire set of Bruckner symphonies.

Your humble writer was in Halifax that in time, and already a Bruckner convert, Tintner flew periodically to Scotland, Ireland or to New Zealand, always returning to Nova Scotia to attend concerts and occasionally conduct an orchestra. I encountered him backstage and at receptions, and always asked him about the ongoing Naxos Bruckner project. His eyes would light up on hearing the question. He seemed to be pleased that anybody in Halifax was showing interest in his task.

My last conversation with Georg Tintner was just one week before he died, in 1999. There was a hint of a smile in his face as he declared the recording project complete to his satisfaction. So it is a special honour to have the Naxos boxed set of the complete cycle of eleven Bruckner Symphonies in front of me.

Three orchestras in three different halls were employed in the project. The orchestral sound in the collection is superb. It is difficult to favour one symphony over another in the matter of recording quality or instrumental tone. In that sense Naxos has achieved a commendable unity throughout. This is in distinct contrast to the uneven situation that was the lot of the Bruckner...
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collector in the past, where one had to be satisfied with some haphazard choices in order to get the complete set. Until receiving this Naxos boxed set I hadn't experienced the first 3 symphonies, and neither the alternate Adagio to the 3rd nor the 1878 finale to the 4th. These "lost" movements are included in the boxed set.

Tintner’s reading of Bruckner is all you could wish for. He holds his own alongside the Jascha Horenstein and Gunther Wand interpretations in the massive symphonies 8 and 9. The Royal Scottish National Orchestra can proudly allow themselves to be held up to comparison against any of more than a dozen recordings of the 1880 Haas edition of the 4th, popularly named the "Romantic". As a musical experience, you couldn’t ask for better.

The 48-page booklet has annotations written by Georg Tinter, ably edited by his partner Tanya. The conductor’s life-long study of the Bruckner catalogue allows him to give quite a scholarly dissertation of the themes and recapitulations, which is enlightening considering the vast scale of the works. Tintner’s descriptions are at the same time easy to read, and you needn’t feel that you require a music degree to understand what is being said.

Unfortunately the fact of Tintner’s authorship of the notes isn’t acknowledged anywhere in this booklet. The original Naxos individual Bruckner releases had these same notes verbatim, and they were properly accredited there. The other oversight is in a complete lack of photographs within the pages of the booklet.

The other aspects of the booklet are commendable: the typeface is legible and not too tiny, and sensibly molded into a two-columns-per-page layout. There is an interesting three-page chronology of Bruckner’s life and associations in the back pages, following the orchestra and conductor biographies.

I heartily recommend this set of CDs for anyone with an interest in Bruckner’s work. And as usual, Naxos gives us first-rate sound on a budget-priced CD.

John S. Gray

Schoenberg: Gurrelieder
Karita Mattila, Anne Sofie von Otter, Philip Langridge, Thomas Moser, Thomas Quasthoff
Various choirs, Berlin Philharmonic; Sir Simon Rattle
EMI 72435 5730329

Gurrelieder was the final work Jukka-Pekka Saraste conducted as music director of The Toronto Symphony, his Swan Song. The piece had been scheduled for an earlier season but was unwisely canceled because management believed it was too risky for Toronto audiences. It calls for five soloists, a speaker, three male choirs, a mixed choir, and a greatly augmented orchestra including 10 horns, 8 flutes, 4 Wagner tubas, 6 timpani, and the usual iron chains. Gurrelieder, the Songs of Gurre, is a Tristan-esque drama, a narrative song cycle of massive proportions. It is the ultimate Romantic expression, opulent, entirely tonal and loaded with good tunes.

In Part One, Rattle’s view of the score may have some heads shaking because he seems to be restraining the decibels. In parts Two and Three, as the drama unfolds, the intensity builds, climaxing with Sunrise when all is resolved.

Rattle realizes the arch of the work and its poetry, with exquisite gradations of sound from thoughtful pauses that seize the listener, from hushed passages to stunning tuttis.

EMI has conquered the impossible acoustic of the Berlin’s Philharmonic, the orchestra’s home, to produce a stunning recording of enormous depth and power. Not just volume but power that you must hear to believe it. The balances are natural with no spotlighting. I have heard this orchestra many times in concert and fewer than a handful of recordings have come close to their live sound. This is the closest I have heard. Rattle is not simply conducting Gurrelieder, he is giving us the inside story.

Bruce Surtees
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