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Snapshots
Some of the People behind the Summer’s Musical Fare
by Allan Palmer

1) Michael Rubinoff, producer and stage director, A Chorus Line: Jane Mallet Theatre, August 9 - 17

“As a child and teenager I was an actor, but have fallen in love with producing and directing. The really important thing I’ve learned by attending music theatre conferences and workshops is that there’s no formula, you have to do it to learn how you need to take the risk. It’s about being creative, and, I think, understanding that the most important element is the audience, which can and must be moved by what goes on in the show. The material I like is stories about people. In Chorus Line, for example, you live the dream of being on stage through the eighteen characters. Another show I love is A Class Act, which is about Edward Kleban, the lyricist for A Chorus Line, the only successful show he ever did. I saw it in New York and want to do it in Toronto.

2) Donna Bennett: Co-artistic director (with Brian Finley), Westben Festival Theatre, Campbellford, Ontario, June 29 - July 28.

WN: What is the attraction of old European music in that quintessential rural North American structure, the timber frame barn?

DR: It is really about good music in unpresumptuous surroundings. We open the doors on all sides of the barn except the stage and let the world in. In the usual urban concert venues they are shutting the world out. Last summer after a concert of Mozart’s music a woman came up to me and said, “I’m sure the birds are singing louder!” Music is very approachable here, especially for kids, it’s really good for them.

The musicians love it too. They are billeted with local people and have a fantastic time. They are treated like royalty ... and the parties! It’s a little different from staying in a hotel, going in front of the white lights and leaving town.

3) Annalee Patipatanakoon: Violinist, the Gryphon Trio: Bonf Festival of the Arts, Musique de chambre à Ste.-Pétronille, Festival de la Baie des Chaleurs, Westben Festival, Elnora Festival, Festival of the Sound, Ottawa Chamber Music Festival, Mostly Mozart Festival, New York, Cooperstown Chamber Music Festival.

What I like about performing in the summer festivals is the opportunity to meet your audience, to experience the atmosphere of the place and also the sense of community. Audience and performers are in a different head space, more relaxed and more receptive. When we are at these festivals we are asked to do different things, to perform repertoire we don’t usually do and work with people we don’t usually work with. I always come away from them with new ideas and a feeling of having been refreshed. Usually, too, there’s not as much time to rehearse before performing as you would like and that lends a different kind of excitement and a certain spontaneity!

They’re all a bit different. In Parry Sound there are open rehearsals and lectures, while Ottawa is unique, more like the Kuhno Chamber Music Festival in Finland than the other Canadian festivals.

CONTINUES
Festival of the Sound

James Campbell, Artistic Director

July 19 - August 11, 2002

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4) James Campbell, artistic director, Festival of the Sound, Parry Sound, Ontario, July 19-August 11.

Originally from Alberta, clarinetist Jim Campbell, lived for many years in Toronto before being appointed to the faculty of the University of Indiana’s prestigious music school. His job as the artistic director of the Festival of the Sound has been very important to him because it maintains his contact with Canada and many of his musical connections here. He will perform, for example, at this summer’s festival with percussionist Beverley Johnston, with whom he has played over the years. As well as exploring the repertoire for clarinet and marimba, and some transcriptions as well, they will perform the premiere of a commissioned work by Toronto composer, Chan Ka Nin.

Asked about what makes the Festival of the Sound unique, Jim drew my attention to its educational component, the lectures, open rehearsals, the “Discoveries” concerts with Gary Kulesha, and, on the last day of the festival, a whole day long series of concerts, lectures and discussions on the subject of J.S. Bach’s St. John Passion, which will be performed in the evening.


“The National Academy Orchestra is one of only two orchestras in North America that employ young adult musicians to help them start their careers. I feel very fortunate to have been given this opportunity. We apprentice musicians are getting a great exposure to the orchestral repertoire with masterclasses and lectures as well - it’s almost like being at school for 20 weeks - and it is also great to make connections with other young musicians and get the experience of playing performances after a couple of rehearsals, as compared to having a couple of months to prepare a concert in a music school orchestra. Also, the orchestra has a very good reputation so it will be wonderful to have it on my CV!” Boris Brott deserves a lot of credit. The fact that a city like Hamilton has a festival like this, which goes on from early spring to late autumn, is fantastic. Music at this festival is for everybody, not just an elite group - he’s big on bridging the gap.

6) Bert Carriere; Music director, Stratford Festival; composer-in-residence, Stratford Summer Music, July 24-August 4, Stratford, Ontario.

WN: Since most of your composing has been 5 to 15 second snippets of incidental music, has Stratford Summer Music given you the opportunity to spread your wings as a composer?

BC: Absolutely. For me ten seconds of music is long! I’m used to writing music for a scene change or to underscore a bit of dialogue. [Stratford Summer Music director] John Miller, asked me for 10 to 12 minutes of music for the opening fireworks. You know, if you just stand there and do nothing for 10-12 minutes, that’s a long time! I’ve also done a suite of music for the Canadian Brass from my music for The Three Musketeers and three pieces for the St. Mary’s Choir with texts by Stratford school children. This was probably the most challenging project of the three. Anyway, I’ve put it all together and am very grateful for the opportunity.

7) Alex Benjamin, Assistant Artistic Director, Festival de Lanaudière, June 28-August 1, Joliette, Quebec.

WN: How do you program your festival?

AB: We want a combination of big stars, especially ones that are not so well known, and local and Canadian musicians. A good example of one of the stars is Katarina Karnéus, an extraordinary mezzo-soprano, who made her Met debut last year, sang Carmen in Paris this year and, like Dmitri Hvorostovsky, is a winner of the most prestigious vocal competition in the world, the Cardiff Singer of the World Competition, and yet she is not at all well-known here. We usually start by going through magazines and reviews on the internet, and then listen to CDs to form our own impressions. We also get lots of proposals, especially from francophone Europe. The Chocure de Namur Belgium, which is performing here this summer, is an example of this.

8) Michael Schmidt, Artistic Director, Symphony in the Barn, July 6-August 3, Durham, Ontario.

Michael Schmidt combines work as a musician with life as an organic farmer. He explained the connection to me in an e-mailed letter: “Yehezkiel Menahem became the Godfather or Patron [of the Waldorf School] started by Schmidt in the Durham area because he certainly understood the value to incorporate music into our day to day life. He understood why my effort to connect the two worlds of agriculture and music is not crazy. It is much needed. Agriculture and music both are suffering from incredible exploitation.”

Michael Schmidt understands that music, when connected with life, is food for the soul, but also sees that music separated from the reality of life becomes an elitist entertainment.

The founder of the Saugeen Bach Festival and the Saugeen Bach Choir, which he has taken on tour in Europe with the Bavarian Chamber Orchestra, Schmidt is a committed musician. He also started a children’s choir in Durham, an alumni of which will sing the part of Amor in this summer’s production of Orfeo. He has also served on the Soviet-American Peace Committee, and hosted a cultural exchange with the Russian Tolstoy Society. No ordinary farmer, no ordinary musician!
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Where the Music Begins.
T.O. Musical Diary
by Colin Egan

A Connoisseur for Our Times

June 5, 2002: As I approach Massey Hall’s box-office, an elderly gentleman asks me if I’m planning to buy a ticket to tonight’s Toronto Symphony Orchestra/Mendelssohn Choir concert. I say yes, and he offers to sell me a ticket he can’t use at a discounted price. After carefully checking the merchandise, I decide that it’s legitimate and we quickly make a cash transaction. Only when I’ve entered the hall do I discover that the man who sold me my ticket also has a seat right next to mine. As he’s a pleasant, outgoing fellow, we soon strike up a conversation.

The first piece on the concert – Strauss’s Four Last Songs, to be sung by Canadian soprano Adrianne Pieczonka – reminds my new friend of classical music. As for the TSO, I have many fond memories of concerts, and I soon realize that I’m sitting beside an unusually devoted fan of classical music. As for the TSO, he voices several complaints – ranging from a tendency for the players to bury their heads in their music stands to the fact that his donation is sometimes listed incorrectly in the programme – but it’s apparent that he’s deeply concerned about the orchestra’s ongoing struggles.

When the music begins, his cares are swept away by Strauss’s sumptuous score. He listens with his eyes closed, his hands folded as in prayer. And when the piece comes to its conclusion, he sits in silence for a moment with a beartic smile, before breaking into wild cries of “Bravii!”

During the intermission, he suggests that we talk our way past an usher and offer our personal congratulations to Pieczonka. I explain that I’m not really very good at that sort of thing – whenever I try to go backstage to meet an artist, I’m usually stopped by a liveried teenager who officiously tells me that only authorized guests may be admitted. And in any case, I wonder to myself if this is the best time for such a venture. But I decide to follow him, just to see what happens.

“I’m with the orchestra,” he tells a young man at the door as we breeze through to the backstage area. Clearly my friend is not in the orchestra, but it’s also clear that he has a strong personal connection to it: many of the players greet him by name, and he asks if they enjoyed the cookies he recently sent to them. However, on our way to the soprano’s dressing-room, we are intercepted by a TSO administrator who very sensibly asks us to return at the end of the evening.

For the second half of the concert, featuring Brahms’ Requiem, my friend does not sit beside me; rather, he occupies a vacant seat in the front row, cheering and wildly waving his arms in the air at the end of the performance.

As I watch the gentlelman exit into the night air, happily clutching his autograph, I can’t help thinking that he belongs to a dwindling breed of concert-goers. Although his enthusiasms are perhaps a tad eccentric, there aren’t many people left nowadays who make classical music a central focus of their lives, who listen with keen ears and unalloyed delight, and who would send cookies to their local symphony orchestra.

Even if he does shout bravos at the top of his lungs, or intrude backstage, or inconvenience administrators, it’s connoisseurs like him who have been the backbone of support for classical music over the centuries – not just financially, but through heartfelt displays of appreciation for great music and outstanding performers.

In our cynical times, we need more like him.

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QUO DubET

by Allan Palker

WholeNote’s seventh season is over; our first octave ascended. We have come this far because of the collective support of the hundreds of music presenters who shared our vision of a publication that unipartially celebrates them all. Their support has been rewarded; by better attendance at their concerts; and by the sense of coherence the magazine gives to the extraordinary range of endeavours that together make up Toronto’s classical and post-classical music scene.

Prior to WholeNote’s emergence on the scene, many people’s prevailing sense of Toronto was that musically it was a three- or four-horse town. That we have assisted in building an awareness of the strength of their own community among performers and presenters is a great satisfaction. Standing together this way, we are each of us harder to dismiss.

Speaking of “big horses”, within the last few days you have come the news of Four Seasons Hotels’ contribution of $20 million to a bona fide house for the COC – “The Four Seasons Centre for the Performing Arts”. As corporate names go it’s not bad. Easier to rationalize from a classical point of view than “Best Western” would have been, for example.

All cavils aside, it’s a big day for the COC – a reward for incredible tenacity in the face of uncertainty; proof positive that to pluck in incredible tenacity in the face of uncertainty; proof positive that to pluck in incredible tenacity in the face of uncertainty; proof positive that to pluck in incredible tenacity in the face of uncertainty;

Returning to my beginning point – this summer marks the end of seven years of challenge for this little magazine; of tenacity in the face of uncertainty. Doubtless greater challenges and more uncertainty lie ahead. The WholeNote is a business and does not, therefore, compete with the music community, either by giving income tax deductible receipts or by receiving governmental arts funding.

So our next octave starts, as the previous one did, with “doth not dought.”

No hotelier in shining armour is going to come riding to our rescue... unless... “The Four Seasons WholeNote”... hmmm. Margery, get me Mr Sharp on the line.

EARLY MUSIC

by Frank Nakashima

Okay, it’s summertime in Toronto, and there isn’t a lot of early music happening here, except for Music Mondays Lunchtime Concert Series in which Jennifer Francisco & Michael Franklin will appear and perform instrumental and vocal music, European traditional, medieval & renaissance (August 19).

While I don’t expect an historical approach in Soulpepper Theatre’s concert performance of The Beggar’s Opera by John Gay (Aug 6, 10, 14), I’d still recommend it as an opportunity to hear some good tunes and see how director Ted Dyson and his talented cast interpret this early opéra favorite.

Outside the city it’s a different story. In early July (5 to 7), in the BloorEast Barn, near Ayr (in Ontario), you will find the Grand River Baroque Festival (www.grbf.ca) and some very fine early music programs (see Festival Listings, page 26).

On the afternoon of July 6, for example, the Festival’s period instrument ensemble will sweep you away to the fanciful world of 17th century Italy. The young countertenor Daniel Cabena (aren’t all countertenors other than James Bowman young?) is the special guest in a concert that includes music by Castello, Gabrielli, Uccellini, Monteverdi, Marin, Cavalli, and Farina. Another program (July 6) features Karen Baumgarten, soprano, in a program that includes music by Albinoni, Corelli, Handel (Carmen “Mi negh'io il core”), Vivaldi (Concerto in B flat major RV 548 for oboe & violin) and Lorenzo Gaetano Zavateri.

So you’re still awake at 11:00 p.m., you can also catch violinist Farkhan James in an intimate evening of fantastic solo music – Tartini’s variations on the Cavotta from Corelli’s Sonata #10 op.5 from L’arte del arco; Biber’s Passacaglia, and Bach’s Chaconne from the Partita in D minor.

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October 18

In the Beginning

A celebration of the human spirit. Works by American composers, including Copland and Barber.

Grace Church on the Hill 8:00 pm

Saint Thomas’s Church 8:00 pm

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Further information: (416) 971-9229 or www.exultate.on.ca

Tenor Section Lead Position

To begin in September 2002

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Thursday evening rehearsals; Sunday services at 9:30 and 11:00 a.m.; and some special weeklyday services.

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www.thewholenote.com

July 1 - September 7 2002

12
CONCERT NOTES

Mozart (August 6 and 7), newly-edited by David Bourque. Apparently this source material, dated 1835, was riddled with inconsistencies and mistakes, and considered "spurious" by some. Are they really Mozart's works?

The featured work at "The Sound" this year is Bach's St. John Passion (July 9) - Annette Betanski, soprano; Marion van den Akker, mezzo; Alan Bennett & Mark DuBois, tenors; Russell Braun, baritone; Thomas Goerz, bass & other performers. Earlier in the day, you can attend an open rehearsal as well as a lecture-discussion with Rabbi Joel Wittenstein and Rev. Bill Boyd on anti-Jewish thought in the Passion narrative of St. John, and also a lecture-discussion with Jeffrey Stokes on the musical aspects of Bach's St. John Passion.

Frank T. Nakashima (franknak@interlog.com) is President of the non-profit charitable Toronto Early Music Centre, and President of the non-profit charitable Toronto Early Music Centre.

Alto and Bass Choral Leads required for September

Good sight-reading skills and choral experience required

For information and audition time contact William Wright Deer Park United Church (St. Clair & Avenue Road) Telephone 416-923-2764

The two big choral events of the year - Podium 2002 and The Joy of Singing Festival - are now history and the time seems ripe for taking stock and celebrating our achievements, thus far this year.

By all reports Podium 2002 was a grand success, with magnificent performances from the Nathaniel Dett Chorale, National Youth Choir, the Toronto Children's Chorus, the Canadian Children's Opera Chorus, and Exultate Chamber Singers.

I had the pleasure of being quite actively involved in the Joy of Singing Festival which had so many highlights, it's hard to remember them all. From the opening all-Penderecki gala (conducted by the composer himself) to Howard Dyck's colossal performance of Schmidt's Das Buch mit sieben Seelen on the closing night - both with all-star Canadian soloists - Toronto enjoyed a feast of performances by local, national and international choirs.

Artistic Director Niki Goldschmidt openly admits that a festival such as this gives Canadians a chance to shine.

CONTINUES

Tenor and Baritone lead positions available

St. Andrew's United Church, located at Yonge and Bloor Streets, has an opening for tenor and baritone leads for the 2002-2003 season. Made up principally of professional singers, the choir covers a wide selection of music. Good sight-reading skills are essential for this position. Recital opportunities are also available.

This is an ideal position for singers with other commitments as there are no midweek rehearsals. For further information, please contact Music Director Dexter Roberts at 416-929-0811.

Call for volunteer singers

The choir of St. Andrew's United Church is seeking volunteer choristers who can read music or can pick up new music quickly. Sopranos with clear, light voices are particularly needed.

If you would like to sing in a choir but are not able to commit to a weekly rehearsal because you are too busy, St. Andrew's - with no midweek rehearsals - may be ideal for you.

If you are interested in joining us, please call Music Director Dexter Roberts at 416-929-0811.
alongside leading international choirs and this was the case at almost every turn. The stunning performance of the Huelgas Ensemble of Belgium was matched by the elegant chanting of Les Chanteurs St. Coeur de Marie from Quebec City. The Renaissance stylings of the Dunedin Consort were complemented brilliantly by the knockout performance of Victoria, Monteverdi and Gibbons by the Vancouver Chamber Choir. The Taufemusik Chamber Choir owns the Bach motets and their performance of all of them in one concert was simply exquisite.

The Winnipeg Singers gave a stunning performance of a recent piece by Englishman James MacMillan and the Newfoundland Symphony Youth Choir and the Toronto Children's Chorus more than held their own in the company of the splendid Severancek Children's Choir.

International choir highlights include the captivating Carmina Burana of the Uppsalla University Choir and the St. Petersburg Chamber Choir's Rachmaninoff Vespers, but the two choirs that stole the Festival were the Tokyo Philharmonic Chorus and the Arnold Schoenberg Choir, for the exact same reasons. Their absolute commitment to modern choral music was an inspiration and something we don’t see much with Canadian choirs.

Last month, in these pages, WholeNote’s writer on contemporary music, Paul Steenhuisen, bemoaned the fact that contemporary choral music seemed easy and uninspired and I can see why he stated that. The simple reason is that choirs across Canada – for the most part – do not take the time to make 20th and 21st century music an integral part of their repertoire. I’m not speaking of John Taverner or Healey Willan, now, or even Benjamin Britten. I’m referring to Penderecki or Schoenberg or the more challenging works of Murray Schafer or Friedrich Cerha.

If we learned anything in June, 2002, it was that modern music – challenging as it is – lies at the heart of virtuosic choral singing and we can’t afford to shy away from it. Let’s hope that choral conductors will take more risks with repertoire in the coming years, taking the time to really learn unusual new repertoire. If so, we owe it to choirs – as an audience – to support new choral expressions and experimentation.

All the best to WholeNote readers for a relaxing summer. See you in September!

**HEAR & NOW (New Music)**

by Paul Steenhuisen

Summer afternoon - summer afternoon; to me those have always been the two most beautiful words in the English language.

Henry James (1843-1916)

Concomitant with the end of the concert season proper, the rising mercury, and the lazy days of July, is both the slowing of concert activity and the movement toward alternative performance spaces. Outside, the Toronto Music Garden (located on the waterfront at 475 Queen’s Quay West between Bathurst Street & Spadina Avenue) is the site of another Tamara Bernicoff-curated series of free summer concerts. For complete information, visit www.harbourfront.ca. For new improvised music, check out percussionist Richard Sacks on July 28, at 3:00. On August 8th, at the same location, Lori Freedman will present her 21st century improvised music for solo clarinet & bass clarinet. At the website www.the-improvisor.com, Freedman playing is aptly described as “free as starting skittering through spring”, a description as appropriate as ever for this vastly talented performer. Sunday August 11, the Madawaska Quartet will delve into Shavlik and Nancarrow, and on the 29th, the Evergreen Club Gamelan continues its journey into traditional Indonesian & contemporary Canadian music.

Also out-of-doors, New Adventures in Sound Art presents a busy day of concerts August 17 at Toronto Island. At 12:30, you will discover Venus...
Improv for Centre Island Ferry Dock (Island side), with John Adams & Erin Donavan, performers. At 2:00, a mini outdoors Octaphonic Concert features music by Barley & Freedman, with Lori Freedman on bass clarinet and Wende Bartley as composer/performer. An hour later you will find Baudouin Oosterlynck (variation du silence), listed as being for “Sound Installation & solo Harpsichord - or sonata for two instruments of silence, in live performance.” Last, at 4:30 there will be a full outdoor Octaphonic Concert, diffusing music by Payne, Barley, Lemer, Lillios, Eagle & Dhomont. All concerts free.

SIGN WAVES - Phase One takes place indoors, at the Art System Gallery (327 Spadina Ave., 2nd floor), and features two works - “The 1 Project,” by Nicholas Longstaff, and “Paths,” by David Eagle, 1pm to 8 pm July 2-6. “The 1 Project,” by Nicholas Longstaff, is an immersive and interactive audiovisual installation exploring the concepts of actual and presented identity. A rectangular room with deep crimson walls adorned with 22 mirrors, a translucent video projection screen and several speakers will be the setting for an interactive journey that will juxtapose a collage of video images against a quiet melange of rhythmic monologues and sound events triggered by the participant. David Eagle’s Paths is a sound installation and performance that immerses the listener within a texture of moving sounds - sounds from the environment, imagined sounds, instrumental sounds, voices and spoken words. They are always moving, following different paths, being transformed along the way, and transforming the listener in the process.

Eagle asks the question of where a circle begins. In the installation, eight speakers are arranged in a circle around the listeners. And like a circle, (and unlike most compositions) Paths does not have a clear beginning, middle, or end. The passage of time and music is experienced differently and the expectations of both the listener and the creator are not as conventionally directed. When we walk along a path and listen - for instance, in the mountains or a forest - we do not expect a contrived climax to arrive, rather we experience and immerse ourselves in the environment. This is the way to experience a sound installation, to listen openly and without expectation, to listen both spatially and temporally.

Paths is an interactive work for an interpreter performing on a laptop computer with a sound diffusion system that together make up the musical instrument. The performer uses a visualization map to create sonic gestures and textures, many of them using chance and aleatoric techniques. Gallery visitors will enter the room and are encouraged to ask questions and talk with the composer/performer who is really part of the installation. As in a sound walk, they listen, explore, stay still or walk around as the sounds are processed, transformed and diffused live.

Eagle goes on to write that “Since the formality of a concert is not present during a sound installation, listeners may become less inhibited and able to focus their attention through passages of longer spans of time. There is a quality of openness in the experience, similar to listening to an improvisation. The audience can enjoy the performer’s work and can also provide sounds that may be used in the piece.”

New Music Concerts and the Gardiner Museum continue their Music Speaks concerts, with a Raymond Luedeke composition for clarinet & percussion, along with a discussion & performance of selections from other contemporary repertoire (July 14). August 25, accordionist Joseph Macerollo will play and discuss selections from the repertoire, along with contemporary playing techniques.

Further afield, August 22, 8 pm, the Southern Ontario Youth Winds play music by Wintenweit, Kulesza, Reidout, Chatman, Francis & Milhaud under the direction of Alex Eddington, conductor (Kew Beach United Church, 140 Wineva Ave.). And those travelling to Parry Sound should be sure to catch the Festival of the Sound (www.festivalofthesound.on.ca), which contains new music events July 25 to 27. Festival Hall will reverberate with the Discovery Ensemble’s Open Rehearsal (July 25, 2:30), then a 7:00 rehearsal with music by Andrew Staniland, ably conducted by Gary Kulesha. A similar schedule on the two following days will reveal music by Richardson and Ogorn. Then, well before I woke on August 1, at 10:30am, James Campbell and Beverly Johnson will give one of their invariably excellent performances, of music by Grainger, Louie & Chan. See full festival listings for complete information.

(A)lmost never a dull moment in the fast-paced world of new music! I’ll be back in September; enjoy an endless summer.
In Part 1 of our interview, John Weinzbeg discussed some of the most important political issues he's tackled throughout his career. Part 2, published in the June WholeNote, can be found on WholeNote's website at www.thewholenote.com and on www.torontohiromandnow.com.

In this second and final instalment, we move further, into conversation about his first-hand experience of the early development of new music in Canada, and how his own musical thinking has developed over time.

STEENHUISEN: Do you think that there's a noticeable quality to Canadian music? Is there a certain sound, a unique aesthetic?

WEINZWEIG: There is something in music in Canada that is easier for the foreigner to perceive than it is for the Canadian to perceive. For example, Darius Milhaud was in Toronto and I was asked to bring some composers together, I got them together in the concert hall of the old conservatory on College Street: Harry Somers, Harry Freedman and so on.

Milhaud was very interested. He had a special interest in my Violin Sonata, which had an unusual form that its conclusion was a cadenza for the violin. He found many elements amongst us that provoked interest. The conductor of the TSO at the time was doing my harp concerto and planned to take it to Europe on tour with the orchestra. He called me up to have a chat about the work and I went down to his office at Massey Hall - he asked some questions and I knew that he knew my piece, he'd done his homework. We had a very interesting conversation, and in the course of it he said, "I don't understand Canadian music." That was the message that I got - that we have a Canadian music. He didn't understand it because it was different from what he usually did.

STEENHUISEN: How did growing up and living in Toronto affect you musically?

WEINZWEIG: I slowly realized that I should be responding to the sounds of my environment, and my environment included the sounds of North American jazz. It also included certain subjects that influenced my music as a composer for CBC drama during wartime. I wrote over 100 scores that had to do with the war effort of course, but I also remember a series called The White Empire. I was in the air force for a couple of years and when I came home I had this commission, for a 13 week series about explorers who ventured into the Canadian north, and what happened to them. I had done some research into the music of the Inuit and found a quality to that material and so I worked motifs from that research into my thirteen scores.

At the end of the series, the CBC director of drama was very interested in the music and suggested I make a concert piece out of some of the background music. They gave me about ten days to do it, and I did, calling it Edge of the World. It has a feeling of stillness, and coldness, and was a product of my experience in my environment that had to do with the history of this country.

There was another series I did called Our Canada. The National Film Board was created in 1939 while we were at war, and they needed composers, artists, and writers. I was commissioned to do a number of film scores. The first arts project was the story of Torn Thomson called War Wind, and I wrote the music for it based on his famous painting. I had become involved in my country. I owe this to a number of factors - I owe it to the CBC. I owe it to the National Film Board. I owe it to the influence of our painters and writers.

However, when I was interested in Arnold Schoenberg's twelve-tone method, I felt after a while that his music was basically extending the culture of his own country. He was really connected to Beethoven and Brahms, and I realized that this was not my rhythm. I was influenced by the composers of that time, but Schoenberg's rhythm was not the rhythm of my environment at all. That's when I began to try and merge a new technique with the influence of my environment.

STEENHUISEN: And the influence was jazz?

WEINZWEIG: Yes. I loved the music of the 30's - swing. That never left me. If you look at my work for bassoon and strings, Divertimento no. 3 (written in 1959), you'll notice the headings of the movements are called moderate swing, slow swing, then fast swing. That's when the rhythm of North America or Canada took over my music.

STEENHUISEN: It must have been a difficult task to involve the European method of pitch and a North American feel for rhythm?

WEINZWEIG: Exactly, but I gradually came to it. Remember, I was brought up with European music, especially programme music, which was a strong influence on me: Liszt, Tchaikovsky, and Beethoven of course.

STEENHUISEN: Was it important for you when people such, as Stravinsky came to Toronto?

WEINZWEIG: It was very important for me. Stravinsky perempted my thinking when I was a graduate student at Eastman. I did a paper on the Rite of Spring and that really turned me around. It was the sense of sonority and his powerful rhythm, but how would I reconcile them? The other music that I responded to was the music of Alban Berg. I listened to a recording of his Lyric Suite, and was very moved by the emotion of it. How could I merge these two opposing sonorities, these opposing temperaments?

The 30's were still the period of the Neoclassic, but the Neoclassic was a combination of some new sounds poured into old bottles. We wrote sonatas and rondos, and we still wrote pieces called symphonies, but we hadn't found a new form for the new sounds. Then Copland came on the scene. Here was the music that seemed to be distinctively American. A lot of music coming out of the 30's at that time in the USA was based in American folk music, because they had discovered their own music. Collections were being published and I got hold of some. There was a great similarity between the folk music coming out of the small communities in the USA and the same kind of music in Canada.

The thing about Copland was the clarity of his orchestration. His music was a filtering of the Stravinskian orchestration, simplified as well as clarified. Copland became a strong influence on me as well, eventually, and he too became interested in jazz. When Duke Ellington first came to play Massey Hall, I was there. When George Gershwin turned up with his orchestra and was soloist in his Concerto in F and his Rhapsody in Blue, I was there.

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July 1 - September 7 2002
JAZZ NOTES
by Jim Galloway

Summertime, and the festival season goes on its merry way with the Beaches Festival in July and Markham in August. Does anybody know of any other city that has four jazz festivals within a couple of months? Not to mention the festivals in the surrounding area which include jazz in their programming.

A look at the listings shows just how extensive that is - Dave Young, Terry Clarke, Kevin Turcotte & Bernie Scensensky at the Festival Of The Sound, Lorne Lofsky at the Kincardine Summer Music Festival and Phil Nimmons at Stratford Music, to name only a few.

There was a time when summer was a ‘down’ season for jazz - a few gigs at the C.N.E. but not much else. Then, the festival phenomenon - making summer high season for the jazz audience, like the classical, is minute by comparison with The jazz audience, like the classical, is minute by comparison with that in other disciplines - I’ve yet to see a jazz festival make the headlines.

The jazz audience, like the classical, is minute by comparison with pop music where the pressure to pander to lowest common denominators increases all the time. A couple of hours in a jazz club might well cost less than a night at a not-so-great summer ‘blockbuster’ movie and give you a pleasant opportunity to interact with some other people.

By the time you read this, I shall be in Ascona, Switzerland, following a little bit of the European circuit, running into old friends and perhaps finding something new to enjoy. Happy listening and don’t forget - make some of your listening live music.

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June 29th - Kirk MacDonald Quintet
July 6th - Shirley Eikhard
July 13th - Michael Pickett Band
July 20th - Kalabash
July 27th - Absolute Faith Orchestra
August 3rd - George Gallius Sextet
August 10th - Jim Galloway & Friends

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The Thornhill Community Band is playing for the first time this summer. The concerts start on July 2, and run right till July 16 at the Little Avenue Bandshell on Weston Rd. For more information, please contact Bobby Herriot by phone at 416-283-8951.

The Oakville Wind Orchestra is one of the most active groups this summer. They are performing seven free concerts at Coronation Park in Oakville. The concerts start on July 2, and run every Tuesday evening until August 13.

The Weston Silver Band is playing July 2 and 16 at the Little Avenue Memorial Park Bandshell on Weston Rd. Both concerts are free, and start at 8 p.m.

The annual concert series at the Couchiching Beach Park Rotary Aqua Theatre is back again this year. The theatre is right by the lake in Orillia, and is a great way to end a weekend at the cottage. This year’s groups are: the Brampton Concert Band (July 7), the Weston Silver Band (July 14), the Barrie Concert Band (July 21), the North York Concert Band (July 28), the Markham Concert Band (Aug. 4), the Northdale concert Band (Aug. 11), the Wareroom Citizens Band (Aug. 18) and finally, the Chinguacousy Concert Band (Aug. 25). All concerts are free, but it’s a good idea to bring your own lawn chair to avoid having to sit on the benches.

The Canadian Band Association (Ontario) is putting on its second Annual Festival of Bands at the CNE on Aug. 18. Eighteen community concert bands and stage bands will be performing at the bandshell, and the event is free with admission to the Ex.

There are many more events in the listings - the Etobicoke Community Concert Band and North York Concert Band both have multiple concerts on this summer - there’s a five concert series at the Central Park Bandshell in Burlington - The Cobourg Concert Band is playing free weekly concerts in Victoria Park, Cobourg - The Whitby Brass Band is doing three free park concerts.

Make sure you check the Further Afield section as well as the main listings. Have a great summer - I know I will!

Merlin Williams will be spending the summer working on his skills as a virtuoso alto clarinettist. If you have any updates for the band list, or scullutting gossip to pass on, he can be reached at (416) 489-0275, or by e-mail: merlinw@attcanada.ca.

The summer concert scene is jam-packed with events. Here are some highlights; please make sure to consult the main listings section for more details:

The Markham Concert Band is taking applications for a new conductor. If you’re interested in taking the reins of one of the larger ensembles in the area, please contact Vern Kennedy by e-mail at kenneth.k@interlog.com or by phone at 416-283-8951.

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Finally, David Anderson’s Clay and Paper Theatre inhabits Dufferin Grove Park for another season, this time with the Larry Lewis musical play Gold, which features the quirky, humorous and at the same time lovely imagery of visual artist Barbara Klunder. As with the company’s previous park productions (Lilith Unfair, The Ballad of Garrison Creek), Gold promises to be cheerfully subversive and playfully political. It runs from July 25 to Sept 1. (Bring a blanket and enjoy the $5 dinner from the bake oven at 6 p.m.)

AROUND SOUTHERN ONTARIO
Canada’s oldest professional summer theatre festival, the Red Barn Theatre at Jackson’s Point, has a new Artistic Director in Jordan Merkur, formerly of Toronto’s Eclectic Theatre: “Until now “most of my work has been in downtown Toronto,” but he’s glad to “do a lot of plays that I would not otherwise get to do. I have the luxury of the Jackson’s Point community; the support of an institution that’s been around for 54 years,” Merkur says.

The Red Barn has two musicals on the bill this year: I Love You, You’re Perfect, Now Change by Italian American playwright Joe Dipietro (July 10 to August 3), and Sophie Tucker - Last of the Red Hot Mamas (August 28 to September 14), which Merkur is directing himself. Besides the playbill, the pragmatic Merkur is pleased to mention that the Red Barn “is now air conditioned. And two years ago they put in all new seats!”

Some other notable outings include the July 6 presentation of A Marvellous Party, in which the now venerable Tom Kneebone and Dinah Christie pay tribute to the wonderful songs of Noel Coward at Symphony in the Barn, near Durham. (If you want more of the great man, there’s also Noël and Gertie, which runs from August 14 to 29 at the Port Stanley Festival Theatre.)

One of my favourite parts of Ontario is the Thousand Islands, which, back in the ’20s, was the haunt of the most fabulously wealthy and important folks of this world. Now it’s back in the hands of ordinary people again, and if you’re in the neighbourhood you might want to stop in at the Grand Theatre Kingston for Personals (July 4 to 20) or Footloose (July 25 to August 10). A little bit further east, in beautiful Brockville, the St. Lawrence Stage Company offers Broadway’s Annie from July 25 to August 17, and Snoopy (based on the Peanuts comics) from August 24 to 30.

And finally: We mentioned it last month, but it bears repeating: the “one-stop shop” internet source for summertime theatre festivals is www.summertheatre.org, the site for ASTRO, a.k.a. the Association of Summer Theatres aRound 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, call 1-800-ONTARIO or visit www.ontariotravel.net.

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Readers, please note presenters’ plans change; strikes happen; & we make mistakes! Please always use the phone numbers provided to call ahead. For Jazz club listings, see pages 25-26. For full music theatre and opera listings, see page 25. For events “farther afield” (just outside the GTA) see pages 23-25.

**BACH AND BEYOND Free Organ Recitals**

Sundays at 4 p.m. in July and August at Saint James’ Cathedral followed by Choral Evensongs sung by The Men of St. James’ at 4:30 p.m.

**July 7**
- Daniel Rubinstein - Saxophone
- Christopher Dawes - Organ
- Bach: Toccata and Fugue in F
- B urge: Blues of a Chagall Window (world premiere)

**July 14**
- Thomas Fitches
- St. Clement’s Anglican, Toronto
- Bach: Prelude and Fugue in G
- and works by Utaia and Widor

**July 21**
- John Tuttle
- St. Thomas’ Anglican, Toronto
- Bach: Prelude and Fugue in e
- Messiaen: L’Ascension excerpts

**August 28**
- P. John H. Stephenson
- St. James’ Cathedral, Toronto
- Bach: Prelude and Fugue in Es
- and works by J. S. Bach

**August 11**
- William Maddox
- Yorkminster Baptist, Toronto
- Bach: Prelude and Fugue in d
- and music by Dom Paul Bonet

**August 18**
- Janet MacFarlane Peaker
- Freelance Musician, Toronto
- Bach: Passacaglia in c
- Denis Bédard: Variations on ‘The Old 100th’

**August 25**
- P. John H. Stephenson
- St. Anne’s Anglican, Toronto
- Bach: Prelude and Fugue in C
- Raymond Clavelier: Sonata II

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**Toronto Music Garden**

**Summer Music in the Garden**

All summer long, City of Toronto Parks and Recreation and Harbourfront Centre present a series of garden tours and free concerts by some of Canada’s outstanding musical talents, including lively family entertainers and dancers.

Concerts: Thursdays at 7 p.m.
Sundays at 3 p.m.
Visit www.harbourfront.on.ca for complete schedule.

**475 Queens Quay West between Bathurst Street and Spadina Avenue**
Info: 416-973-3000 or visit www.harbourfront.on.ca
**Monday July 15**


**Thursday July 11**

12:30: Metropolitan United Church. **Summertime in the Park: Brian Gold.** 56 Queen St. East. 416-383-0331 ext.44.

7:00: Toronto Music Garden. **Summer in the Park: Yvon Lecours.** 905-335-7807. Free.

**Saturday July 13**


**Sunday July 14**


**Monday July 16**


**Thursday July 21**

6:00: Jazz, FM91. Summer of Jazz. Salsa at the 30a. 30a & 50a. Mal Lestman Square. 5100 Yonge St. 416-338-0338. Free.

**Saturday July 22**


12:30: Metropolitan United Church. Summer in the Park. The Mood Singers. 55 Queen St. East. 416-383-0331 ext.44.


6:00: Westen Silver Band. Little Avenue Memorial Park Bandshell. West End north of Lawrence. 416-253-9422. Free.
SUMMER OPERA LYRICAL AND RESEARCH CENTRE
Guillermo Silva-Marin, General Director

2002 WORKSHOP PRODUCTIONS OF
La Vida Breve
(A Brief Life) in Spanish
preceded by Noches de España
(scenes from Spanish Operas and Zarzuelas)
Jose Hernandez, Music Director

August 2 at 7:00 pm, August 4, 8, 10 & 12 at 2:00 pm
Wolfgang Amadeus Mozart
The Marriage of Figaro
in English
Raisa Nakhamnovich, Music Director

August 3 & 7 at 2:00 pm, August 3 & 10 at 8:00 pm

Francois-Adrien Boieldieu's
La Dame Blanche
(The Lady in White) in French
Raisa Nakhamnovich, Music Director

August 4, 6 & 9 at 8:00 pm, August 11 at 2:00 pm
Helen Gardiner Phelan Playhouse
U of T, 79A St. George Street, Toronto

Tickets: $20, students & seniors $15. Special offer till July 19: All 3 shows for $40/30.

Call 416 922 2912

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CONCERT LISTINGS - GTA

Sunday July 28
- 7:00: Toronto Music Garden, Richard Stacks, piccolos & percussion. Solo improvisation. 475 Queen West. 416 973-7879, Free.

Monday July 29

Tuesday July 30
- 12:30: Metropolitan United Church Summer in the Park. Carrie Chesnutt. 56 Queen St. East. 416 383-0331 ext. 44. Free.

Thursday August 01
- 12:30: Metropolitan United Church Summer in the Park. Panamou Paul Butler. 56 Queen St. East. 416 383-0331 ext. 44. Free.
- 8:00: Canadian Opera Company/Altamira. Summer Opera Concert. Hart House Centre Concert Stage. See July 30.

Friday August 02
- 12:30: Metropolitan United Church. Summer in the Park. Leonergeny, 56 Queen St. East. 416 383-0331 ext. 44. Free.
- 8:00: Summer Opera Lyric Theatre 2002. de Falla La Vida Breve/Robespierre Opera. Workshop production. Giuseppi Silva Mev, stagia director; Raisa Nakhamnovich, music director/assistant. Helen Gardiner Phelan Playhouse, 76A St. George St. 416 822-2912. 10 at 15. For complete run see music theatre listings.

Saturday August 03
- 2:00 & 8:00 Summer Opera Lyric Theatre 2002. Mozart: The Marriage of Figaro. Workshop production. Giuseppi Silva Mev, stagia director; Raisa Nakhamnovich, music director/assistant. Helen Gardiner Phelan Playhouse, 76A St. George St. 416 822-2912. 10 at 15. For complete run see music theatre listings.

Sunday August 04
- 8:00: Summer Opera Lyric Theatre 2002. Boieldieu La Dame blanche. Workshop production. Giuseppi Silva Mev, stagia director; Raisa Nakhamnovich, music director/assistant. Helen Gardiner Phelan Playhouse, 76A St. George St. 416 822-2912. 10 at 15. For complete run see music theatre listings.

Monday August 05

Tuesday August 06
- 7:00: Oakville Wind Orchestra. Coronation Park, Oakville. 905 815-2046. Free.
- 8:00: Saulpetter Opera. John Gay: The Beggar's Opera. Concert performances. Ted D'Ory, director; Daniel Kash, Frank Macie, Patricia Culhane & other performers. Premiere Dance Theater, 231 Queen Quay West. 416 973-0020. $15 for complete run see music theatre listings.

Wednesday August 07
- 12:00 noon: Metropolitan United Church. Summer in the Park. Performers TBA, 56 Queen St. East. 416 383-0331 ext. 44. Free.
- 12:00 noon: Sounds in the City, Kinde, Modern Colaborado, Nafish Phillips Square. 100 Queen St. West. 416 538-0389. Free.

- 7:00: Metropolitan United Church. Summer in the Park. Performance TBA. 56 Queen St. East. 416 383-0331 ext. 44. Free.

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Summer in the Park. Carillon Concert. 56 Queen St. East. 416 383-0331 ext. 44. Free.

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Saturday August 10
- 4:00: St. James' Cathedral. Bach and Beyond. Bach, Praeclaudium Fuge in BWV 538. The Easter, music by Barout, William Maddox, organ. 13:00 Choral Evensong sung by The Men of St. James'. 65 Church St. 416 363-7915. Free.

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Monday August 12
- 12:30: Metropolitan United Church. Summer in the Park. The Mood Swingers. 56 Queen St. East. 416 973-0031 ext. 44. Free.

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Monday August 13
- 7:00: Oakville Wind Orchestra. Coronation Park, Oakville. 905 815-2046. Free.
CONCERT LISTINGS - GTA

**Wednesday August 14**
- 12:00 noon: Metropolitan United Church, 56 Queen St. West, 416-338-0331 ext. 44, Free.
- 12:00 noon: Sounds in the City, Sun: Ache: Tradition: Coburn, Nathan Philips Square, 100 Queen St. West, 416-338-0331, Free.
- 1:30: Church of St. Luke, Noonhour Concert: Lavin Artillery; Canadian National Exhibition. 141 Queen St. West, 416-338-0338, Free.

**Thursday August 15**
- 12:30: Metropolitan United Church, 56 Queen St. West, 416-338-0331 ext. 44, Free.
- 3:00: University of Toronto/Soldiers’ Tower Concerts. Armoury, The Hospital for Sick Children, 141 Queen St. West, 416-338-0338 ext. 224, Free.

**Friday August 16**
- 12:30: Metropolitan United Church, 56 Queen St. West, 416-338-0331 ext. 44, Free.
- 12:30: Sunset Sound, 2:00: New Music Concerts/Gardiner Museum, 56 Queen St. West, 416-338-0331, Free.

**Saturday August 17**
- 12:00 noon: BCE Place, Lunchtime Jazz, Toronto. 56 Queen St. West, 416-338-0331 ext. 44, Free.

**Sunday August 18**
- 10:00 am: CMC/Canadian Band Association, 2nd Annual Festival of Bands, 18 community & concert bands perform all day, Toronto Star Bandshell, Canadian National Exhibition, 416-363-3600. Free with CNE admission: $9, $8, children (6-12), under.
- 3:00: Toronto Music Garden, Aga Tangara. Music by Delvoye, Sabado, Muske, Reihe & Saranée. Sonya Eng, hopin’ Scott, percussion. 475 Queen Quay West, 416-867-7700, Free.

**Monday August 19**
- 1:30: Metropolitan United Church, 56 Queen St. West, 416-338-0331 ext. 44, Free.

**Tuesday August 20**
- 1:30: Metropolitan United Church, 56 Queen St. West, 416-338-0331 ext. 44, Free.

**Wednesday August 21**
- 12:00 noon: Metropolitan United Church, 56 Queen St. West, 416-338-0331 ext. 44, Free.
- 5:00: United States Army Band (Navy Band), 100 Queen St. West, 416-338-0338 ext. 44, Free.

**Thursday August 22**
- 12:30: Metropolitan United Church, 56 Queen St. West, 416-338-0331 ext. 44, Free.

**Friday August 23**
- 1:00: Roy Thomson Hall, Royal Bank Singers' Jubilee Concerts. See Aug 19.

**Sunday August 25**
- 2:00: North Music Concerts/Gardiner Museum, 56 Queen St. West, 416-338-0331 ext. 44, Free.

**Monday August 26**

**Wednesday August 28**
- 12:00 noon: Sounds in the City, Brothers Composers & Belafon Cowegy, Swing, blues, bluegrass, Nathan Phillips Square, 100 Queen St. West, 416-338-0338, Free.

**Monday July 1**

**CONCERTS FURTHER AFIELD**

**National Youth Orchestra of Canada**

**National Youth Orchestra des Jeunes du Canada**

**42nd Season**

**KAZUYOSHI AKIYAMA**  Musical Director

**Tuesday, July 30th at 8:30 pm**

The Toronto Centre for the Arts, George Weston Rectangular Hall, 5040 Yonge Street, Toronto

**Gala Dinner & Concert**

- **Conv.**
- **Concert** $25

**Students/Seniors** $15

For Concert Tickets please call: **TicketMaster (416) 870-8000**

For Gala Dinner Tickets please call: **(416) 532-4470**

**ALSO APPEARING IN THE FOLLOWING CITIES IN ONTARIO:**

**KINGSTON** Tuesday, July 23 & 24

**OTTAWA** Friday, July 26

**STRAFORD** Sunday, July 28

For information and booking please call: **(416) 532-4470**

info@nyoc.com www.nyoc.com

July 1 - September 7 2002

www.thewholenote.com
**Concert Listings - Further Affield**

**Thursday July 02**
- 8:00: Cobourg Concert Band, Victoria Park, Cobourg. 888-262-8674 Free.
- 8:00: Grand Theatre Kingston. Parlez-vous Francais? Musical revue by Stephen Swartz about the lives of the famous French composers, singers, songwriters. Duff McDonald, performer. 12 Nelson St, East, Madﬁeld. 519-538-3569. $24.70. For complete run see music theatre listings.

**Thursday July 04**

**Saturday July 06**
- 8:00: Richmond St. RWC. The Mantini Sisters. Music from the 19th & early 20th centuries. Marilyn Stratton, soprano; Dan Drache, piano; 50 Danforth St, Toronto. 416-705-1574. Free.

**Wednesday July 06**

**Thursday July 07**
- 7:00: Friends of Fort George, Sault Ste. Marie. Music of the British Empire. From the 16th & 17th centuries. 239 Princess Street, Kingston. 613-546-4656 ext. 307. $22.50, $16(16 & under), group rates. For complete run see music theatre listings.

**Sunday July 07**
- 12:00 noon: James Baldwin, baritone and Kristin Mueller, piano. Music from the English baritone repertoire piano works by Liszt & Rachmaninoff. St. Mary’s Presbyterian Church, St. Mary’s. 416-924-3242. Free.

**Friday July 08**
- 7:00: Cobourg Concert Band, Victoria Park, Cobourg. 888-262-8674. Free.

**Saturday July 09**

**Thursday July 11**

**Friday July 12**
- 7:00: Friends of Fort George, Sault Ste. Marie. Music of the British Empire. From the 16th & 17th centuries. 239 Princess Street, Kingston. 613-546-4656 ext. 307. $22.50, $16(16 & under), group rates. For complete run see music theatre listings.

**Saturday July 13**
- 12:00 noon: James Baldwin, baritone and Kristin Mueller, piano. Music from the English baritone repertoire piano works by Liszt & Rachmaninoff. St. Mary’s Presbyterian Church, St. Mary’s. 416-924-3242. Free.

**Thursday July 14**
- 8:00: Cobourg Concert Band, Victoria Park, Cobourg. 888-262-8674. Free.

**Wednesday July 15**
- 12:00 noon: Show Festival, Prince Edward County. Lively music from the 19th & early 20th centuries. Marilyn Stratton, soprano; Dan Drache, piano; 50 Danforth St, Toronto. 416-705-1574. Free.

**Thursday July 18**
- 7:00: Whitby Brass Band, Rotary Park, Brock and Burns Sts, Whitby. 905-839-4343, Free.

**Thursday July 19**

**Sunday July 21**
- 7:00: Cobourg Concert Band, Victoria Park, Cobourg. 888-262-8674. Free.

**Thursday July 25**
- 2:00 & 8:00: St. Lawrence Stage Company. Annie, Book by Thomas Meehan, music by Charles Strouse, lyrics by Martin Charnin. 238 King St, West, Brockville. 613-342-7122. Evening $28, matinee $23, child $19. For complete run see music theatre listings.

**Sunday August 11**
- 3:00: Shorron Temple. Another Far Time, meze. Music from the baroque period to the present. 18974 Leslie St, Sharon. 905-478-2389, $12. For complete run see music theatre listings.

**Sunday August 15**
- 2:00 & 8:00: Kawartha Lakes Summer Playhouse, Almonte. Pajamas James Bond, Bandstand. Summer Afternoon. $29, $17 (17 & under). For complete run see music theatre listings.

**Thursday August 15**
- 8:00: Georgian Theatre Festival. The Entertainment. Musical review about the lives of some of the world's best performers, singers & songwriters. Duff McDonald, performer. 12 Nelson St, East, Madﬁeld. 519-538-3569. $24.70. For complete run see music theatre listings.

**Monday August 19**
**Artword Theatre.** Toronto The Good! is a musical about life in the 1960s. Written & directed by Ronald Weihs. Songs of the period mingled with arrangements with 4-part choruses. To July 26. Tues-Fri 8:30; Sat 8:00 & 3:30; Sun 2:00; 719 Richmond St. 416-399-7723. Previews $15 regular $22.12.

**Canadian Opera Company/Altamira.** Summer Opera Festival. Burak Bâlgi, Peter Collins, Olivier Laquerre, Camelia Orzech, Robert Farnen & other soloists. CCO Orchestra: Richard Bradshaw, director. July 30-Aug. 1, 8 pm. Hart House Centre for Continuum Stage, 225 Division St. 416-332-0022 (free 4-day pass). Proceeds to Canadian Food & Children's Aid.


**Kawartha Lakes Summer Playhouse.** Numerous Jamboresque. Musical comedy by Don Goggins. July 15, Tues-Sat: 8:00; Fri & Aug 24-28. 220 Academy Theatre, Lindsay. 75-86-0038. $12, $27, $30, groups.

**Kawartha Lakes Summer Playhouse.** Pirates of Penzance. By Gilbert & Sullivan. To July 13. Tues-Sat: 8:00; Fri & 2:00. Academyle Theatre, Lindsay. 75-98-0038. $12, $27, $30, groups.


**Port Stanley Festival Theatre.** Noel & Garie. Musical revue. Words & music by Noel Coward, directed by Sherman Morley. Aug 14, 12 3:00 & 7:30 pm. 902 Queen St. East, 416-872-2276.


**Stratford Festival.** The Merry Wives of Verona. By William Shakespeare. To Aug 24. Thurs, Fri & Sat 7:30 pm. 248 St. Mary's St. 519-756-5461. $10, $14, $18.


3. CONCERTS FURTHER AFIELD:

July 7, 7:10 pm: Cuban pianist David Virelles; July 12 8:00; Lynn McDowell Presents, Norman Marshall Vilemuras’ Jazz Message Sextet; July 14 7:00: Amis du Jazz; Ted O’Reilly Appreciation Party; July 21 7:00: Amis du Jazz; Doug Richardson Duo; July 28 7:00: Amis du Jazz; Jordan O’Connor and Cash Cow; August 04 7:00: Amis du Jazz, Tadpole in the Jar, August 11 7:00: Amis du Jazz, Lynn’s Delight; Aug 18 7 pm Dan Jones; Aug 25 at 7 Don Ross

4. CLUB LISTINGS

The summer season is upon us, and at time of going to print many detailed club listings were not available. Please call individual clubs for information. (For more detailed listings as they become available see the JAZZ LISTINGS on our website at www.thewholenote.com)

AlleyEastz 2469 Yonge (416) 481·6865
Amma Pizza 672 St Clair W. (416) 487·9050
Arbure Café 226 Lakeshore E. Dalville (416) 846·1840
Ben Wicks 424 Parliament (416) 861·8425
Cameron House 408 Queen W. (416) 703·0811
C’est What 67 Front E (416) 867·9499
Crowne Plaza Trolley Lounge, 225 Front St. West

5. Annual

Markham JAZZFEST

honouring the past
celebrating the present
embracing the future

August 15-18

Thurs. Aug. 15
Markham Theatre
Jim Galloway Wee Big Band
with Warren Vache

Fri. Aug. 16
Markham Theatre
Bill Evans Tribute
Fred Hersch with Don Thompson,
Terry Clarke and the
Toronto Sinfonietta
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)
Jazz Week
Concerts
August 4 to 9

8 PM, Monday Aug. 5
"Voices of the Past"
Jazz vocalist Lisa Martinelli

8 PM, Tuesday Aug. 6
"Guitar Genius"
Jazz guitarist Lonie Lofsky

8 PM, Wednesday Aug. 7
KSMF Jazz Faculty
Superstar Concert

8 PM, Thursday Aug. 8
"Pat LaBarbera in Concert"

8 PM, Friday Aug. 9
Jazz Student Concert

Festival Week
Concerts
August 12 to 18

8 PM, Monday Aug. 12
Artistic Director: Simon Fryer
Featuring David Hetherington,
Geoff Nutall, Barry Shiffman, Lisa Sohn,
Lydia Wong and many others.

8 PM, Monday Aug. 12
Keepers of the Keys:
KSMF Piano Spectacular
Mozart: Piano Concerto in C major,
K.491, Holmes Planets.

8 PM, Tuesday Aug. 13
Super Tuesday: Dvorak's Dream

8 PM, Wednesday Aug. 14
Wonder Wednesday:
Schumann's Solace
Schumann's Piano Quintet in E flat,
Op. 44.

8 PM, Thursday Aug. 15
Thriller Thursday:
Mendelssohn's Magic
Mendelssohn's String Octet in E flat,
Op. 20.

8 PM Friday Aug. 16
"KSMF Staff Spectacular"

1 PM-4 PM, Saturday Aug. 17
Grand Finale Student Concert

2 PM-6 PM, Sunday Aug. 18,
Chamber Student Showcase

And don't forget our great music camp – places will be open in many programs until the first day of the camp! For more information check out our website at www.ksmf.ca
FESTIVAL ALEXANDRIA
near Alexandria, ON.
013 525-4141, 514-454-5076; Tickets: 412, 49
June:
03 7:00: Le Tri de Guitars de Montréal
July:
07 3:00: Jean Santeau, piano. Liszt, Faust, Flavel.
14 3:00: Piano Trios. Menukat trio and calculus music by Schoenfeld.
23 10:00: The Orchid Ensemble. East meets West.
28 3:00: Vocal Quartet. Music of P.D.Q. Bach
Augusts:
04 3:00: The Claudel Quartet and piano.
07 7:00: Grito Opening Concert. Mozart, Mendelssohn, Barber, C.D. & Sallen, Kevin
10 8:00: Piano Trios. Menukat trio and calculus music by Schoenfeld.
SP 7:00: Handel on the Bay. Handel: Water Music. CH
20 8:00: Anagnoson & Kinton in Recital.
21 17:00: Musical Cruise. Shores of Newfoundland.
TD 23 7:00: Caribbean Cruise. Lax Pajaro.
24 20:00: Parlour Music at Manitou. Anagnoson & Kinton, piano duo.
25 9:00: Beethoven: Cello Sonata 1 & 2. Denis Brodt, cello; Glen Montgomery, piano.
25 23:00: Open Rehearsal. Discovery Ensemble.
26 7:00: Music by Strauss, Anagnoson & Kinton, piano duo.
25 10:00: Beethoven: Cello Sonata 1 & 2. Denis Brodt, cello; Glen Montgomery, piano.

FESTIVAL OF THE SOUND
Parry Sound, Ont.; 705-746-2410; www.festivalofthesound.on.ca
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FH Festival Hall; 111 Isabella St.
SJ ST. Peter’s Church; 52 Church St.
SP ST. James Church; 24 Mary St.
TD Town Dock; 9 Bay St.

It must be Summer!

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www.thewholenote.com
July 1 - September 7 2002
01 2:30: Open Rehearsal. Carnival of the Animals. FH
01 8:00: Saint Saens: Carnival of the Animals; Di Novi Alice in the Orchestra, FH
02 10:30am: Music by Mozart, Orphen Trio; James Campbell, clarinet; David Harding, viola. SJ
02 11:15am: Coffee & Discussion w/actor Colin Fox & pianist Leslie Kirton. SJ
02 12 noon: Strauss/Tennyson: Enoch Arden. Colin Fox, narrator; Leslie Kirton, piano. SJ
02 2:30: Open Rehearsal. FH
02 8:00: Music by Ravel, Milhaud & Baker. FH
03 4:00: Jazz from the Inside Out. Audio retrospective of Canadian big bands from the early 1950s to the 1970s with Adrian Shanman. SG
03 6:00: Jazz Canada Sounds. Tracing the history of the big band. Rick Wilkins, band leader/arranger; Tommy Ardron, vocals; Dave Young, Terry Clarke, Kevin Turcotte & Benni Senokoski, performers. FH
04 2:00: Jazz, Tea, Inn and Tennis Club at Manitou. Terry Clarke, drums; Benni Senokoski, piano; Kevin Turcotte, trumpet; Dave Young, bass. SJ
04 7:00: Swing Dance: Swing music of the US and Canada. Jazz Canada musicians. TD
05 11:15am: Coffee & Discussion with David Bourque & The Festival Winds. SJ
06 12 noon: Undiscovered Mozart? Festival Winds. SJ
06 8:00: Gala Dinner & Concert at Menlo. Music by Beethoven, Mozart & others. Festival Winds; Russell Braun, horn; Corey Cerovsek, violin; Leonard Hokanson & Carolyn Maule, piano. SJ
07 10:30: Undiscovered Mozart? SJ
07 12 noon: Music by R. & C. Schumann. Alan Bennett, tenor; Annette Betonski, soprano; Corey Cerovsek, violin; Leonard Hokanson & Carolyn Maule, piano. SJ
07 2:30: Open Rehearsal. FH
07 8:00: Music by Brahms & others. James Sommerville & Annette Betonski; Russell Braun & Carolyn Maule; Alan Bennett, tenor; Alan Bennett, FH
08 10:30am: Music by Mendelssohn: David Bourque, bass clarinet; James Campbell, clarinet; Leonard Hokanson & Carolyn Maule, piano. SJ
08 12 noon: Music by Schumann, Brahms, Dietrich. Corey Cerovsek, violin; Leonard Hokanson, piano; James Sommerville, horn. SJ
08 2:30: Open Rehearsal. FH
08 8:00: Music by Boulanger, Schumann & Brahms. FH
09 10:30am: Music by Galliard, Telemann & Vivaldi. Baroque Winds. SJ
09 11:15am: Coffee & Discussion about "Period Instruments". SJ
09 12 noon: Music by Marcello, Biber, Bohm & Vitali. SJ
09 2:00: Lecture/Discussion with Rabbi Joel Wittgrove & Rev. Bill Boyd on an anti-Jewish thought in the Passion narrative of St. John. SG
09 3:30: Lecture/Discussion with Jeffrey Steinkraus on the musical aspects of Bach’s St. John Passion. SG
09 5:00 Open Rehearsal: St. John Passion. SP
09 7:30: Bach: St. John Passion. Annette Betonski, soprano; Marion van den Akker, mezzo; Alan Bennett & Mark Duft, tenors; Russell Braun, baritone; Tomasz Gorny, bass & other performers. SP
10 8:00: Grand Final. SP
11 7:00: Final Party Cruise. TD

**GRAND RIVER BAROQUE FESTIVAL**
Barbeau Hall, near Ayr, Ontario 519-745-5853, 519-578-8564 www.grbf.ca

**July**
05 8:00: Music by Bach: Daniel Licht, baritone; Denise Giedrocht, tenor; James Mason, choir; Julie Bauergart, viola; Vox Ex Corde, $20, 11:2.
06 2:00: Music by Monteverdi, Marin, Castello, Caccini & Farnese. Daniel Caberra, counter-tenor. $20/12, 11:5 Ticket concert talk & demonstration.
11 11:00pm: Birdie: Passacaille Variations; Bach: Chechenow. Tarantella: Variations from L’arte del arco. Faro, James, violin. $10.
17 2:00: Bach: Brandenburg Concertos Nos. 2 & 5; Cantatas Nos. 181 & 203. Carolyn Sinclair, soprano; Dennis Giedrocht, tenor; Daniel Licht, baritone; Vox Ex Corde, $20, 11:2.

**HUNTSVILLE FESTIVAL OF THE ARTS**
000 863-2787 or 765-788-2787 www.huntsvillefestival.on.ca

**Venues:**
DG Delts Grandview Resort, Highway 80
MH Muskoka Heritage Place Church
Brened Rd., Heritage Village
CT Capitol Theatre. 8 Main St. West
TU Trinity United Church, 33 Main St. East
FH Faith Baptist Church, 169 West Rd.

**July**
04 8:00: Banchoic: Academic band. $10-$25. DG
05 8:00: Jeff Healy’s Jazz Wizards. $10-$25. DG
06 8:00: John McMurrum. $15-$35. DG
07 3:00: Spirit of the Land Heritage Series:
B, Four, a capella singing. 412, 55, MM
08 12:15: Broadway Beat. Sherise Stevens. vocalist; Marion Haggart, piano. Free. TU
08 8:00: The Michael Pickard Band. Blues, r&b, folk, gospel. $10-$25. DG
09 8:00: Monday at the Movies: Calle 54, 13 Latin jazz giants including Gato Barbieri, Ti Tavo, Checho Valdez, Michel Camilo and more. 66, CT
09 12:15: Savus in Harmony. Free. TU
10 8:00: Paul Brodie, saxophone. Robert Kortgaard, piano. $20, 11.00. TU
11 12:15: Merry Wind Connection, Clarinet quartet. Free. TU
11 8:00: The Ennis Sisters. $10-$25. DG
12 12:15: Masafumi. The Larks. Free. TU
12 8:00: Carol Weisman with the Festival Orchestra. $15-$35. DG
13 8:00: Festival Orchestra. Music by Rossini, Mendelssohn, Mozart, Julius Klein, clarinet; Tae Cheol NoH, conductor. $15-$30. DG
14 3:00: Spirit of the Land Heritage Series: Da Capo La Mendoli. Piazzola, Humsky, Baroque Band. $20-$30. DG
15 8:00: Fairport Convention. Folk-rock band. $10-$25. DG
16 12:15: Spirituals. Janet Kohn, mezzo; Marion Haggart, piano. Free. TU
16 8:00: Squartino, Piano, violin, banjo, cello, string bass, dancers. $20, 11.00. DG
17 12:15: Mellow Cello. Gordon Cleveland, cello. Free. TU
17 8:00: Jasper Wood, violin. Beethoven, Schumann. Grieg. 320, 110. TU
18 8:00: The Arrogant Worms. $10-$25. DG
19 12:15: The Best of Brian, Smith, piano. Free. TU
19 8:00: Jesse Cook. Latin-flamenco/world rhythms guitar. $15-$35. DG
20 7:30: Undiscovered Mozart? Free: Frederik Penner. Children’s entertainer. $15.10, $10, family pass. FG
20 8:00: Festival Orchestra: Mozart. The Abduction from the Seraglio (Concerto). 115-$35. DG
21 3:30: Neighbours and Friends. Jack van der Meer, harmonica; Marqueto Urbano, bass. 52, 15. MH
21 8:00: Last Night at the Proms. Festival Orchestra; Ian McMinn, bagpiper in whistle; Alexia Barnett. $15, soprano; Kenny Straton, conductor. $15-$35. DG

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UG Kincardine United Church, 721 Princess St.
RP Knox Presbyterian Church, 345 Durham St.
HS Kincardine District Secondary School,
188 Park Lane
CA Anglican Church of the Messiah, 421 Russell St.

**August**
05 8:00: Voices of the Past. Jazz vocalist Lisa Martindale. 11, 5, 51
06 8:00: Guitar Gerikas. Jazz guitarist Lorne Letsky. 11, 5, 51
07 8:00: KSMF Jazz Faculty Superstar Concert. 11, 5, 51

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FESTIVAL LISTINGS

July, 2002
07:00: Concert GALAXIE. Beethoven, Oesterle, Ives, Dunoar Bacriz, Church of Purification
(Repentigny)
08:00: Parmaux, W.B. Bach, Royer, Couperin, Hesse, Farfourny, Gervaise Gay, Harpaichard
Church of St. Zénon
09:00: Music of Schuman, Olivier Thoun, violon; Jean-Luc Proux, viola; Benoît Loize, cello; Antonio Kauri, piano; Amphitheatre
09:30: Montreal Symphony Orchestra, Jennifer Larmore, mezzo; Jacques Laconcio, conductor
Amphitheatre
09:45: Tango Festival. Dan Romano, Julie Moreau, mezzo; Marc Newmeyer, tenor, Huri, Piazzolla
Gardel, Borti et Paccini, Amphitheatre
09:55: Piccinin, Kapleberger, Zan, Galia, Gurnea, Santa Cruz, Hopkinson Smith, Liuie, Baraque guitar
Church of St. Cuthinet
10:00: Flemming, René, Ysaye, Franck, Laurent Kersul, violin; Dana Carico, piano; Church of
Loucrufte
10:30: Mozart: Symphony #40, Beethoven: Symphony #9. Lynne Forrester, soprano; Michelle Sutton,
mezzo; Michael Galvin, tenor, Matthew Watson, bass; Orchestre Symphonique de Quebec, Yoav Talmi, conductor; Amphitheatre
13:30: de Falla, Zemlinsky, Dranik; Orchestre Symphonique de Montreal, Jean-Francois Laliberte, conductor; Katarina Kame, mezzo; Danielle Parenton; reader, Amphitheatre
14:20: Satie: Les Graines de Saraajovski
Amphitheatre
15:00: Beethoven, Szymanowski, Andrei, Mathi Sata, violin; Marc-Andre Hamelin, piano; Church of
St. Daveno
16:00: Mozart, Schumann, Marx, Feurt, Sibelius; Katarina Kame, mezzo; Craig Polter, piano
Church of St. Paul
19:00: Oyo; Udo Orfoni, Karina Gueau, soprano; Marie-Nicole Lamarre, contralto, Chen Reiss
Koprowski, soprano; Les Violons du Roy, La Chapelle
Quebec; Bernard Lubrad, conductor; Amphitheatre
20:30: Ensco, Charpentier, Soud, Oechlub, Defiles, Elena Mosc, soprano; Orchestre Symphonique de Montréal, Camel Marzouk, conductor; Amphitheatre
21:00: Montreal Jazz Band Big Band; Philippe Hardt, conductor; Anne Corriere & John Labeuke, vocals
Amphitheatre
22:00: Haydn, Cougk, Lien, Schubert; Ekaterina Derchanine, piano; Church of Nôtre-Dame-
des-Préses
23:00: Khachaturian, Bruneau, Hindemith, Ives, Bartok, Tio Continues, Church of St.
Lin Linaude
26:00: Tchaikovsky, 1812 Overture; kallot, opera in one act; Marina Inshgu, soprano, Robert
Forr蒌, bass & other singers; Orchestre Metropolitan de Montreal; Shaurer de l'Orchestre
Metropolitain; Yanick Néant Seguin, conductor; Amphitheatre
27:00: Beethoven, Wagner, Juzulak, Tchaikovsky, Orchestre Symphonique de Montréal, Julia Jones, conductor; Karina Mattila, soprano; Amphitheatre
28:00: Haydn, Prokofiev, Sinfonia de Lannaudiere; Stephanie Lamoureux, conductor; Valerie Sagné
narrator, Amphitheatre
30:00: Schubert, Strauss, Muhler, DuParc, Sibelius, Karina Maglou, soprano; Martin Katz, piano
Church of Nonesuch
August
01:00: Mass and motets. Choeur de Chambre de Namur, La Fosse, Jean Tubery, conductor. Church of
St. Peter
02:00: Jepson, Jepson, Aotari, Jepson, Sibelius; Katarina Kame, mezzo; Martin Katz, piano; Church of
Hostes
03:00: Coffee Concerts:
04:00: Enesco, Charpentier, Soud, Oechlub, Defiles, Elena Mosc, soprano; Orchestre Symphonique de Montréal, Camel Marzouk, conductor; Amphitheatre
05:00: July 3:00: Opening Gala & Receptions. SM
07:30: Music, Poetry & Wine. SR
08:00: Festival Theatre. www.chamberfest.sympatico.ca
Sunday Brunch Concerts:
July 14,28, August 18 11:00am; Favourite songs performed by members of the Ensemble.
11:00am 10:00am
Summer Coffee Concerts:
August 4, September 8 11:00am; Performers from the Music Department. Free.
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Auguest
17:00: Skidmore String Quartet. $12.5, $15
23:00: Dallakus Quartet. $25, $15
24:00: SUCMI Student Showcase. $15, $10, CB

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VENUES
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VENUES
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KC: Knox Church
AR: Avon River
CR: Church Restaurant, 70 Brunswick St.
AP: Avon River Park

July:
24 11:15am: Young Artist Concert, David Holbert, piano. $16 CH
24 20:00: Organ Academy Masterclass #1. Free. KC
24 20:00: Avon River Festival. Toronto Consort. Free. AR
25 9:30am: Organ Recital. Jean-Pierre Laguay. $16 KC
25 11:15am: The Privada Does Shakespeare, Mary Lou Falas, $15 CH
25 12:30: Saugey Mu, Matsuura. Free AR
25 20:00: Organ Academy Masterclass #2. Free. KC
25 20:00: The Jester’s Music. Free. CH
26 11:30am: Music of the Dark House. Phil Nimmons Jazz Quartet & Ronnie Lee. $20 CR

Beethoven to Broadway

30 www.thewholenote.com
July 1 - September 7 2002
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July:
July 15-26: Choral Summer Intensive
July 1-6: Canadian Music Summer Intensive
July 6-14: Canadian Music Summer Intensive
July 15-20: Canadian Music Summer Intensive
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ANNOUNCEMENTS, WORKSHOPS, LECTURES, ETC.

**ANNOUNCEMENTS**

**July 1 7:00 pm: Festival of the Sound, Annual Canada Day Cruise. Aboard the Island Queen. Includes performance by the Harvey Seigel Dixieland Band; fireworks & balfest of brightly-hued vessels. Town Dock, 9 Bay Street, Parry Sound. 705-745-2410. 80**


**July 2: Grand River Baroque Festival, BennShow with bowmaker Trevor Ewert. John Arth Building, Room 318, Wilfrid Laurier University. 519-745-5653, 519-578-8564.**

**July 5-7: Toronto Street Festival. 1200 performers; 10 stages along Yonge. 416-338-9333.**


**July 12 & 13: 7pm Toronto Street Fest. Toronto All Star Big Band & The Broadside; other performers. College St. 416-231-5655. Free.**


**August 7-9: Toronto All Star Big Band & The Broadside; other performers. College St. 416-231-5655. Free.**

**August 14: New Adventures in Sound Art, Sound Travels: Toronto Island Soundwalk. Offers a chance for audiences to learn new listening skills & to enhance their perceptions as they follow a guided Soundwalk. Led by Wendy Bentley, Centre Island Ferry Dock (Island level). 416-542-1222. Free.**

**August 17-29: New Adventures in Sound Art. Sign Waves - Please Come Out. Features: Reserve by Darren Copeland which asks participants to provide sounds that are processed through the underground water reservoirs at the old Water Treatment Facility; new installation piece by Beritje Jarvis that is part of his series exploring resonance; other sound presentations (live performance Aug 17-20. see daily listings).**

**Sat & Sun, 1pm: Chemistry Building, Water Filtration Plant, Hanlan’s Point, Toronto. Island. 416-542-1222. Free.**

**Choirs: Toronto announces the Ruth Watson Henderson Choral Composition Competition 2002, for SATB work for mixed choir. Composers must be Canadian citizens or landed immigrants. Deadline: October 1, 2002. Info call 416-223-1144. Application fee is 20.**

**LECTURES**

**September 4-7: Lectures/discussion on Demystifying Music Lessons. Information session, co-sponsored by the Toronto Public Library, for all who want tidiness about pursuing musical instruction.**

For all ages. Speaker is Susan Spieker of Creative Strings. Annette Street Branch Library, 145 Annette St. 416-783-8630. Free.

**MASTER CLASSES**

**July 2-4: Grand River Baroque Festival. Continue master class with Margaret Gay, Michael Jarvis & Carolyn Sinclair. Advanced amateurs, senior students, pro-professional & professional players of period instrument; continuous instruments are welcome for coaching alone, in groups & in recital. Berliew.**

CONTINUES

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July 1 - September 7, 2002

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WORKSHOPS
- July 2-7:6: Grand River Baroque Festival, Baroque Chamber Music Workshop with Linda Melsted, violin. Brudlow Barn, near Ayr, Ontario, 519-745-9583, 519-579-9504, reduced rate for this plus-4pm master class.
- July 4-7: York University Faculty of Fine Arts/Harbourfront Centre, Classical Music. Join Rob Bowman & special guests from the Toronto Blues Society to learn the history of the urban blues. Registration by June 25. York Quay Centre, 236 Queens Quay West, 416-973-4000. Weekend workshop $100.

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**NEW AND RECENT RELEASES**

- Great Conductors of the 20th Century: Ferenc Fricsay / Various orchestras.
- Great Conductors of the 20th Century: Bruno Walter / Various orchestras.
- Tuning: Danzas Fantásticas / Alma Petchersky.

**WORTH REPEATING**

- Barret of Keys - Piano Duos & Solos: Dick Hyman and Louis Mazelier.
- Voices on High: Hannaford Street Silver Band / Amadeus Choir.
- Voices: Daniel D'Adamo.
- Americas: Lynn Harling-Ware (guitar), Jim Wallenberg (violin).

**DISCOVERIES**

DISCOVERIES is a CD review section designed to complement and enhance our pre-eminent coverage of the 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 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. **Discs of the month** - Discs of special interest, often with a particular connection to the month's concert activities or editorial focus.

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

**We buy your classical LP collection**

(classical, such as Beethoven, Mozart, Stockhausen)

we travel anywhere for good collection.
Julian Armour's Ottawa International Chamber Music Festival is to thank for the happy convergence of five of this country's strongest string players (Andrew Dawes, Stephen Sitarski, Guylaine Lemaire, Elizabeth Dolin and Armour himself) in what I believe is the first commercial release of an all-Canadian performance of this work.

The piece itself is a masterful combination of many influences on Schubert's unconscious: the chamber works of Boccherini and Haydn, the melodies and rhythms of Austria and Hungary, the development techniques of the Classical Era and the overarching themes of longing and regret that Schubert revisited time and again in his works.

There are many points of view – some contradictory – driving this spirited performance. At every turn, first violinist Andrew Dawes seems to be urging the others to take their time and linger over the serious lines, especially in the first two movements. When the tempo picks up – as in the middle section of the second movement and the third and fourth movements – the ensemble comes alive and plays with vigour and vitality. There's a sense of ethereal mystery that is missing, for all the technical assuredness and precision in the playing; however, it's an achievement – and represents a great deal of hard work - to perform and record this remarkable piece at such a high level.

Larry Beckwith

Concert and Distribution Note: The Ottawa International Chamber Music Festival features 112 concerts from July 27 to August 10. Call (613) 234-8008 or visit www.chamberfest.com. While this CD has not yet found major distribution, it is available through the office of the Chamber Music Society and at festival venues.

NEW RELEASES

Osvaldo Golijov: Yiddishbbuk
St. Lawrence String Quartet with: Ying Quartet; Mark Dresser, double bass; Tara Helen O' Connor, flute; Todd Palmer, clarinet
EMI Classics 7 2355 73562 1

Osvaldo Golijov's Yiddishbbuk was recently performed by the St. Lawrence String Quartet with Ying Quartet; Mark Dresser, double bass; Tara Helen O'Connor, flute; and Todd Palmer, clarinet. The piece is a powerful and moving work that explores themes of displacement and cultural identity. The performance is noted for its technical assuredness and precision in the playing, bringing out the rich emotional depth of the composition. It is available for major distribution through the office of the Chamber Music Society and at festival venues.
Heifetz's arrangement of Khachaturian's Sabre Dance allows for further display of the violinist's versatility and we find the wonderfully rich and melancholic tones made manifest in the preceding tracks giving way to a more aggressive, husky timbre. The other pieces are played so smoothly that you never hear the bow, but here it is intended that you do—and it's entirely appropriate to the spirit of the piece.

21-year-old Manoukian is already in command of her own very individual sound and has a lot going for her: tasteful vibrato, sweet but earthy consistent tone and flawless intonation (even in the cadenza at the end of Tartini's Devil's Trill sonata, a 15 minute tour de force where fiendishly roaming trills are played in tandem with multiple stopped strings with apparent ease and grace).

Accompanist Satoshi Sando deserves credit here too for his very effective interpretations. Both players execute these works with great conviction and vigour; their rhythmic timing is such that it is as if they'd been playing together for a quarter-century and everything has moved to the realm of pure intuition. If you enjoy lyrical melodies and romantic violin-driven music, don't overlook this disc.

Antonio Casciano
Death and the Maiden
Quartets by Franz Schubert,
Fanny Mendelssohn Hensel,
Lafayette String Quartet
The latest disc from Victoria's Lafayette String Quartet features Schubert's great D minor quartet, Death and the Maiden, along with Fanny Mendelssohn's quartet in E-flat major, and a single movement of an unfinished quartet by Rebecca Clarke.

The rationale for combining this particular pillar of the string quartet literature with two unjustly neglected pieces by women composers (the Mendelssohn, completed in 1834, was not published until 1988; the Clarke, from 1926, remains unpublished) seems to have to do with the artistic deaths historically suffered by women composers. Perhaps it is quibbling to point out that death in the Schubert is a seducer.

Title aside, the Lafayette Quartet makes a compelling case for these two works. The Mendelssohn bears a family resemblance to her brother's quartets in its melodic grace and lightness of sonority; but it is bracingly innovative in both structure and harmony. The Clarke is more intense, in the late Romantic style, with the composer's characteristic intelligence and clarity of structure. It is variously titled Poem and "4th movement"; one can only wish she had completed the other three.

The Lafayette's reading of the Schubert is perhaps more sombre than seductive, but convincing nonetheless. Their sound could use a bit more force on the bottom end at critical moments (especially from viola), but overall it is sweet and smooth. The programme notes, by Robert Jordan, are excellent. 

Mary McGee

Stephen Ralls, piano
CBC Musica Viva MVCD 1148

When thinking of French art song, unlike Fauré, Debussy and Poulenc, Henri Duparc does not immediately come to mind. In fact, it seems we are fortunate to have the opportunity to hear these melodies at all. The pieces reflect the composer's own deeply emotional and fragile psychological state: Duparc was such a perfectionist that he destroyed many of the songs he composed, and even attempted to wipe out all evidence of some of the songs included on this recording. Yet these rare gems are positively brilliant in their ability to convey the highly emotional quality of the poetic texts chosen.

Dianne Wells

WORTH REPEATING
L'Invitation au Voyage: Henri Duparc - Melodies
Catherine Robbin, mezzo;
Gerald Finley, baritone;

Bruno Walter
Various Orchestras
EMI 72435 75133

Great Conductors of the 20th Century: Ferenc Fricsay
Various Orchestras
EMI 72435 75109

Great Conductors of the 20th Century is to be a series of 60 mid-priced, 2cd sets, each one devoted to a maestro of note, the first 15 of which are available now.

Ferenc Fricsay (1914-1963) was born and educated in Budapest. In the early '50s his recordings with Berlin's RIAS Orchestra attracted the attention of the music world. His many complete Mozart operas and Fidelio with a young Fischer- Dieskau remain fresh and his collaborations with Clara Haskil are treasures.

For me, this is the most interesting album of the initial offering in this outstanding series. Here are eight unreleased recordings. From Berlin, seven 'live' studio tapings: a ravishing Sorcerer's Apprentice, a Shostakovich Ninth Symphony, Hindemith's Symphonic Metamorphosis, Johann Strauss' Kunststückerleben, Beethoven's Leonora III and an arresting Erotica. The late Vienna Philharmonic performance, live from Salzburg, is Kodaly's Dances of Galanta. The sound on this desirable package is clean, dynamic and audience free. The stamp of a great conductor is on every piece.

Bruno Walter (1876-1962) enjoyed a recording career that extended from the acoustic era to stereo, often criticized for wearing his heart on his sleeve, he was, nevertheless, responsible for a multitude of exciting recordings.

Here are nine works, including excerpts from Die Walküre with the VPO featuring Melchior, Lotte Lehmann, et al, recorded in 1935, Haydn's Oxford Symphony and a VPO Pastoral from 1936. Walter's personal connection with Mahler is acknowledged with the inclusion of the Adagietto from the Fifth Symphony (VPO 1938) and one song from Kindertotenlieder with Kathleen Ferrier.

But the 1953 Brahms Second Symphony with the New York Philharmonic alone is worth the price of the whole album. You may never hear a version as exhilarating and focused.

Bruce Searles

This is apparent in Mujeres Españoles, where Turina uses songs and dances from various regions of Spain to create eight delightful portraits. The longest of these, La Andalusa Sentimental, features gorgeous Andalusian melodies and exquisite flamenco rhythms. These are filtered through impressionist harmonies and diaphanous textures, testimony to the composer's years in France with d'Indy, Debussy and Ravel. Petchersky is particularly effective in expressing the constant shifts in mood, which range from vivacious to tenderly nostalgic.

The large-scale Sanlúcar de Barrameda is a terrific piece filled with mystery, passion, and exuberance. Petchersky conveys these sensibilities superbly. Her dramatic range of colours and textures makes this music thunder with vitality.

Petchersky's expansive phrasing and lyrical inflections in the two Danzas Fantasticas, tellingly entitled Exaltacion and Orgia, add a poetic dimension to these two movements, which became popular in Turina's later orchestrations.

Turina, unlike his contemporaries, has not quite received his due. These compelling performances should go a long way towards rectifying that.

Pamela Margies

INDIE LIST

Barrel of Keys - Piano Duos & Solos
Dick Hyman & Louis Mazetier
Jazz Connaisseur JCCD 0140 - 2

Dick Hyman & Louis Mazetier
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Barrel of Keys - Piano Duos & Solos
Dick Hyman & Louis Mazetier
Jazz Connaisseur JCCD 0140 - 2
where Dick Hyman and Louis Mazetier mesmerized the audience. This CD, recorded in Switzerland five months earlier, gives you the opportunity to hear the sort of musical magic that these two superb musicians produce together.

The old hand, (or should that be hands), is Dick Hyman, the incomparable musical chameleon of jazz piano. For almost fifty years he has been the pianist you automatically think of when it comes to versatility and is as close to the ultimate musician as anyone I know. He studied at Columbia University, and subsequently played with more jazz greats than I can possibly list here. But it was his years of experience working as a studio musician in the 1950s, shifting styles from one show to the next, which developed his amazing skills.

Louis Mazetier, now in his early 40s is a great stride pianist, in the tradition of Fats Waller, James P. Johnson and Willie "the Lion" Smith. He studied classical piano, but as a teenager first heard Fats Waller on a record. He learned the tune by ear and was hooked! Mazetier, who combines piano playing with his work as a radiologist in Paris, performs throughout Europe and the U.S.

As for the music on this CD, it is a joy to listen to, including classics like Pork And Beans by Lucky Roberts, a couple of originals, and interesting treatments of Tadd Dameron's Good Bait and Dizzy Gillespie's Groovin' High. Add some blues and some rarely, if ever, heard old pop tunes and you have some idea of the flexibility possessed by these two great pianists. I thoroughly recommend this recording to anyone interested in the traditions of jazz piano.

Jim Galloway

Voices On High
Hamaford Street Silver Band;
Amadeus Choir
Bramwell Tovey and Lydia Adams, conductors
Opening Day ODR 9342

The recording of symphony orchestras is in decline these days and the major labels seem to be afraid to touch anything that has the phrase "new music" attached to it. What then is the fan of large ensemble music to do? Get this CD! Voices On High contains just five works, but they are significant ones indeed. Not only does the recording feature the HSSB and Amadeus Choir together, it also pairs the band with violinist Marie Béard (in a concerto for the surprising combination of violin and brass band by Henry Kucharzyk), taped environmental sounds (J. Scott Irvine's Awakenings) and synthesized textures (in Harry Somers' final work A Thousand Ages).

Awakenings opens the CD. I've come across a number of discs that use Irvine's works as openers, and it's easy to hear why. His writing is always attractive and fresh. Reconciliation by Stephen Chatman is a musical setting of a Walt Whitman text. The work uses the male chorus of the Amadeus Choir and the sumptuous solo flugelhorn of Stuart Laughton to produce a hauntingly beautiful sound.

The centrepiece of the album is the six movement Requiem For A Charred Skull by Bramwell Tovey. The composer utilizes the full resources and colour available within the band and choir most skilfully.

Everything about Voices On High is absolutely top-notch. The sound quality is spectacular, the performances flawless. I highly recommend this CD!

Merlin Williams

Daniel D'Adamo
Musique Française d'Anjourd'hui
MFA 216039

Daniel Augusto D'Adamo is a 36 year-old Argentinian-born composer developing smoothly into France's new music scene. Voices, his first monograph CD, clearly outlines the path through the music chain of Boulez to Manoury to D'Adamo, yet with shadows of additional and more personal rhythmic writing that gives the music its most interesting colours. Not coincidentally, shadows figure prominently in his thinking and
writing, as evinced by Artaud as quoted in his liner notes, “Every true effigy has its shadow, its double; and art descends only once the sculptor giving it form thinks to free a kind of shadow, the haunting existence of which will now prevent him from any rest.”

From the outset, Voices reveals the impeccable orchestration and high level of craft common on the Parisian contemporary music scene, albeit suffering at times from ineffectively directed harmonic rhythm. With Die runde Zahl (scored for Les Percussions de Strasbourg), D’Adam begins to make his most vital musical statements. Literally surrounding his public with relentlessly fluttering contrapuntal metal or wooden pitched percussion lines and trills, it evokes a series of shimmering hummingbirds, Call et terra, for Double Bass and Bass Saxophone, bursts forth with similar rhythmic vitality, this time in the form of short, disparately bopping figures in relation to the Baroque eras is well represented by the reflective guitar Fantasia by John Dowland and Harting’s arrangement of the noble Prelude and Fugue in a minor (BWV 894-895) by J.S. Bach.

The remainder of the album is devoted to more challenging fare from our own times. Clifford Crawley’s fine Phantasia lends a delicate Spanish tinge to the theme of the album, while Aris Carastathis’ Four Vignettes lends a bracing dose of international modernism to the proceedings.

Toronto Symphony violinist Jim Wallenberg contributes mightily to the success of the closing works on this disc. Peter Ware’s contemplative essay, Chama ‘The Eagle and the Plumed Serpent’, originally scored for two flutes and piano, has been quite convincingly transformed into a solo violin concerto. Robert Rollin’s American Variations is a valiant attempt to appropriate the rhythmic clichés of American popular music within an atonal context.

As you will know if you read part one of Paul Steehuisen’s Composer to Composer interview with John Weinzweig in last month’s WholeNote, the CBC and the Canadian Music Centre (CMC) have joined forces to help rectify the appalling lack of music by senior Canadian composers available on compact disc. There are three aspects to the project: a series of hour-long radio documentaries about each of the featured composers; multiple disc sets on the CMC’s Centrediscs label which include these documentaries, and an additional disc(s) of selected works by each composer; and a companion set of discs on the CBC label which provide another hour (or more) of music by each of the composers. The projected series is to include as many as 30 composers. The first five volumes are now available.

It seems the driving force behind this important initiative was Weinzweig himself through the campaign he has been waging for a number of years aimed at increasing the profile of Canadian composers on the CBC radio airwaves. It is only fitting then that the first, and most substantial, offering in the new Canadian Composer Portraits series is devoted to this “Dean of Canadian Composers.”

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In the words of documentary producer Eitan Cornfield, “There was a time, not too long ago, when there wasn’t a single full-time composer in all of Canada, a time when no one was even teaching composition. John Weinzweig did more than anyone to change that. You could say that he established the profession of composer in Canada.” In the hour that follows this statement we learn a lot about the man who was instrumental in founding both Canadian League of Composers and the Canadian Music Centre. Along the way we learn much about the history of music in our country.

There are two discs devoted to the music of Weinzweig that accompany this documentary. One offers three diverse examples of his chamber writing, featuring the Orford String Quartet, the Toronto Woodwind Quintet and the Canadian Brass. The other disc features orchestral works of which highlights for me include the brooding Symphonic Ode and the Violin Concerto, a twelve-tone work that combines the angular rhythmic drive of Stravinsky with the lyricism of Alban Berg. I cannot understand why this showpiece is not more frequently performed.

The other four composers involved in the initial release of the Canadian Composer Portraits series are the recently deceased West Coasters Jean Coulthard and Murray Adaskin, Ontario’s Harry Freedman and Quebecker Jacques Hétu.

Hétu is sort of the odd-man-out in this set. At 64 he is Freedman’s junior by 16 years and three decades younger than the others. His music is perhaps closest to that of Jean Coulthard, in that they both produce unabashedly Romantic works, albeit in a distinctively modern language. Poetry plays an important part in Hétu’s oeuvre. He is represented by two orchestral song cycles and an a cappella setting, all utilizing poems by Émile Nelligan, and an orchestral work in memory of this important Quebec writer.

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DISCOVERIES


Murray Adaskin was, until May 6, 2002 when he passed away several weeks after his 96th birthday, Canada’s oldest living composer. He is represented here by orchestral works written across five decades. The prominence of the bassoon in both his Diversion and Suite for orchestra suggests his fondness for the instrument, a suspicion that is confirmed by the inclusion of the 1960 Concerto for Bassoon and Orchestra written for, and performed by, George Zuckerman. The Divertimento No. 6 for Solo Percussion and Orchestra and In Praise of “Canadian Painting in the Thirties” complete this excellent portrait. I only wish the producer had seen fit to include a work that was seminal to my own development, the Algonquin Symphony.

Harry Freedman, himself a painter and graphic artist, has often found inspiration for his music in the world of visual art. Two of the four orchestral works which comprise his Portrait reflect this: Tableau, inspired by a “brooding Arctic landscape” that hung in the foyer of the Winnipeg School of Art when he was a student there, and Town, a tribute to his friend the distinguished Canadian painter Harold Town. Curiously the titles of all four of the works included here begin with the letter “T”, the other two being Tangents, written for the National Youth Orchestra, and Touchings, commissioned and performed by the percussion ensemble Nexus with Esprit Orchestra.

My initial impression was that Harry Freedman got the short end of the stick in this series because three of the four pieces included were already easily available on compact disc. My opinion changed however when I explored the contents of the CBC companion set Ovation. Here Freedman is the big winner, with two important pieces that had never before been available to the public in any format: Celebration and Suite for the Ballet Rose Latulippe.

It is the first of these that is most significant. Jazz has been an important influence for Freedman and this major work represents the epitome of his form. It was written in 1977 for the renowned saxophonist Gerry Mulligan with a through-composed orchestral part but with the bulk of the soloist’s part left as improvisation. Freedman and Mulligan continued to “tinker” with the piece for a decade after its premiere. It’s unfortunate that the liner notes don’t reveal at what stage of the 10-year development the recording with the CBC Winnipeg Orchestra presented here dates from.

The eleven discs that comprise the initial offering of five Canadian Composer Portraits and the five discs of the Ovation set provide a wealth of important and inspiring Canadian musical history and hours of great listening. The price is right too, with the Portraits selling for $10 a disc (i.e. $20-$30 a set) and the Ovation package at only $33. The producers have promised that this is just the beginning and that is good news indeed. The archive of our national broadcaster is a vast treasure trove of material and it is essential that we mine it for its gems before time takes its toll and the recordings themselves deteriorate beyond salvation. Bravo to the producers for making such a fine start, and to John Weinzweig for inspiring them to doing so.

David Olds

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