Now's your chance to join a community band

“The hall was dark for 22 weeks... we worked 24 hours a day....”

Behind the Scenes with RTH project manager Steven Metcalf

COMPREHENSIVE CONCERT LISTINGS • COMPOSER INTERVIEW • CD REVIEWS
esprit orchestra
Alex Pauk music director and conductor continuing to redefine “orchestra”

20th Anniversary Season!
Subscriptions on sale starting August 23, 2002

sunday, october 6, 2002
love, cosmos
Passionate music inspired by the poetry of Neruda, Goethe, and First Nations spirituality.

GUEST ARTISTS
Jacques Israelievitch, violin
(Concertmaster - Toronto Symphony Orchestra)
Eleanor James, mezzo-soprano

COMPOSERS
Barbara Croall (Canada)
The Four Directions (1997),
concerto for violin & string orchestra with harpsichord
Alexina Louie (Canada)
Shattered Night, Shivering Stars (1997)
R. Murray Schafer (Canada)
Letters from Mignon (1986),
for mezzo-soprano & orchestra
*commissioned by Eleanor James

saturday, december 7, 2002
in the air
A Brueghel painting comes to life, the joy of the angel Gabriel is captured in a new trumpet concerto, and the “butterfly effect” is given poetic expression.

GUEST ARTIST
Stuart Laughton, trumpet

COMPOSERS
Ana Sokolovic (Canada)
Nine Proverbs (2000)
Ron Ford (The Netherlands)
Gabriel (2002),
trumpet concerto
World Premiere of an Esprit commission
John Bea (Canada)
Hommie/Papillon (2002)
I do not know whether I was then a man dreaming I was a butterfly, or whether I am now a butterfly dreaming I am a man.

For tickets & Season Subscriptions call Box Office: 416-366-7723
5-concert Series: Adult: $100; Students/Seniors: $50; Sponsor-a-Student: $50; Groups (10+): $65
Sunday, February 23, 2003

New Waves

Be immersed in the musical waves of today — discover the music of four of Canada’s rising star composers in one supercharged evening!

Composers

Paul Frehner (Canada) Subliminal Media (2001)
André Ristic (Canada) Information (2001)
Chris Paul Harman (Canada) From the Cradle to the Grave (1998) for 16 solo strings
Rose Bolton (Canada) Incidental Music of my Mind (1998)

Sunday, March 30, 2003

Time Chant

Be with Espirit for the excitement of premiering highly anticipated pieces by two white-hot composers to watch — Toronto’s Brian Current and Quebec’s Yannick Plamondon.

"One note is the experience of music; a second note, the memory of music." — Wolfgang Rihm views musical notes as nerves that make time itself vibrate.

Guest Artists

Marie Bérard, violin (Concertmaster — Canadian Opera Company Orchestra)
Marc Couroux, piano

Composers

Wolfgang Rihm (Germany)
Gesungen Zeit (Time Chant) (1991-92) music for violin and orchestra
Brian Current (Canada)
Yannick Plamondon (Canada)

A 5-concert series unleashing almost superhuman virtuosity in performances by three of Canada’s leading concertmasters. Join the adventure.

Friday, April 25, 2003

Touch

A sneak preview of repertoire for Espirit’s newest CD devoted to the music of Evangelista, a stunning performance of music by Ligeti — arguably the greatest living composer — and a sensational new "music of the spheres" by Espirit’s founder, Alex Pauk.

Guest Artists

Fujioko Imajishi, violin (Concertmaster — Espirit Orchestra and The National Ballet of Canada Orchestra)

Composers

György Ligeti (Hungary) Concerto for Violin and Orchestra (1990-92)
Jose Evangelista (Canada/Spain) O Java (1992)
Alex Pauk (Canada) Touch Piece (2003) World Premiere of an Espirit commission

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Jane Mallet Theatre
St. Lawrence Centre for the Arts
27 Front Street East, Toronto
7:15 PM - Pre-Concert Composers’ Talks
8:00 PM - Concerts

Ontario Arts Council Conseil des Arts de l’Ontario
The Julie-Jiggs Foundation
The SOCAN Foundation/La Fondation SOCAN
George Cedric Metcalfe Charitable Foundation
The Harold E. Ballard Foundation
The McLean Foundation
Margery Griffith Bequest

The McLean Foundation
Margery Griffith Bequest
Eccentric? Genius? Legend?

Pianist and broadcaster Glenn Gould, a Canadian cultural icon, was closely associated with the CBC throughout his career. Join CBC Radio and Television as we celebrate the 70th anniversary of his birth.

Opening Night, with guest host Colm Feore, premieres a new documentary about Gould's triumphant tour of Russia and reprises one of his best-known performances, Bach's Goldberg Variations.

Shelagh Rogers brings CBC Radio listeners a day of concerts, dramas, documentaries, stories, and special guests, in an affectionate and lighthearted look at Gould's impact and legacy.

Opening Night: Glenn Gould Special
Tuesday September 24 • 8:00 pm - CBC Television

Variations On Gould
Wednesday September 25 • CBC Radio One and Two
www.artscanada/cbc.ca/gould

www.thewholenote.com

September 1 - October 7 2002
COVER STORY: NOW's your chance to join

by Merlin Williams
photos: Karen Steyr

I prefer to think of September as the real start of the new year -- the month when people get back to "real life". Vacations end, school starts, there is a general feeling that once again the most enjoyable part of the year has passed away all too quickly.

All these factors make September a much better time than January to make and keep resolutions. Like the one about dusting off the instrument you played in high school or university, and returning to performing music.

Well, it's an excellent idea. You can look forward to working on your playing skills, encountering interesting music, and making new friends. And best of all, thanks to our annual list of the community band scene, you won't have to wait until 2003 to find a place to play!

Bobby Herriott conducts the Thornhill Community Band at the C.N.E.

This year's list includes 38 community, brass and youth bands throughout Southern Ontario. The groups are organized according to the day of the week they rehearse. It's a good idea to get in touch with a band via phone or email before you show up, even though many groups will welcome you with open arms even if you choose to drop in unannounced (especially if you play oboe or bassoon!)

Please note that some bands do have auditions for prospective members. The youth bands generally have an upper age limit of 16-18. Brass bands and silver bands utilise only cornets, flugelhorn, alto horns, baritone horns, euphoniums, trombones, tuba and percussion.

Keep in mind that even if you're not a musician, but are a prospective audience member, you can use the contact information to find out where your local band is playing. Go out and support the members of your community who make music.

Community Bands

CAMBRIDGE CONCERT BAND
Conductor: Bobby Herriott
Contact: Liz Reid (519) 653-1055
Rehearsals: Mondays, 8:00 p.m. at the Preston Legion, Br. 126, Westminster & Margaret Sts. in Cambridge
Instruments needed: bass clarinet, oboe, bassoon, saxophones and clarinets

EAST YORK CONCERT BAND
Conductor: Ernie Walker
Contact: Ernie Walker (416) 289-1958
Rehearsals: Mondays, 8:00 p.m. at McGregor P.S., Coxwell & Mortimer, East York
Instruments needed: euphonium, but all are welcome

MARKHAM CONCERT BAND
Conductor: TBA
Contact: John Brooker (416) 332-4839
Website/email address: http://www.mcb.on.ca
Rehearsals: Mondays, 7:30 p.m. at Markham Community Centre, Hwys. 48 & 7, Markham
Instruments needed: all

NORTH TORONTO COMMUNITY BAND
Conductor: Denis Mastromonaco
Contact: Gale (416) 481-1978
Website/email address: http://www.mcb.on.ca
Rehearsals: Mondays, 7:30 p.m. at Lawrence
Instruments needed: all

Monday Night Concert Series

Gordon Lightfoot
Monday, September 9 @ 8pm

Gordon Lightfoot makes his long awaited return to Stratford.
His classic hits include: Early Morning Rain, Canadian Railroad Trilogy, Cotton Jenny, Don Quixote, Sundown, Shadows, If You Could Read My Mind, Carefree Highway, The Wreck of The Edmund Fitzgerald, Beautiful and Alberta Bound.
Limited Seating Still Available

Oscar Peterson
Monday, October 7 @ 8pm

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1.800.567.1600
for new concerts and updates www.standingovation.ca
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**Park C.J. Auditorium, 125 Chatsworth Dr.**

**Toronto**

Instruments needed: all

**Scarborough Community Concert Band**

Conductor: Tom Dowling

Contact: Tom Dowling (416) 282-7973

Website: http://www.sccb.org

Rehearsals: Mondays, 7:00 p.m. at Samuel Hearne P.S., near Danforth and Pharmacy

Instruments needed: all

**South Simcoe Concert Band**

Conductor: Lise Buelow

Contact: Ron McKay (705) 424-0312

Rehearsals: Mondays, 8:00 p.m. at Otterer Ltd.,

203 Dufferin St. S., Alliston

Instruments needed: all

**Waterloo Concert Band**

Conductor: n/a

Website: http://www.waterlooband.com

Rehearsals: Mondays at 8:00 p.m. in the Adult Recreation Centre; King St., Waterloo

Instruments needed: all

**Brampton Concert Band**

Conductor: Darryl Eaton

Contact: David Hamsworth (905) 451-6389 (h) or (905) 451-0174 (b)

Website: http://www.bramptonconcertband.com

Rehearsals: Tuesdays, 7:30 p.m. at 55a Queen St. E., Brampton (beside the library)

Instruments needed: trombones, clarinets, tenor sax, horns, mallet perc., low reeds

**Dundas Concert Band**

Website: http://www.dundascb.org

**THE GRYPHON TRIO**

opens our 31st season playing Carrabré, Shostakovich & Brahms

Tuesday, October 1 at 8:00 p.m.

**THE EMERSON QUARTET**

completes its sold-out series playing late Shostakovich & late Beethoven

Thursday, October 10 at 8:00 p.m.

**MICHEL DALBERTO**

Brilliant French pianist plays French repertoire & opera transcriptions

Tuesday, October 15 at 8:00 p.m.

**THE SCHUBERT ENSEMBLE**

Britain's leading chamber musicians play piano quartets of Mendelssohn & Brahms

Thursday, October 24 at 8:00 p.m.

Distinguished French pianist

**PASCAL ROGÉ**

introduces

**VANESSA BENELLI**

in a programme

for two pianos

Tuesday, October 29 at 8:00 p.m.
What's in a Name?

August 6, 2002: Through a press-release from the Festival of the Sound, I learn that the new concert hall in Parry Sound will be called the Charles W. Stockey Centre for the Performing Arts. Furthermore, with curious redundancy, the auditorium inside the building will be called the Charles W. Stockey Festival Performance Hall. And lest anyone ask, “Charles W. Who?”, a biography of Mr. Stockey is included with the communique. It turns out that the gentleman had a summer home for many years in the Parry Sound area and was, in fact, an early supporter of the festival. Most significantly, he has donated $1.7 million towards the construction of the new building.

All of this reminds me of another press release I received, earlier in the summer, from the Canadian Opera Company. Back in June, the COC announced that Toronto’s new opera house will be called the Four Seasons Centre for the Performing Arts, thanks to a gift of $20 million from Four Seasons hotels and Resorts.

To be sure, we could have done much worse: by corporate standards, the name is almost poetic. Unlike such linguistic abominations as “Exxon” or “Unisys,” “four” and “seasons” are legitimate English words, and when combined they convey a clear meaning. Translated into Italian, it could be the name of a charming old theatre - “II Teatro Quattro Stagioni” - the sort of place that’s upholstered in red and gold, with cherubs painted on the ceiling. (However, I’m less enthusiastic about the “Centre for the Performing Arts” part - a hackneyed phrase that reeks of multi-purpose mediocrity.)

There are some people who are disdainful of arts philanthropy - clinging, perhaps, to the belief that the arts should be entirely funded by government. This, alas, is unrealistic. We do not live in such enlightened times, and unless we’re prepared to suspend all our aspirations until such times come along, we don’t really have any alternative. Without the support of the Charles W. Stockeys or companies such as Four Seasons, we simply wouldn’t have new performance venues. Philanthropists don’t have to give away their money - and when they do, we owe them our gratitude.

However, I can’t help thinking it would be a wonderful thing if arts organizations could find other ways to thank donors than the currently de rigueur practice of naming (or re-naming) entire buildings after them. Are there no Canadian artists, humanitarians, scientists, athletes, political leaders or others in our country worthy of such honours for their achievements? If there are, they’re out of luck, when public recognition is simply sold to the highest bidder. These days, economic, cultural and political forces seem to conspire to make it almost impossible for a prominent building to be named after a remarkable Canadian.

As well, it should not be forgotten that while these “lead donors” (as they are called in fundraising circles) may be responsible for the largest private contributions, both the hall in Parry Sound and the opera house in Toronto are receiving many more dollars in public funding. Unlike Massey Hall - which was a privately funded venture of the Massey family - both these new buildings are heavily subsidized by government agencies. They are essentially public buildings: shouldn’t they be treated as such when it comes time to name them?

August 7: As I walk past the Royal Conservatory of Music on Bloor Street, I’m reassured to see that it’s still called the Royal Conservatory of Music - not the J. Maximilian McStroganoff III Conservatory of Music, or the Giganticorp Ltd. Conservatory of Music. But wait: I see that the Conservatory’s front lawn is a jungle of scaffolding and fencing, dominated by a large sign announcing the construction of a new ‘Performance and Learning Centre.’ This new addition doesn’t seem to have a name, as yet. Which deserving Canadian will be honoured? Lois Marshall? Harry Somers? Or J. Maximillian McStroganoff III? We shall see.

Colin Eatock (eatock@thewholenote.com) is a Toronto-based composer who “regularly writes about music for The Globe and Mail, and for other publications.
Mozart & Haydn & Company

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

Mozart, Haydn and Nielsen

Baroque and Beyond

Saturday, November 23, 2002, 8 p.m
Etsuko Kimura violinist
Our brilliant concertmaster’s performance anchors an evening of glorious contrast—Baroque gems, Canadian miniatures, and a muscular masterpiece by Verdi.

Fachbel, Bach, Andonian, Raminsh, Vivaldi, Verdi

Christmas Sweets

Sunday Afternoon, December 8, 3 p.m

(St. Lawrence Park Community Church, 2180 Bayview Avenue)

A musical Christmas stocking for the whole family, stuffed with holiday favourites, a few lovely surprises and some carols to send you home singing.

Corelli, Grieg, Mozart, Rebikoff and more

Double Treat

Saturday, February 1, 2003, 8 p.m

Kai Glustein violinist

Catherine Ordronneau pianist

The dazzling brilliance of a Mendelssohn double concerto, reflected between a delightful husband-and-wife duo, the centrepiece of a program that’s all about melody.

Mendelssohn, Hovhaness, Janacek and Rossini

Happy Birthday Frederic Chopin

Saturday, March 1, 2003, 8 p.m

Francine Kay pianist

Acclaimed Canadian pianist Francine Kay interprets one of the best-loved romantic concertos, Chopin’s Concerto No. 1, balanced by works of irony, elegance and nostalgia.

Barber, Chopin, Shostakovich and Mendelssohn

And the Winner Is...

Saturday, April 5, 2003, 8 p.m

Songades and songs to celebrate our next exciting discovery—the First Prize winner of the 2003 Sinfonia Toronto Concerto Competition.

Forsyth, Nielsen, Rossini and Reinecke

Romantic Russians

Saturday, May 3, 2003, 8 p.m

Stepan Araman violinist

Tour Rusia’s vast emotional soundscape from Borodin to Rachmaninov, and thrill to heart-stopping violin virtuosity in Schnittke’s Sonata No. 1.

Borodin, Rachmaninov, Schnittke, Mirzoyan, Glazunov

Come have a Ball!

Strauss & Swing Soirée

Arcadian Court

Saturday, March 29, 2003

Dine in Continental splendour and dance the night away to the lilt of Viennese waltzes and polkas by Sinfonia Toronto and all your favourite standards by the Sizzlin’ Swingers.

Discover the elegance of Toronto’s hidden jewel, the vaulted Arcadian Court, restored to all its original early-1900s glory and graced with superb cuisine and appointments.

Reserve your Soirée tickets with your subscription and receive a 10% discount. Call to discuss a corporate table, with special identification and pre-reception.
What's On at the
TORONTO CENTRE FOR THE ARTS

George Weston Recital Hall

Toronto Philharmonia
Thursday, Sept 26 at 8 pm
Beethoven: Symphony No. 9
$47, $42

Tafelmusik Baroque Orchestra
Saturday, Oct 5 at 8 pm
Cross-Border Baroque
$59, $45, $26

JOSE VAN DAM, Baritone
Maciej Pikulski, piano
Friday, Oct 18 at 8 pm
SCHUMANN: Dichterliebe and Zwolf Gedichte
$75, $50, $35

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QUODLIBET
by Allan Pulker

CROSS CANADA REALITY CHECK
We have no aspirations to be a national magazine: I have often flip­
panently remarked that The WholeNote is unapologetically To­
onto-centric! Not that we think Toronto is the centre
of musical activity, about which most people living here would be
ignorant without us, and it's a full­
time job to cover it adequately. So
it is only occasionally that we look
very much further afield.

I was, therefore, amazed when I
picked up the phone a couple of
days after the advertising deadline
and found at the other end of the
line the voice of Denis Brott from
Montréal, asking to book a full-page
ad in the WholeNote for his
upcoming chamber music festival.
Entitled “Aimez-vous Brahms?” it
will be presenting that composer's
complete chamber music, performed
by a blue-chip (so to speak) roster
of musicians.

We both knew that his ad in The
WholeNote would reach a group of
people intensely interested in the
subject of his festival, but as to
whether this will translate into To­
onto ticket sales, we can only
guess. So, readers, help us out! If
you are able to take advantage of
the information in the Montréal
Chamber Music Festival’s adver­
tisement on page 39, we would like
to hear from you about it.

ANNIVERSARY
Composer Nick Peros responded
to the World Trade Center carnage
by composing a new choral work,
Prayer of Consolation, which will
be performed by The Palestrina
Choir of Washington, D.C. at
Washington National Cathedral the
evening of September 10. Our con­
gratulations to Nick on his accom­
plishment, not only producing a sig­
ificant artistic response to the
events of September 11, 2001, but
also for its performance at one of
the most prominent venues in the
United States.

Another response to the anniver­
sary is a “Requiem for All Victims
of Violence” at St. Thomas’s
Church on September 11. This will
be an actual mass, the music for
which will be Gabriel Fauré’s Req­
iem.

For some years now the SH or­
ganization has been undertaking
projects to reduce suffering, such
as building schools, providing safe
drinking water, food and clothing
in south-east Asia, India, Africa,
Kosovo and even New York City
after September 11. It will present
two fundraising concerts, one on
September 13 in Montréal and the
second on September 14 in To­
ronto. The performers in both will
be five remarkable musicians, tabla
player Swapan Chaudhuri, sarod
player Aashis Khan, percussionist

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Randy Gloss, and guitarists Miroslav Tadic and Vlatsko Stefanovski.

WORLD MUSIC

LoJo will perform at the Small World Festival.

One reason the 5H concert will be interesting is because it will be a musical exchange bridging several traditions. Alan Davis's Small World Music has been bringing the music of other cultures to Toronto for the past five years. On September 26 he launches his biggest initiative to date, the first annual Small World Festival, which will continue until October 6. For more information log on to www.smallworldmusic.com.

Another initiative that builds bridges between music and people is Artsweek (September 21 to 29), which provides opportunities to experience a wealth of artistic (including musical) activities: sound sculpture, singing and harmonizing, scat singing, drumming, dance, concerts, early music, bushking, open rehearsals, lectures, etc. For information call 416-597-8223 or log on to www.artstoronto.com.

ETCETERA

The 2002-03 season is just beginning: While our concert listings are fewer than they will be in later months, our Announcements... ETCetera file (starting on page 41) is already bursting at the seams - lectures on Wagner and designing opera sets, a jazz piano master class, workshops for vocal technique, for music exchange bridging several recorder; violas and reed instruments; and for South American, West African and Caribbean drumming - to name a few. Why not get out to at least one event listed there: you will be glad you did.

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2002-03 SEASON • CHAMBER MUSIC DOWNTOWN

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WHERE THE MUSIC BEGINS.

EARLY MUSIC

by Frank Nakashima

As the concert season gets slowly under way, you will notice the reappearance of the T.E.M.P.O. (Toronto Early Music Players Organization) workshops (see WholeNote’s Announcements, page 41 for more activities of this type.)

September 8, T.E.M.P.O. will be taking a closer look at The Genevan Psalter, an early 16th-century work by Louis Bourgeois. There is also the Toronto Early Music Centre’s vocal circle at which you can join other singers in the recreational reading of early choral music in a relaxed environment.

In order to get a good look at what’s going on in terms of early music here in Toronto, you should definitely plan to attend the TEMC’s 15th annual Early Music Fair (September 21) at the historical Montgomery’s Inn, now restored as a living museum to the 1847-50 period. This event enables aficionados and newcomers to gain both an overview and an update of the early music scene in Toronto through performances, displays, and information on the art of historical performance.

It’s also a chance to meet musicians, concert presenters, instrument makers, and music retailers and exchange ideas! Listen to the beautiful sounds of recorders and viols played by members of the Recorder Players’ Society and the Toronto Early Music Players’ Organization. See and hear a variety of keyboard, woodwind and other period instruments played by some of our finest musicians. Discover the latest CD recordings by our local artists and browse through early music books.

“Du Bon Gout et du Mauvais Gout”, a Sept 14 concert presented by The Musicians in Ordinary - soprano Hallie Fishel and lutenist John Edwards - with guests playing harpsichord, viola da gamba and violins, is dedicated to good taste and bad taste in the French Baroque period. There are songs about the usual (shepherds, nuns, and sheeps) but also the unusual (a gall-bladder operation and a cantata about a whale). It is a fascinating mix of musical culture and styles.

Who was it who said Handel was half German, half Italian, and half English? All the composers in the first series of Tafelmusik concerts this season (starting September 25) fit the concert theme of “Cross-Border Baroque.” Handel is one, along with Locatelli (an Italian in Amsterdam), Lully (an Italian in Versailles), Zelenka (a Bohemian in Dresden), and Scarlatti (an Italian in Madrid). The result is a fascinating mix of musical culture and styles.

Visit www.tafelmusik.org

Also featured in this Tafelmusik production is “Steps to Ecstasy” by Marjan Mozetich, a contemporary Canadian composer born in Italy to Slovenian parents. It is interesting to speculate as to why more and more early music ensembles are adding contemporary art music to their repertoire, commissioning new works to be played on historical instruments. Is it the natural desire of any musician to explore the expressive range of their instrument, their own technique, and their repertoire? Is it the need to create novel programs for their subscribers? An attempt to establish a better profile with grant-giving arts councils by performing new Canadian repertoire? A natural affinity for contemporary music among performers of early music?

Whatever the case, the combination of old and new is creating something fresh and exciting for today’s listeners.

The opening concert of the Toronto Consort 30th Anniversary Season takes us into the medieval world of romance and chivalry with a rendition of the fantastic Arthurian legend, “Sir Gawain and the Green Knight” (October 4, 5). This story, written by an unknown contemporary of Chaucer, tells of a wild green warrior who taunts the knights of the Round Table at Camelot; Sir Gawain takes up the challenge, only to find his courage and virtue more tested by a beguiling woman than by the wild man. It is a masterpiece of alliterative poetry describing an enchanting legendary world.

Frank T. Nakashima (franknak@interlog.com) is the President of the Toronto Early Music Centre, a non-profit charitable organization which promotes the appreciation of historically-informed performances of early music.
After the summer break, rehearsals begin again just after Labour Day for most choirs and, looking at the season ahead, there are many special choral events to anticipate in the coming months. September is, as usual, a little lean, but with a few notable exceptions.

On September 11, the choir of St. Thomas’s Church marks the first anniversary of the attacks on New York and Washington with a performance of the Requiem by Gabriel Fauré. The service commences at 6:15 pm and a freewill offering will be collected.

David King’s choir All The King’s Voices presents An American Tribute Sept 13 at the Weill and Cullen on Sheppard Avenue and Sept 29 at Parkway Mall. Phone 416-225-2255 for details.

The choir of Robinson College from Cambridge, England makes a tour stop at St. James’ on Sept 10, and at the Church of St. Martin-in-the-Fields on Sept 14. These English church choir tour programs are always well-polished and, if you’re a fan of the music of the Church of England – from the Tudor Age to the present – well worth attending.

Every music lover in the city must be at least a little curious about the new, improved Roy Thomson Hall. The grand re-opening takes place on September 21 with a suitably bombastic program featuring the Mendelssohn Choir in a performance of the Requiem by Gabriel Faure. The choir of Robinson College presents An American Tribute – Ruth Watson Henderson.

CONTINUED, NEXT PAGE

The Choirs of the Church of St. Mary Magdalene present Sundays at 3:00 pm.
3 concerts celebrating the church year.

The Choirs of the Church of St. Mary Magdalene present Sundays at 3:00 pm.
3 concerts celebrating the church year.
A Virtuous Rose: a Fourteenth Century Pilgrimage featuring music of the Cloisters
with the Recordare Ensemble on historic instruments (recorders, shawm, bladdey, tenor, treble, tenor, and percussion).
Sunday, October 20, 2002

Music for Candlemass
with Jacqueline Goss, harp, Jonathan Ingham, cello, and Victor Hartman & Gillian Howard, oboe.
Ceremony of Carols, Britten – Benedictus, Victoria Willkommen, Seder Britaigem, Lubeck.
Sunday, February 2, 2003

Music for Cent
with the Choirs of the Church of St. Mary Magdalene and the Trinity College Choir.
Shebath Mater, Palestrina – The Reproaches, Sanders Hymns and Anthems of the Nineteenth century Canada
Sunday, March 30, 2003

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Lydia Adams

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Byzantine Voices
Tuesday, November 19, 2002 at 8:00 p.m.

Laudate
Sunday, December 1, 2002 at 7:30 p.m.

Coronation Splendour
Saturday, February 22, 2003 at 7:30 p.m.

Voices of Earth
Saturday, May 10, 2003 at 7:30 p.m.

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Friday, May 2

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Saint Thomas's Church
8:00 p.m.

March 21
The Present Time
Songs from Shakespeare, featuring Matthew Holman and Shearing, with Robert Kortgaard, pianist
Choir Church, Deer Park, 8:00 p.m.

May 9
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St. Patrick’s Catholic Church
8:00 p.m.

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Auditions, etcetera
My colleague Merlyn Williams, in this month's cover story, page 6, comments on how this is a good time to get involved in community bands. Ditto for choirs, as shown by the ads on this page, continued on page 42. LB

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Dr. Gary Fisher, Director

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Auditions Sept. 3 & 10: 5:45 pm to 7:15 pm.

The Orpheus Choir of Toronto has vacancies for choral singers in all voice parts for the coming season. The Choir rehearses on Monday evenings at Yorkminster Park Baptist Church and performs four concerts per season, usually at St James' Cathedral. To book an audition, please call Janet Fisher at 416 588-2391.

The choir also seeks singers to fill its Soprano, Alto, Tenor and Bass Sidgwick Scholarship positions for the 2002-2003 season. Scholars receive a stipend and the opportunity to perform as soloists in one or more of the season's concerts. The scholarships are normally awarded to young singers aiming for a professional career.

For further information on the Choir and the scholarships, please call Helen Coxon at (416) 586-5897 (days) or (416) 251-3803 (eve. & wkend.)
HEAR & NOW

by Paul Steenhuisen

Well worth a ride down the 401, the Guelph Jazz Festival will feature a September 7 (10:30 A.M.) return concert by esteemed trombonist George Lewis with his "dream team," an all-star quartet featuring piano great Marilyn Crispell, koto wizard Miya Masaoka, and percussionist extraordinaire Hamid Drake.

Carrying on in the improvisational vein, on September 8 at the Music Gallery is what next: Anne Bourne, cello; Fred Frith, guitar and prepared guitar; John Oswald, saxophones: more info at www.fredfrith.com, www.soundtravels.ca/boume.html, and www.plunderphonics.com.

Back down the highway again, NUMUS, Inc. presents contemporary Arabic ensemble the Maryem Tollar Group on Friday Sept 13 at Emmanuel United Church in Waterloo. That same night, in the serene beauty of the Wolverton Hills (same location as last year’s Cinnabar Phoenix), Patricia Music/Theatre Projects runs a run of R. Murray Schafer’s The Enchanted Forest, an environmental music drama (call 705-741-4488 for more information).

The Music Gallery PIANO SERIES: Vibrations of Melgari is Thursday Sept 19 at the MG with John Farah, in what is described as "a winding river of bizarre piano improvisations, fueled by laptop electronics and beats, a soundsworld in which free jazz, contemporary art music, electronic/techno, ambient minimalism and Middle-Eastern textures breathe together".


Music Toronto’s Oct. 1 concert includes the Gryphon Trio performing the world premiere of a new work by Patrick Carrabré as part of a series of 4 nights throughout the year called Contemporary Classics. And on Oct 2, get out your boxes to check out Tapestry’s 2nd annual Opera Briefs – results of this summer’s composer-librettist workshops.

ARRAYMUSIC begins its season with what I anticipate will be a very interesting two days centering on composer Walter Zimmermann. After a Sep 21 concert at the Glenn Gould Studio, Zimmermann’s work will be heard in an afternoon workshop at the Goethe Institute, with guest artist Simon Fréy. Australian musicologist Richard Toop called Zimmermann “a resolute outsider within a culture based on current musical currents and continuities. Though his musical thinking is, in many respects, very evidently Germanic, his attraction to American culture was clear even in early pieces such as the piano duet As a Wife Has a Cow, a "seismography" of a text by Gertrude Stein. From the start, Zimmermann drew inspiration from unusual sources, such as Noam Chomsky’s generative grammar. His works display an extreme reduction of means, and a cool, unemotional objectivity, which is, at one level, a symbolic purging of European thinking and tradition. Nevertheless, a characteristically European introspection is never far below the surface of Zimmermann’s music, for all its outward (and entirely sincere) allegiances to ... composers such as Cage and Feldman”.

Finally, even without the ad-hoc concerts and underground gigs that will emerge in large numbers over the course of the year, the collection and diversity of new music groups active in the region is truly impressive. I encourage interested readers to bookmark the following dedicated web links (listed in reverse alphabetical order) to check out their new seasons. (We will pass on other web calendars as they become available.) Many of these ensembles offer reduced-price subscriptions, and full-time students should look into the Canadian Music Centre’s Cheapskates program. It can be found at www.musiccentre.ca/CMC/Ontario/OntarioSet.html.

Arraymusic
www.arraymusic.com

Soundstreams
www.soundstreams.ca

Riverdale Ensemble
www.riverdaliansomoh.com

Numus
www.numus.ca

New Music Concerts
www.newmusicconcerts.com

Music Toronto
www.music-toronto.com

Music Gallery
www.musicgallery.org

Elastic Orchestra
www.espirchestra.com

Ensemble Projects
www.ensembleprojects.org

Continuum
www.continuum.com

Armar Walling
www.armarwalling.com

Arraymusic
http://www.arraymusic.com

And www.torontohearandnow.com, the evolving online counterpart of this section of WholeNote magazine.
Udo Kasemets

interviewed by Paul Steenhuisen

On September 5th, composer Udo Kasemets and friends will present a free concert entitled CAGE 90: MEMORY ECHOES OF JOHN CAGE, featuring Kasemets' new 90-minute Cage-inspired piece. Recordings of Cage reading from his diaries will also be heard, and the following night (also at the Music Gallery), Cage's film One will be shown. Additionally, late October brings a Music Gallery-hosted Cage mini-festival, with James Tenney playing the Sonatas and Interludes (Oct 24), Stephen Clarke playing Cage and Tenney (Oct 26), and Udo Kasemets and Malcolm Goldstein playing and discussing Cage on Oct 27. Given the current focus on Cage's work, it was necessary to learn more.

KASEMETS: When Cage died (August 12, 1992) it was a real blow for me and many others. I made a promise that every year I would do something where I zero in on his music, perform it and talk about it. In the 50's, when things came together in Cage's mind with 4'33" and the Music of Changes, and his work with chance procedures and the I-Ching came to fruition, it began to resonate with people quite a bit. In the 60's there was an opening in peoples thinking - scientifically and socially. The Beatles came around, drugs, the pill, feminism, everything came into being, and this was a wonderful, wonderful time for theatre, poetry, visual arts, dance, and art technology. Even in academic circles, there was interest in all of these things. People were keen, and there was tremendous hope.

The sad thing about it all is that in the '80's came a counter-movement which eliminated many of these dynamics, settling back into a very traditional way of doing and thinking. Society was moving in a marketplace direction, which affected everything. The whole marketplace globalization situation suffocated the cultural situation, and creativity. What developed from the 60's and 70's was cut off. There were artificial links with the past, but not organic connections.

STEENHUISSEN: So with these concerts you're trying to establish organic links?

KASEMETS: Yes. September 5th is the birth date of Cage, so that would be his 90th birthday. We'll perform a piece using exclusively Cage's music as source material, and using different kinds of organizational systems, including the I-ching and other statistical systems to draw the material for a 90-minute long piece. The backbone of the musical organization is that famous span of time 4'33", which has been from the beginning a very misunderstood work. People thought it was a hoax, but it really was a profound statement that introduces what always has been the basis of all music - that music happens only in the listener's ear and mind. The listener is always the actual music maker.

STEENHUISSEN: How does someone who has never touched a piano...

KASEMETS: That's exactly the point.

STEENHUISSEN: It has to be heard to exist? If a tree falls in the forest?

KASEMETS: If there is no listener, there is no sound. Sound happens only as a collaboration between action/energy (natural or mechanical) and the ear. When I am talking, I'm setting vibrations of air molecules into action. There is no sound in my vocal chords, there are only vibrations started here, which move through the air. There is no sound in the air, only vibrations of all kinds. Our ear responds to a certain amount of these vibrations. The ear does a clear analysis of sound, the frequencies and characteristics - it's a wonderful, complex system. The brain then takes stock of all of this, and recognizes sounds it likes, and decides what is music. Cage felt that...
Udo Kasemets, continued

music is something undefinable. The response is always very personal and individual, as is the decision of what and isn’t music.

STEENHUISEN: Do you find the word music to be confining?

KASEMETS: Unfortunately it has become a compartment. For people today, music is recordings, it’s something to have and own — that’s what they listen to and that is music. Art music isn’t even mentioned in today’s context, whereas one hundred years ago, there was the music. The definition of music shifts in the culture, yet ultimately there is no fixed definition for it. In this world, where there is so much information coming in, we have to make our own decisions, and become more concentrated on what is really what on questioning.

At the beginning of the 20th Century, we were at the end of the development of tonal music. Like Schoenberg, Strawinsky, and Bartok, Cage questioned all of these materials/approaches, but later, with different results. In 1967 he wrote in his Diary: How to Improve the World (You only Make Matters Worse): “In music it was hopelessly to think in terms of the old structure (tonality), to do things following old methods (counterpoint, harmony), to use the old materials (orchestral instruments). We started from scratch: sound, silence, time, activity.” He asked himself what is what, how do we begin again, and what can we do with whatever it is? He took very strong stock of one element in particular — time. After he studied with Schoenberg, he came to the conclusion that the primary element of music is time. Sounds, and time. Pitches are secondary. The tonic dominant relationship that had been central to Western musical thought for hundreds of years was only one possibility. The old context was gone, and something new had to be found. What do I do now, how do I think about it now? It was a tremendous mind opening, because everything was possible. But you have to find a disciplined way to deal with it, because there is so much of it, too much of it.

STEENHUISEN: Too much of...

KASEMETS: Possibility. Everything is available, so you have to find ways to order things. That’s ultimately how we deal with everything, to find some kind of centre. That is what Cage was establishing with the statement that was his piece 4’33” — all sounds are there, always, but the music is what you make out of these sounds. Now, in the 21st Century, we would like for people to be keen about hearing, and listening, to still be curious about sound. Due to technology, including the recording industry and radio, we have been taken into a sounds environment that is totally different from the one in which all the other musics came into being in earlier times.

STEENHUISEN: But if we listen closely to the world we live in at this point, in this place, we hear the hum of electricity, we hear airplanes, car horns, and telephones. How do we stay open to Cage’s thoughts on sound when pollution is our primary sound material?

KASEMETS: Many years ago I was sitting with him in a coffee shop near the airport. At this time there was very much an awareness of sound pollution - Murray Schafer was writing books about these types of things, and I was very much tuned into this way of thinking… (we pause as a garbage truck drives past, stops, and backs up, the reverse beeps and engine sounds drown out our conversation)... naturally, the air traffic noise was also something being considered. A jet came in with a big roar, and Cage said “Doesn’t that sound beautiful?” I switched away from thinking that it was an airplane, that it was noise pollution, and listened to the sound complex created by the engines, which was indeed very beautiful.

STEENHUISEN: I have a hard time with that. I can hear sound objectively... but if we remove the association... the reality that too much of it is pollution, then we’re passive, we’re accepting its place.

KASEMETS: We are very much on the same wavelength, thinking about today’s life, talking about the horrors of war today, the politics, atrocities, and corporate corruption, how some technology has taken things out of order. The beauty and the beast, they are always living together - this is what life is about, and we cannot put it into clear compartments. Unfortunately you have to understand that it is all here, and ask yourself how you can live, how you can divorce yourself from all that is negative, threatening and oppressive. What can I do to make a contribution to this chaos? That is where the act of creation and art comes in. It grows out of Cage’s ideas, taking stock of what it is, who you are, and what you can do. I’ve always wanted to change the whole world, but at age 82 I’ve finally given up on that, understanding that I can’t change the whole world. However, I can live up to the idea of what I think I can be as a human being, and what, as a human being, I can give others to help a little bit.

STEENHUISEN: Before the tape was running you mentioned Cage as a good example of a whole person, interested in the whole world.

KASEMETS: When he started keeping his diaries, he was very much inspired by Buckminster Fuller, whose ideas were very comprehensive, thinking about the totality and the individual parts, but always in the framework of the whole. Fuller’s book Spaceship Earth was a new way of thinking. We started to see earth as a total planet only after the Sputnik went into space and pictures were taken from outside earth’s atmosphere. You are a young person, and you know the world as it is now, perceived as a total planet in the cosmos. We never thought of it this way — we were on this ground, here, and the change in viewing things outside of our small perspective was a tremendous culture shock. It was a completely new vision.

Cage also gave a tremendous change in thinking about time and space, and people came out with ideas on quantum mechanics. Cage plugged into many of these ideas, particularly Fuller’s ideas on how the world works and how humanity could make it workable in every sense. In his idealism he was projecting all kinds of possibilities of human networks, using all available resources, making them re-workable so we wouldn’t be exploiting things, but always “making more with less”.

STEENHUISEN: So Cage’s approach is not passive at all.

KASEMETS: No no no. It’s not an acceptance of negativity, it’s coming to understand what it really is, and how things work. Some of nature works in very aggressive ways that are not conducive to our everyday patterns, like the current floods in Europe, tornados, and so on. By understanding it, not trying to fight it, and learning how to live with these forces, you can use them to your advantage. It’s very analytically, and this is what he wants. He wants us to think. When you stop questioning, then things go wrong. So, with music, it’s not just something you buy at HMV - that is only a very small portion of it.

Jazz/Improv Guelph goes "downtown"
by Phil Ehrensief

Guelph’s claim to fame is its internationally eminent faculty of agriculture and a more recent role as a tech and biotech research centre. It’s not the place one would expect to find a leading North American avant-garde jazz festival, but that is exactly what you will find there between Sept 4 and 8. This year marks the ninth anniversary of a remarkable event, which was awarded the Lieutenant Governor’s Award for the Arts for 2000 and 2001.

The cornucopia of musicians and creative events celebrated in the 2002 program should land the festival organizers another award. Ajay Heble, the artistic director of the festival, has invited some of the heaviest hitters from what might be called the “extended downtown scene.” In Big Apple music circles, “downtown” refers to the networks of avant-garde artists located south of Houston Street plus the East Village. This territory is the nerve centre for experimental improvised and composed music in the U.S., thought parallel networks in Chicago and the West Coast are giving downtown New York a run for its money.

Heble also gives pride of place to Toronto’s burgeoning avant-garde jazz and improv scene. This spreads the word in international circles about the quality of experimental music in TO. Holding an avant-garde festival in small cities like Guelph or Victoriaville benefits from an intimate scale that encourages interaction between musicians, as well as between musicians and their audience. Musicians attend each other’s concerts. The audience and music fans talk to one another in local cafes.

Matchmaking concerts are among the most creative events at the festival. Europeans, Asians, Americans, and Canadians are mixed and matched. The result is delightful synergy. There is also a focus on mixing and matching Canadians from different regions, a welcome contribution towards developing creative music in our vast country. Heble has his ears to the ground for Montreal talent, where the already vibrant improv scene has new impetus from the Casa del Popolo, a fulltime avant-
JAZZ NOTES
by Jim Galloway

FALL IN. Just when you thought the jazz festival season was over, here comes yet one more over the horizon. The first All Canadian Jazz Festival Port Hope, (now there’s a mouthful), runs Friday Sept 20 through Sunday Sept 22. The Rob McConnell Tentet, Shirley Eikhard and Joe Sealy with Ranee Lee and Richard Ring are the headliners and there will also be a number of free events including the “Blow Your Own Horn” Jazz Parade, a Young Jazz Showcase, Master Classes for young musicians, a Jazz Film Series and a Photographic Exhibition.

Information is available on the local tourist office website www.town.porthope.on.ca or by calling 1-888-767-8467. All in all, it sounds like a pleasant reason to visit Port Hope.

By the way, the Sunday of this event is the autumnal equinox and marks the official end of summer and start of autumn. Labour Day weekend...CONTINUED NEXT PAGE

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Sunday • Peter Dent Quintet • Rhythm & Truth Brass Band

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Saturday • ROB McCONNELL
   Bosom Buddies (Bonnie Brett & Melissa Stylianou)
Sunday • SHIRLEY EIKHARD
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end, however, for most of us marks the unofficial end of Summer and is certainly the start of the Fall season in jazz clubs.

The Top O' The Senator, (www.jazzintoronto.com) keeps the emphasis on local talent ranging from singer Pat Lacroix to Time Warp. Over at the Montreal Bistro, (montrealbistro.com), the month has a mix of locals and visiting firemen. The Al Henderson Quintet kicks off a month which also sees Australian cornet player Bob Barnard with master bassist Ketter Betts, (who spent 24 years with Ella Fitzgerald), and drummer Jackie Williams. Locals Reg Schwager and yours truly round out this band.

Another date to note is Monday, September 23 at the Bistro, when the second annual Moe Koffman memorial jazz scholarship benefit will take place. The performers for this year's all-star band include Emille-Claire Barlow, Guido Basso, Peter Appleyard, Scott Alexander, Brian Barlow, John Johnson, Russ Little, Steve McDade, Rob Pitch, and Tom Szczesniak. Tickets are $65 each and all the proceeds go towards The Moe Koffman Memorial Jazz Scholarship at the University of Toronto. For tickets call: University of Toronto 416-946-3580.

The Rex continues on its merry way with an array of Toronto jazzers and a "business as usual" smile. These are, it is generally accepted, the big three clubs in town; but there is a comprehensive list of jazz venues in this month's issue, (see page 40) along with contact numbers. Programming details are not always easy to come by before print deadlines, but a phone call will get you the programming information you need.

Writing this in one of the dog days of this oh so hot summer, it is almost with a slight feeling of relief that I look forward to fall, but it is counteracted by the feeling so wistfully expressed by playwright/lyricist Maxwell Anderson when he wrote these words for "September Song", featured in the Kurt Weill musical "Knickerknocker Holiday": "Oh, it's a long, long while from May to December But the days grow short when you reach September."

September's not a bad month for song titles, actually. There's also "September In The Rain" by Harry Warren (music) and Al Dubin (words), featured in the 1937 picture Melody for Two. The definitive jazz recording was by the George Shearing Quintet and it was one of those magical creative things that can only happen by chance. As Mr. Shearing once described it: "The five of us - John Levy, Densil Best, Marjie Hymns, Chuck Wayne and myself - sat down at an accidental rehearsal and accidentally played September in the Rain and accidentally sold 900,000 copies!"

May we all have that kind of accident! Before signing off, may I remind you of the request I made in June - to go to a jazz club and experience the music live at least once before the end of September. You have one month to go. If you should refuse this mission your tv will self destruct on October 1st.

Parting thought - If we were born with three legs would marches be waltzes? Or vice versa? Happy listening (and dancing).

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MUSIC THEATRE SPOTLIGHT
Top ten music theatre events for the fall
by Sarah B. Hood

1. "I've been rich and I've been poor. Rich is better." So spoke Vaudville legend Sophie Tucker, who created herself as an unlikely star: the strong-willed, funny, fat, bawdy Jewish woman who gave thousands of dollars to charitable causes. A child of Russian immigrants, she left Hartford, Connecticut for the New York of the Folies era, and rose to phenomenal success. Valerie Boyle portrays Sophie Tucker, Last of the Red Hot Mamas in the final offering of the season from the Red Barn Theatre in Jackson's Point. "I loved the fact that she was a larger-than-life woman, a feminist before there were feminists, independent, strong, a survivor," says Boyle. The show runs from August 30 to September 14.

2. Forget Pistachio Disguise. Arturo Brachetti is the real Master of Disguise. An Italian theatre star known for his accomplishments in the ancient art of metamorphosis, Brachetti first learned his quick-change craft from a talented magician/terrorist while he was attending a seminary in his youth. Brachetti can change costumes in seconds, and portrays some 80 characters over the course of his show. But there's more: the production, informed by a Felliniesque aesthetic and featuring a wide range of what were once called "variety acts" - like Chinese shadow play - draws the audience into a narrative of Brachetti's own life that goes well beyond the split-second changes. After all, "If it's only that, in 20 minutes the show is finished," points out Brachetti himself. His self-titled show runs from September 10 to October 20 at the Canon Theatre.

3. Soulpepper Theatre is winding up its season, but Artistic Director Albert Schultz and guests are inviting audiences to attend a musical change of pace at the du Maurier Theatre Centre on October 5 at 2 and 8 p.m. Young at Heart is a fundraiser featuring songs Schultz has loved since childhood, including material from movie, TV and stage musicals. Proceeds go to the Soulpepper Youth Outreach Initiative and UNICEF. For information and tickets call 416-973-4000 or visit www.soulpepper.ca.

4. Weird Al Yankovic has a spiritual father - or should we say "faddah" - in the person of the late Allen Sherman. Back in the '60s, when Weird Al was but a tot, Sherman scored a hit with his albums of comic song parodies. His version of "Battle Hymn of the Republic" runs along these lines: "Oh Harry Lewis perished/In the service of his Lord/He was trampling through the warehouse/Where, the drapes of Roth are stored/He had the finest funeral/And his cloth goes shining on." A musical review based on the Sherman legacy, named...
Hello Muddah, Hello Faddah! after his most famous song, has already won acclaim in Chicago and New York. It runs at the New Yorker Theatre from October 9 to November 17.

5. Billed as a “water-opera”, the latest offering from the always-challenging Autumn Leaf Opera and Performance is Kafka in Love. Director/producer Thom Sokoloski has crafted an intriguing work that somehow unites Kafka’s writing with synchronized swimming and water puppetry. It’s set for a six-week run beginning in October/November at “an elegant post-art-deco pool”.

6. Tapestry New Opera Works celebrates its 23rd anniversary with a gala fundraiser featuring Louise Pitre (Mamma Mia) with Rebecca Hass and Tamara Himmelfarb, plus the edible creations of chef Jamie Kennedy. Tickets are $150 and benefit Tapestry’s annual Composer-Librettist Laboratory. The fun takes place at 7pm on October 27 at the Royal Ontario Museum. For information and tickets call Amy at 416-537-6066, extension 224.

7. Red-hot Broadway choreographer and director Susan Stroman has strong Toronto connections. A frequent associate of director Harold Prince and lyricist/composer team Kander and Ebb (Cabaret, Chicago), she teamed up with them to choreograph the LiveEnt-developed Kiss of the Spider Woman. She won Tonys for her choreography of the Gershwin pastiche Crazy for You and for the Toronto-born Showboat. And since directing and choreographing The Producers, she has reached a pinnacle that few Broadway directors will ever know.

Perhaps enthusiasm for that production has somewhat overshadowed her 2000 Tony-winning show CONTACT. Judge for yourself when this musical without dialogue comes to the Canon Theatre from November 5 to December 15.

The Canadian Opera Company opens its season with operas seldom or never staged by other companies of equivalent size. First is Tchaikovsky’s second most performed work, The Queen of Spades (Pikovaya Dama), not seen here for 14 years. It will be presented in the highly acclaimed production from the Welsh National Opera. Second is the COC’s own production of Stravinsky’s Oedipus Rex with Sympho­ny of Psalms fresh from performances at this year’s Edinburgh Festival.

Bradshaw has seen to it that Janáček’s operas are no strangers to Toronto. The winter season will see a revival of the COC’s 1995 production of Jenůfa starring Helen Field along with Verdi’s Un Ballo in maschera on Broadway choreography of the Canadian Opera Company, then opera-lovers tired of the usual warhorses have cause for celebration. For the 2002-03 season, a high quantity of rarities are on offer from all of the opera companies in the region.

The Queen of Spades, Welsh National Opera production.

The Canadian Opera Company opens its season with operas seldom or never staged by other companies of equivalent size. First is Tchaikovsky’s second most performed work, The Queen of Spades (Pikovaya Dama), not seen here for 14 years. It will be presented in the highly acclaimed production from the Welsh National Opera. Second is the COC’s own production of Stravinsky’s Oedipus Rex with Symphony of Psalms fresh from performances at this year’s Edinburgh Festival.

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For those who don’t require the trappings of sets and costumes, there are several notable concert performances coming up. The Toronto Consort continues its Monteverdi series with Orfeo in February. Opera in Concert has a fine line-up with Rossini’s Semiramide in December, Rameau’s Castor et Pollux in February and Bellini’s Beatrice di Tenda in April.

Autumn Leaf, Tapestry New Opera Works and Queen of Puddings all have new operas on tap. In October for Autumn Leaf Thom Sokolowski will produce Hungarian composer Gyorgy Kurtág’s song-cycle “Kafka in Love” as an opera. The venue will be an indoor swimming pool with a cast including a soprano, two synchronized swimmers and two puppeteers. In April Tapestry brings us Facing South by Linda Catlin Smith starring Jean Stilwell and in June Queen of Puddings presents Charlotte by James Rolfe, the composer of the highly successful Beatrice Chancey.

Should one venture outside the bounds of Toronto, there are still more rarities to enjoy. Opera Mississauga has so far been content to showcase Italian opera’s greatest hits presented by singers from provincial Italian opera houses. This year in addition to the usual suspects (La Bohème, The Barber of Seville and Il Trovatore), OM will present the North American premiere of the most popular Croatian opera Nikola Subić Zrinjski by Ivan Zajc (1832-1914) (Oct 5 to 12) sung in Croatian with English surtitles. The principals will come from the Croatian National Opera in Zagreb.

And while Opera Ontario begins its season with La Bohème, in January they present Leo Delibes’ rarely performed Lakmé starring Jane Archibald, followed in March by Donizetti’s La Fille du régiment starring Tracy Dahl. With three performances each in Hamilton and one in Kitchener, these two will be certainly worth the journey.

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Behind the Scenes
The RTH Rebirth

by Dawn Lyons

I tell the little brown box on the post at the parking lot behind Roy Thomson Hall that I’m doing an interview. The box responds, “We have a show on, there’s no parking here.” Oh well. It’s the first day of the Royal Bank Seniors’ Jubilee, there are buses for blocks along Wellington Street and there are seniors everywhere at Roy Thomson Hall. When I talked to Glenda Richards of Richburn Productions, the Jubilee’s producer last spring (see May 2001 WholeNote) she had told me there were 1,300 performers. This should be quite the shakedown show for the newly re-opened Roy Thomson Hall. Den offers to stow the van while I start the interview. I wait at the security desk for my contact, Jack Kado. He’s RTH’s publicity manager and he’s arranged for me to talk to the project manager for the hall’s acoustic makeover. I can hear the strains of Stars and Stripes Forever coming from the Hall. I imagine a nonagenarian baton twirler.

CONTINUED NEXT PAGE
A dark, distracted-looking man approaches from the direction of the admin offices, hand extended. 

“Hi, I’m Jack, and that’s Steven...”. A tall red-haired man enters from the parking lot, shakes my hand real fast, says something about a banner, and keeps on going. Jack, trouper that he is,plies me with construction statistics and budget figures until Steven reappears. We try again. “This is Steven Metcalf of Ellis Don, he is the project manager. His office is in the trailer out in the parking lot.”

Me: Would the trailer be OK? I see you have seniors in the auditorium.

Jack looks at me, wide-eyed, “They’re everywhere!”

The trailer is wonderful. Wood-grain paneling, plywood pigeonholes with curled-up plans, a four-drawer metal file cabinet, wall calendar complete with calendar drawer metal file cabinet, wall calendar complete with calendar girl. Steven gestures at a folding Pepsi and a laptop computer on it. “That’s my desk.”

Me: Now, as I understand it, the acoustic consultants — that would be Russell Johnson and Damian Doria of Artec Consultants Inc. of New York — decide what needs to be done, then the architect — in this case Tom Payne of Kawai Crayton Payne McKenna Blumberg Architects, Toronto — decide how it is to be done, and your job is to actually get it done, have I got that right?

Steven: That’s about right. There was a design and development phase, a lot of consulting. Ellis Don has been involved for years, there’s budget stuff and proposals the indicates a high shelf with eight or ten strip-bound books piled on) from way before I started.

Me: I remember Jack telling me that planning started in 1993. When did you start?


Me: So, how do the plans get translated into reality?

Steven: (offers me a strip-bound book about 1 1/2” thick) That’s the project specifications, they go with the architectural drawings. He flips it open to show me a table of contents. Everything is broken into sixteen categories, that’s standard for the construction industry.

(He shows me a page, there are maybe a dozen categories with numbers, like Carpentry 5800, each with several sub-categories, also numbered, listed below it.) Everything is in here. From this I prepare the tender packages.

Me: So you just break down the packages by the trades?

Steven: I change them around, if it makes better sense. For instance, structural steel and miscellaneous metals are usually two separate things, but there are some places here where the structural steel is attached to other metals — the canopy and where the stairs meet — so I put that in the structural steel package, because it’s so integrated.
Me: So the structural steel guy would do the miscellaneous metal?

Steven: No, he’d still sub to a miscellaneous metals guy for that part, but he’d be responsible for the whole package. And I’d have a miscellaneous metals package as well, for the rest of the metal stuff.

Another place like that is the glazing, I put that in the package with the window framing. He’d sub it to a glazier, but when it’s in the window package I know that the installation will be done right for those particular frames.

Me: So all these things are let out for bids?

Steven: Well, some are, but for a lot of the work we have preferred contractors we know and we like to use them. Where we hadn’t worked with someone before we checked them out — we visited the guy who is refurbishing the seats, we went out to the shop in London that did the bulkheads.

As the project managers Ellis Don is responsible for everything and with the tight schedule we didn’t want to take any chances, we couldn’t afford the time to fix any mistakes.

Me: How tight was your time schedule?

Steven: The hall was dark for 22 weeks, originally 20 but they increased it to 22, March 10 to August 13. During that time we worked 24 hours a day, steel guys had the crane from 7am to 3pm, wood guys had it from 3 to 11, and the demolition removal guys had it from midnight to 7am. We had several milestones, which were somewhat flexible, but the last day - that never changed. August 9.

Me: With this big a job and this small a window, I guess you did a lot in advance?

Steven: Oh yes, everything we could. We built models. The tenders, as much as possible, the materials. The meetings, the site visits. We had a big warehouse in Mississauga, we used that to assemble two of the bulkheads, for the architect to approve the finishes. That would normally be done on the construction site but we did it there because we didn’t have time in case he didn’t approve it, and it also gave us a chance for our people to work out the procedure for installing them. (He meditates.) We were really lucky with that warehouse, we needed 40’ overhead clearance for the bulkheads. We assembled the canopy there too, to make sure everything worked. We made a couple of changes, we added some braces to the hoists to deal with the rotation and changed the light troughs.

We did some of the on-site work in advance, too, before the 22-week dark phase. We had a "pre-dark", that was October 13 to March 9. We did preliminary work between midnight and 7am during that period. We worked in the attic putting in three layers of structural steel to support the new canopy, it weighs about 50,000 pounds, and a washroom for the workers, way up there.

(Clicks on his laptop.)

Here’s a picture. And before that there was pre-pre-dark.

Me: Pre-pre-dark?

Steven: Some of the work was done by RTH before we officially became a construction site, we have some union issues. So they built the counterweight shaft, that was an enlargement and extension of a stairwell that went into the parking garage under the hall, to house the 100,000 pound counter-weight for the canopy.

(Steven smiles with pride)

Me: So, if the hall’s done, why are you still here?

Steven: We started on Wednesday March 13 at midnight. That first night we took out the stage, started on the seats and rigged the sling for the oculus.

I hazard a guess: That was the heaviest item we moved.

Me: Cut up?

Steven: Yes, everything that went into or out of the hall went through this door.

(He flashes a photo of a very ordinary double door onto the screen. "It’s six-foot seven inches," he says with quiet satisfaction.)

I boggle. You have a 38 tonne canopy in there. You have 23 huge wooden bulkheads. You had a mobile crane in there.

Steven flashes another picture on the screen. The same doorway is absolutely filled with I don’t know, yes I do, it’s the body of a crane, on its side, with no wheels.

Me: How do you keep track of everything? I don’t see a lot of paper, so must be the laptop?

Steven: Right. We use EdgeBuilder?, it’s Ellis Don’s own, the programming is done by our information manager, Bruce Fleming — he’s a Waterloo graduate.

(Steven clicks up a screen with squares and boxes and tabs across the top.)

It’s similar to Microsoft Project, based on Lotus Notes, but especially designed to manage construction projects. It’s web-based and includes a webcam. The camera was installed at the top of the hall and had electronic telemetry, any of the authorized users could aim the camera wherever they wanted to see any angle of the work, live. All the plans and specifications are available to them, too. (Steven clicks on tabs.) Here, minutes of meetings, supervisors’ daily field reports, schedule, specifications, change orders, RFI’s, photographs of various aspects of the work, and I can track anything, too.

Me: RFI? (Click, a reminder e-mail goes out.)

Steven: Request for information. Here’s one. He hasn’t gotten back to me on that one, I can follow up. (Click, a reminder e-mail goes out.) It’s instant and the information is available to everyone involved...

Me: So, if the hall’s done, why aren’t you still here?

Steven: We moved so fast that sometimes the work got done before the paperwork. There are some deficiencies and extras — Cesaroni the drywall contractor, there is a ceiling that wasn’t in the original package, that sort of thing. I’ll be here until September, my next project is in Oshawa, I’ll like that, ... closer to home.
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Wednesday September 05


Saturday September 07


Monday September 02


Thursday September 05


Saturday September 07

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Robert Pomakov, bass
Canadian Opera Company Orchestra
Richard Bradshaw, conductor

TUESDAY, FEBRUARY 11/03 - 8 PM
Berlioz Bicentennial Concert
Susan Piatti, mezzo-soprano
Richard Bradshaw, conductor

MONDAY, MAY 12/03 - 8 PM
Catherine Robbin Farewell Concert
Catherine Robbin, mezzo-soprano

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SATURDAY, MARCH 15/03 - 8 PM
Blake/Stetch Duo
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John Stetch, piano

FRIDAY, MARCH 21/03 - 8 PM
Guido Basso with Strings
Guido Basso, trumpet & flugelhorn
String Orchestra conducted by Phil Dwyer
Lorraine Demarals, piano
Michel Donato, bass
Paul Brochu, drums

TUESDAY, OCTOBER 8/02 - 8 PM
Canadian Brass
Nexus

THURSDAY, JANUARY 23/03 - 8 PM
Red Priest
Suzie LeBlanc, soprano

TUESDAY, MARCH 18/03 - 8 PM
Octagon
Andrew Dawes, violin
Patricia Shih, violin
Nikka Gelani, viola
Amanda Forbath, cello
Joel Quarrington, bass
James Campbell, clarinet
J. Mason Ondround, oboe

TUESDAY, NOVEMBER 26/02 - 8 PM
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THURSDAY, DECEMBER 12/02 - 8 PM
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Anne-Lee Patipatanakoon, violin
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TUESDAY, OCTOBER 29/02 - 8 PM
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Thursday September 12

Friday September 13

Saturday September 14

Sunday September 15
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Thursday September 19

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Free.
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$10.
- 8:00: Anonymus/Goehte Institute. Music by Zimmermann. Anonymus/Ensemble: Robert W. Stevenson, clarinets; Michael White, trumpet; Richard Sacks & Blak Mackay, percussion; Stephen Clarke, piano; Rebecca van der Post, violin; & other performers. Glenn Gould Studio, 250 Front St. West. 416-905-5555.
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OCTOBER 6, 1 P.M.
A Journey to Dixieland
LE DIXIEBAND
Le Dixieband has got style and swing!

NOVEMBER 10, 1 P.M.
Musical Theatre
LES BORÉADES DE MONTREAL
Les Boréades bring centuries-old music to life in all its original freshness and vitality.

DECEMBER 8, 1 P.M.
FiddleFire!
CHRIS MOKHOL, VIOLIN
RON DAVIS, PIANO
ADAM DAVID, DRUMS
PRESENTER: BARBARA BUDD
One of the most electrifying children’s show in Toronto!

FEBRUARY 2, 1 P.M.
Creole Drummatiques
PRESENTER: BARBARA BUDD
A lesson in cultural geography and a rousing good time all at once!

FEBRUARY 16, 1 P.M.
The Princess and the Handmaiden
LESLEY ARDEN
CHILDREN’S TRIO
Be a part of that sensitive exploration of values and identity.

MARCH 16, 1 P.M.
Anna Bel Canto
LYSIANNE TREMBLAY, MEZZO-SOPRANO
PIANIST TO BE ANNOUNCED
Can you imagine a young opera singer losing her voice the morning of an important audition?

APRIL 27, 1 P.M.
Hot Salsa!
EL FUEGO
PRESENTER: BARBARA BUDD
El Fuego’s blend of driving Latin rhythms, catchy melodies and jazz-type solos will just enchant you...

York Quay Centre • 235 Queens Quay West, Toronto
Tickets S$ • Box Office: 416-973-4000 • www.harbourfront.on.ca

www.thewholenote.com
September 1 - October 7 2002
Sorceress: Carmen Fantasia on Themes by Bizet,
Toronto Symphony Orchestra; Toronto Children’s
Chorus; Toronto Mendelssohn Choir; Maestra
Briggsgerman, soprano; Nathan Berg, baritone &
other performers. 60 Simcoe St. 416 872-4255.
429-9147.

Sunday September 22
- 1:00: Harbourfront. Claudia Constanza La
Banda Magnifica. From madrigals to Vivaldi to the
Beethoven. A cappella quintet. Brigantine Room, 255
Queen Quay West, 416 872-4000. Free.
- 1:30: Toronto All Star Big Band. Getting
“The Mood.” Music of the swing era. Shannon
Café and Tea House, High Park, 230 Parkside Dr.
416 231-5595. Free.
- 2:00: Toronto Sinfonietta. Works by Bach,
Vivaldi & Tellenmann. Predrag
Slojkovic, bassoon; Elena Khakhplatovskaya, piano.
One Eleven Avenue Road, 111 Avenue Rd.
416-410-4379. PWYC.
- 3:00: Moordale Concerts. Csarny:
Variations on a Theme by Kamaichste Op. 1; Sonata
for Violin & Piano; Beethoven: Piano Trio Inc. Erkla
Raum, violin; Anton Kuerti, piano; Kristine Boggs,
cello. Walter Hall, 80 Queen’s Park. 416 822-
2714. 245, 250.
- 3:00: University of Toronto & The
Soldier’s Tower Committee. Caritas Recital
Andrew Cornar, cantorion. The lawn. Hart
House Circle. 416 878-2756. Free.
- 4:30: Christ Church Deer Park Jazz
Kapers. A Celebration of George Shearing.
Emile-Claire Barlow, vocals; David Restivo, piano;
Scott Alexander, bass; Brian Barlow, drums.
1570
Yonge St. 416-929-6211. Donation appreciated.

Monday September 23
- 8:00: University of Toronto Faculty of
Music. Alen Kulmala: Memorial Jazz Scholarship
Benefit Concert. Emile-Claire Barlow, Guido
Basso, Peter Appleyard, Ed Biedert, Scott
Alexander, Brian Barlow, John Johnson, Russ
Little, Steve McEndie, Rob Pittell, Torn Szamarééki,
performers. Montreal Bistro and Jazz Club, 85
Sherbourne St. 416 946-3500. 165.

Tuesday September 24
- 1:00: St. James’s Cathedral. Lunch Hour at
St. James’; Andrew Tongue, organ. 65 Church St.
- 12:00: University of Toronto Faculty of
Music. Sassoon Fantasies. Talman: Twelve
Fantasies, Nadina Mackie Jackson, bassoon.
Walter Hall, 80 Queen’s Park. 416 878-3744.
Free.
- 12:30: York University Dept of Music.
Al Henderson: Jazz Quartet. McLaughlin Performance
Hall, 650 McLaughlin College, 470 Keele St.
416 738-5186. Free.
- 12:30: Yorkminster Park Church. Mooney
Receitat Paul Swedkert; trumpet; William Maddox,
organ. 1955 Yonge St. 416 252-7312. Free.
- 7:00: Tafelmusik Baroque Orchestra.
Cross Roads Canzona. Works by Handel, Locatelli,
Lully, Zelenka, Scarlatti and Mevetti. Trinity St.
Paul’s Church, 427 Bloor St. West, 416 964-
3337. 20-45. Free.
- 8:00: Toronto Symphony Orchestra.
Nielsen: Overture to Maskarade; Sibelius: Violins
Concerto; Mahler: Symphony 1.; Tchaikovsky:
Tritschers Krieger. Walter Hall. Donation
appreciated.

Wednesday September 25
- 12:00: Toronto University of Music.
Music. Vivaldi: Variations on a Theme. Toronto
Symphony Orchestra; Toronto Mendelssohn Choir.
Nedal Ednie, conductor. George Weston Recital
Hall. 500 Yonge St. 416-872-6500. Free.
- 12:30: York University Dept of Music.
Al Henderson: Jazz Quartet. McLaughlin Performance
Hall, 650 McLaughlin College, 470 Keele St.
416 738-5186. Free.
- 12:30: Yorkminster Park Church. Mooney
Receitat Paul Swedkert; trumpet; William Maddox,
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Nielsen: Overture to Maskarade; Sibelius: Violins
Concerto; Mahler: Symphony 1.; Tchaikovsky:
Tritschers Krieger. Walter Hall. Donation
appreciated.

Thursday September 26
- 9:00: Canadian Opera Company. The
Merry Widow. Oscar Straus; von Hoffmann,
libretto; Michael Schade, Elena Padilla, Patric Geigle,
Robert Pomakov, Soprano, Michael Delon, performer;s
Bernhard Kontzells, conductor. 27:55 Pre-
performance chat. Hummingbird Centre for the
Performing Arts, 1 Front St. East, 416 872-2287.
Free.
- 8:00: Royal Conservatory of Music
Glen Gould School, Royal Conservatory
Orchestra. Liszt: Orpheus: Beethoven: Piano
Concerto 6; Tchaikovsky: Symphony 4. Chad
Heltzel, piano; David Lloyd Jones, conductor.
Glen Gould Studio, 250 Front St. West. 416-
205-5555. 151, 512.
- 8:00: Toronto Philharmonia. Songs of
Spades. Elena Vadim, conductor; Hannelore,
piano; Kevin Tutchinsky, violin; Jordan Smith,
- 6:00: Toronto Symphony Orchestra.
Beethoven: Symphony No. 4; Brahms: Concerto
in F; Tchaikovsky: Romeo and Juliet. Walter Hall.
$20-$95.50.

Friday September 27
- 6:00: Arts Toronto. Artweek: Fresh Haggis-
A New Scottish Cabaret. Traditional Highland
Gaelic music & dance. Sean Yee & J. Marshall
Framan, vocals; beguine. Winchester Street
Theatre. 50 Winchester. 416 204-1082.
- 8:00: Canadian Opera Company. The
Merry Widow. Oscar Straus; von Hoffmann,
libretto; Michael Schade, Elena Padilla, Patric Geigle,
Robert Pomakov, Soprano, Michael Delon, performer;s
Bernhard Kontzells, conductor. 27:55 Pre-
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- 6:00: Toronto Symphony Orchestra.
Beethoven: Symphony No. 4; Brahms: Concerto
in F; Tchaikovsky: Romeo and Juliet. Walter Hall.
$20-$95.50.

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Discover his unexplored genius
Erika Raum
“...brilliant mastery of the instrument”
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The music and life of Czerny, this fabulous
composer whose masterpieces have been
buried under his études.
Anton Kuerti
“...one of the truly great
pianists of this century.”
CD Review, London
Also Beethoven Piano Trio in C minor
Sun. Sept. 22 at 3 pm - Walter Hall, U of T
affordable tickets! $25, ($20 St/Sr.) 416-922-3714

Toronto PHILHARMONIA
Beethoven’s Ninth
Toronto Philharmonia
Toronto Mendelssohn Choir
September 26, 2002 8:00 p.m.
George Weston Recital Hall
Toronto Centre for the Arts
Kerry Stratton
Conductor
416-499-2204 for details
416-870-8000 Ticketmaster
www.torontophil.com

Erika Raum
"...brilliant mastery of the instrument”
Neurabudag, Budapest
The music and life of Czerny, this fabulous
composer whose masterpieces have been
buried under his études.
Anton Kuerti
“...one of the truly great
pianists of this century.”
CD Review, London
Also Beethoven Piano Trio in C minor
Sun. Sept. 22 at 3 pm - Walter Hall, U of T
affordable tickets! $25, ($20 St/Sr.) 416-922-3714

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Moir Nelson and Elena Jcpinville
at the Papermill Theatre, Tedorden Mills
Sunday, September 29 at 2 pm.

Traditional musical lines. Willem Breuker,
saxophone/clarinet/composer/other musicians.
197 John St. 416-204-1080. $20 (advance).
25$doz.

Sunday September 29

— 1:00 & 1:30: Cellist Eduard Hwang.

Tuesday October 1

THE GRYPHON TRIO
October 1 at 8 p.m.

Oshawa-Durham Symphony Orchestra
presents:

Lara St. John
In concert with ODSO, performing
Tchaikovsky’s Violin Concerto in D. Major

And

Marco Parísotto,
conductor and music director
With Oshawa-Durham Symphony
In Tchaikovsky’s Fifth Symphony

Sunday, September 29 at 2:30 p.m.
at George Weston Recital Hall,
5040 Yonge St., Toronto
Tickets $30 at the theatre or call TicketMaster at 416-870-8000

Saturday, September 28 at 7:30 p.m.
at Calvary Baptist Church, 300 Rossland Road E., Oshawa.
Oshawa tickets $25 call 905-579-6711.
The Toronto Consort presents

SIR GAWAIN AND THE GREEN KNIGHT

October 4 & 5, 2002 at 8pm

This concert takes you into the medieval world of romance and chivalry with a telling of a fabulous and enticing Arthurian legend. A wild green warrior taunts the knights of the Round Table at Camelot; Sir Gawain takes up the challenge, only to find his courage and resolve more tested by a beguiling woman than by the wild man. With storytelling and music, the Toronto Consort weaves a tapestry of an enchanting legendary world.

For Tickets call 416-964-6337

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

5th season

Calyx Concerts presents

Viva Flamenco!

Saturday, October 5, 2002 at 8:00 p.m.

Mariana Humetska, piano
Javier Portiero, viola
Claire Hoeffler, piano
Afsa Fani, guitar

Step out of the cold Toronto autumn and into an unforgettable concert featuring the heat, passion and fervour of flamenco!

Humbercrest United Church, 16 Baby Point Road, Toronto

Tickets $20/$18 to order call 416-531-3668

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By appointment... Friday evening under 12.
Ama deus Choral, 1670 Yonge St, 416-520-5211. Donation appreciated.

A Celebration of Life - Srl Irving Glick
Sunday, October 6, 2002 at 7:30 p.m.
Holy Blossom Temple
1950 Bathurst Street
General admission, Tickets $30
Students and Seniors $25
416-446-0188
www.amadeuschoir.com

With special guests:
Lachlan, Toronto Jewish Chamber Choir; The Holy Blossom Temple Singers; Cantor Ben Mayer, Conductor; Beth TIlvin Church; Marilyn Cohen, Conductor.

Program to include, all by Srl Irving Glick: Triumph of the Spirit In Memoriam Leonard Bernstein The Hour Has Come

Lydia Adams and the Amadeus Choir pay loving homage to a Canadian musical icon, Srl Irving Glick. His music combines elements of Hebraic lyricism and classical composition techniques in an original and contemporary style which is dramatic, melodic and truly inspiring.

Monday September 09
8:00: Stratford Festival. Monday Night Concert series: Gordon Lightfoot. Festival Theatre. 55 Queen Street, Stratford. $89.50 - $139.50. For complete run see music theatre listings.

Friday September 13
7:30: Malta Music/Theatre Projects. Schubert: The Enchanted Forest. Environmental music. Jeanne, Ben Quaine & Susan Scriver, directors. David Bulen, music director; Stacie Dunlop, soprano; Eleanor James, mezzo; Eric Shaw, tenor & other performers. Waterlows Hills, 186 Wake Road, Pnntypool, 705-741-4488. 640, 675. For complete run see music theatre listings.

Sunday September 15

Friday September 20
7:00: Niagara Grape & Wine Festival. For Vidoes: Canadiana, Lakeside Park, Port Dalhousie. 905-688-0212. Free. 8:00: Port Hope All-Canadian Jazz Festival. Joe Sweeney & Recess Lee & Richard Hagg. Capitol Theatre. 14 Queen Street, Port Hope. 905-885-1598. 40.

Saturday September 21
11:00am: Niagara Grape & Wine Festival. Blue Widow in Montebello Park, All day performances, Gary Kelland Band; Chuck Jackson and the All Stars, Jack de Kuyper Band, Big Daddy "G", Molly Johnson & other performers. Montebello Park, Ontartio at Lake Street. St. Catharines. 905-688-0212.
8:00: Arkel Schoolhouse. Pam Gerard, with Guest Artist Ray Munford, Folk Pop & Original compositions with vocals & guitar. 483 Watson Rd. South Arkell. 713-784-7528. 20.
8:00: Port Hope All-Canadian Jazz Festival. Biscuit Buddies & Rob McKeon. Capitol Theatre. 14 Queen Street, Port Hope. 905-885-1598. 40.

Sunday September 22
1:00: Sharon Temple. York Region Children's Choir - Diverse repertoire. 1897 Leslie St., Sharon. 416-478-2388. 12.

FURTHER ANIELD
(Arkel, Brantmon, Oshawa, Pontypool, Port Dalhousie, Port Hope, St. Catharines, St. Jacobs, Sharon, Sonya, Stratford)

Monday October 7
8:00: Warliiter Papal at Casa Loma, Peter Hansone, organ. 1 Austin Terrace, 416-870-8000. $14.

Sunday October 6
7:00: Amis du Jazz. Alex Pangman, Guests: Jesse Barkesdale, guitar; Ching Leu, bass; Kevin Clark, trumpet. The Church in Sonary. 13 km north of Port Perry. 705-357-2468. 40.
8:00: Niagara Grape & Wine Festival. Alan Storson, organ, papal. Monanka Golf Club, Ontario at Lake Street, St. Catharines. 905-688-0212.
6:00: Port Hope All-Canadian Jazz Festival. Duo Provocative: Cheribaux/Glenford. Capital Theatre. 14 Queen Street, Port Hope. 905-885-1938. 40.

Saturday October 5
7:30: Oshawa-Drumherty Symphony Orchestra. Tchaikovsky: Violin Concerto in D. Symphony #5. Lara St. John, violin; Marco Parisotto, conductor. Calvary Baptist Church, 300 Rossland Road East, Oshawa. 905-579-6711. $25, 40.
9:00: Brampton Symphony Orchestra. British Empire Patriotic Concert. Popular favorites such as Land of Hope and Glory & Rule Britannia; traditional tunes; Irish Mummers, organs; Sarah, Soprano; violin; Joe Spar, percussion; Robert Francis, conductor. Stepns United Church, 30 Mignon Rd. 905-688-0212.
8:00: The Church Theatre. Fred Eaglesmith. 1376 King St., St. Jacobs. 519-664-1134, 11.

Sunday October 6
2:00: The Church Theatre. Fred Eaglesmith. Solo show. 1376 King St., St. Jacobas. 519-664-1134, 11.

Thursday October 3
8:00: The Church Theatre. CAMU. 1376 King St., St. Jacobs. 519-664-1134, 11.

Sunday October 6
7:00: Amis du Jazz. Union of the Revolution. Andrew Devine, bass; Kevin Turcotte, trumpet; Jesse Zibet, violin; Steve Dawson, dide guitar. The Church in Toronto. 13 km north of Port Perry. 715-785-2468. 40.
7:00: The Church Theatre. Angela Finn. 1376 King St., St. Jacobs. 519-664-1134. 11.

Monday October 7
8:00: Stratford Festival. Monday Night Concert Series: Oscar Peterson. Festival Theatre, 63 Queen Street. Stratford. 1-800-567-1600, 409-$139.50.

www.thewholenote.com September 1 - October 7 2002
FALL FESTIVAL

The Complete Chamberworks
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Montreal
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Paul Coletti, James Dunham, Douglas McNabney, Marcus Thompson, viola, Scott St. John, violin/viola
Mandelring Quartet, James Sommerville, horn, and others.

Chalet de la montagne atop Mount Royal
September 20 - October 5, 2002
All concerts begin at 7:30 PM
Wine tasting during intermission courtesy of the SAQ.

Free Outdoor Concerts on the Promenade atop Mt. Royal
Chalet de la montagne
Saturday and Sunday, September 21 and 22
and September 28 and 29 at 1:00 PM

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Telephone: (514) 489-7444 & 489-3444 (ticket line)
e-mail: festivalmontreal@videotron.ca
Web Site: www.festivalmontreal.org

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"RED HOT JAZZ"
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Friday, September 20
Only $20
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The Exultate Chamber Singers are excited to announce their Canadian choral composition competition! The winning work will be performed May 9, 2003, with the Rachmaninoff Vespers.

**Deadline:**

**Requirements:**
- Sacred, a cappella
- 20-30 minutes in length
- For mixed adult voices

**For more information and entry forms, call 416-971-9229 or visit www.exultate.on.ca.**

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**Toronto Early Music Centre presents the 18th annual Early Music Fair**

Come celebrate the delights of historical music performance of the 14th through the 17th centuries.

**Saturday, September 21, 2002**

11:00 a.m. to 5:00 p.m.

**at Montgomery's Inn**

4709 Dundas Street West (at Islington)

Montgomery's Inn is now restored as a living museum to the 1847-50 period. www.montgomerysinn.com

* Bring your friends and take in some mini-concerts, exhibits and information about the art of historical music performance.
* Listen to the beautiful sounds of recorders and violins played by members of the Recorder Players' Society and the Toronto Early Music Players' Organization.
* See and hear a variety of early keyboard instruments, historical woodwinds and other period instruments played by some of the finest musicians in the city!
* Discover the latest CD recordings by our local artists and choose through early music books!

**Admission:** $3.00 Adults; $2.00 Students/Seniors; $1.00 Children (under 12); $10.00 Family (free to members of the Toronto Early Music Centre, Historical Toronto and Friends of Distillery Heritage)

**TTC Directions:** Walk or take the Islington bus north two stops to Dundas St. W., from the Islington subway station.


**Special Needs:** Partial accessibility.

**Food services:** Snacks. Afternoon Tea 2:00-4:30 p.m. Outdoor picnic area.

For more information, please contact: Toronto Early Music Centre 427 Bloor St. W., Box 17, Toronto ON M5S 2X7 Tel: 416-966-1409; E-mail: temc@interlog.com Please visit our Web Site: www.interlog.com/temc

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**ANNOUNCEMENTS...CONTINUES**

* September 4, 11, 18, 25, 1:00am: Toronto Music Gardens. 45 minute walking tours led by Civic Garden Centre volunteer guides. Visitors learn about the design & history of the garden inspired by Bach's Suites for Unaccompanied Cello. Self-guided 70-minute audio tours hosted by Yo-Yo Ma and Julie Morel Messreau are also available. 475 Queen's Quay West, 416 873-3000. Volunteer-guided tours free; self-guided tours $5 (reservations at the Marina Quay West office, 539 Queen's Quay West).


* September 21, 12:00 noon-5:00: ARTSWEEK/Toronto Early Music Centre. Toronto Early Music Fair: Performances.

For more information, please contact: Toronto Early Music Centre 427 Bloor St. W., Box 17, Toronto ON M5S 2X7 Tel: 416-966-1409; E-mail: temc@interlog.com Please visit our Web Site: www.interlog.com/temc

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* Theory instruction
* Dramatic arts coaching
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* Reasonable annual fee ($300-$350)

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**CATHEDRAL CHOIR OF MEN AND BOYS**

 Toronto's professional choir in the cathedral tradition, nurturing boys' musical and spiritual lives for over 100 years. Come to ARTSWEEK's Boy Chorister Open House to learn more, 1:30pm Sunday September 27.

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Exploring musical & liturgical styles, great people, and early mornings(!) in the Bam service. All welcome.

**CATHEDRAL CHORAL SOCIETY**


**CATHEDRAL PILGRIM SINGERS**

Semi-professional auditioned chamber choir singing the finest and most challenging music of the cathedral tradition and beyond—afternoons and evenings only.

**CATHEDRAL GIRL CHORISTERS**

Call for more information on this new project...

**IRIS**

The Toronto Women's Chorus invites applications for the volunteer position of artistic director.

IRIS is a small community choir with a 2-concert season plus community events.

For a position description please call Mary Lee at 416-661-4967 or see www.irischorus.org

IRIS is a lesbian-positive chorus. We celebrate women's spirit through music.

**IRIS**

The Toronto Women's Chorus
Lectures
- September 4 7:00: Lecture/discussion on Demystifying Music Lessons. Informative session, co-sponsored by the Toronto Public Library, for all who want to know about pursuing musical instruction. For all ages. Speaker is Susan Sper of Creative Strings, Annette Street Branch Library, 141 Annette St. 416-763-6310. Free.
- September 22 2:00: Toronto Opera Club. Guest speaker: Letta Auclair, a rich and warm voice combined with impeccable presentation. FREE. 416-978-3744.

Master Classes
- September 7 10am-6pm & September 9 2pm: Sensible Vocal Training - A Master Class with Patti Kelly, Kinesthetic and organic vocal experience with focus on influencing and improving the co-ordinative process of the vocal muscles. Church of the Holy Trinity, 16 Trinity Square. 416-429-7686.
- October 4 10:30am: U of T Faculty of Music. Master class with Martin Leoppe featuring opera students. Walter Hall, 80 Queen’s Park. 416 978-3744. Free.
- October 5 2:00: U of T Faculty of Music. Master Class with jazz pianist Fred Hersch. Walter Hall, 80 Queen’s Park. 416 978-3744. Free.

Workshops
- September 8 1:30: Toronto Early Music Players’ Organization.aa: The
  Courses for Singers
  - Autumn 2002
  - Performance Technique
  - All courses conclude with a public performance
  - Language Courses are 12 sessions; all others are 7
  - Courses begin early October and end late November
  - Exact scheduling is done in consultation with the participants
  - Register Now
  - For more information or to register contact: (416) 978-3695 or vocalart@gto.net

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Cover Story: Now's your chance to join a community band

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Contact: Larry Shields (416) 503-8673
Rehearsals: Tuesdays, 7:30 p.m. at St. Michael's College, 1515 Bathurst St. at St. Clair. Instruments needed: all, audition is required.

Mississauga Youth Orchestra
SYMPHONIC WINDS
Conductor: John McGuigan
Contact: Kathy Geilf (416) 815-8125
Website: http://www.missysm.ca
Rehearsals: TBA
Instruments needed: all, audition is required.

Toronto Youth Wind Orchestra & Concert Winds
Conductors: Colin Clarke & David Lam
Contact: Adrienne Plnn (613) 835-0492 or rywmanager@yahoo.ca
Rehearsals: Sundays, 1:00 p.m. at St. Michael's College, 1515 Bathurst St. at St. Clair. Instruments needed: all, call for audition info.

And a final note: Argonotes, the Toronto Argonauts Band are always on the lookout for players to fill out their ranks for the remainder of the CFL season. If you subscribe to their philosophy “faster – louder – better”, then give Musical Director (not a typo!) Steve Hyman a call at 416-279-2847, or go to their website, http://www.argonotes.com.

Merlin Williams is the writer of WholeNote's monthly column "BandsList." If you have updates to the band list, they can be forwarded to Merlin at (416) 499-0727 or on the web at www.merlinwil.com — merlinw or by e-mail: merlinw@bellcanada.ca.

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This disc from Duo Concertante (Nancy Dahn, violin and Timothy Sturtevant, piano) announces itself with strength, right from the opening of Sonata for Violin and Piano by Janacek. Seventy minutes of music flow from the Newfoundland-based duo, covering pieces by de Falla, Shostakovich, Smetana, Dvorak, Piazzolla and Canadian composer Michael Parker.

The Fantastic Dances, Op. 5 by Shostakovich are presented in a violin/piano arrangement that shows the three dance movements in a new light. Unfortunately the arrangement is not credited. De Falla's Suite Populaire Espagnole is given a particularly spirited performance.

Of special interest is Michael Parker's In Memoriam, Op. 43, from 1991. The Newfoundland composer has created a work that chromatically twists in several directions in the process of a climactic buildup, ending as it begins with a violin solo.

Ascher Piazzolla's Grand Tango closes the collection, played here in a violin adaptation; the original was for cello and piano. The haunting dreamlike quality of the Argentine composer is present here in full measure.

Dahn and Sturtevant are superb musicians. Music on this disc is a worthy follow-up to their A Deux of 2000, flowing with deft assurance, without showy confidence. The balance between the violin and the piano is pleasing to the ear. The cover photograph shows the pair dressed somewhat casually, as if to emphasize their youthfulness, and sets them apart from that older talent, if straight-faced, violin/piano duo of Atlantic Canada, Phillippe Djokic and Lynn Stodola.

John S. Gray

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Of Heart and Homeland
Duo Concertante
ATMA Classique ALCD 2 1025

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DISCOVERIES is a CD review section designed to complement and enhance our pre-eminent coverage of Toronto's live classical and new music concert scene, featuring reviews by WholeNote columnists and independent contributors. CDs are considered for review in the following categories:

1. "Concert prep" - CDs, new or otherwise, which tie in with events being featured in the current issue of the magazine. Note that many discs in the other categories also relate to upcoming events as noted;
2. New and Recent Releases - newly released CDs relevant to our magazine's coverage of the music scene;
3. "Worth repeating" - CDs newly re-issued, or previously released but still generally available, deemed particularly noteworthy by a member of our editorial panel;
4. "Indie list" - Small label and independent release CDs, often featuring individuals or groups active on the local music scene.
5. "Disc(s) of the month" - Discs of special interest, often with a particular connection to the month's concert activities 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: The WholeNote, 60 Bellevue Avenue, Toronto ON M5T 2N4. We also welcome your input via our website, www.thewholenote.com.

David Olds, Editor, DISCOVERIES
Grigorian produces an incisively sculpted portrait of the pathologically obsessive Herman, managing to create sympathy even in his destructive madness.

Les Grands Ballets Canadiens de Montreal scored a great success with its ballet version of Tchaikovsky's opera, and now has produced an enjoyable recording of the music prepared for that production by Canadian composer Gabriel Thibaudeau.

Tchaikovsky has composed wonderful ballet music himself, of course, so it is hardly surprising that his opera works so well as a ballet score. Thibaudeau has condensed the almost three hours of opera into increasingly neglected composer's works so that it is hardly surprising that Thibaudeau provides a wistful commentary on this tale of greed, obsession and betrayal.

Thibaudeau has added effective orchestrations emerge vividly. Favourites pieces from 1983. The score. Thibaudeau has condensed scenes to form a dramatic scenario. years as the almost three hours of opera into increasingly neglected composer's work.

In spite of the stereotypes, it is not necessary to employ even a single glissando to write idiomatically for the harp. Paul Hindemith's elegant Sonata, a product of this increasingly neglected composer's maturity, is a splendid example of this. Canadian patriarch John Wein­zweig went so far as to arrange some formal lessons with Ms. Loman before composing a concerto for her in 1967. His continuing interest in the instrument is represented here by 4 alternately reflective and spirited selections from his outstanding suite of 15 pieces from 1983. The Quick March from this set, barely a minute long, is a particularly infectious model of brevity as wit.

R. Murray Schafer's sensational Crown of Ariadne exploits every possible innovation of harp technique and then some. Schafer attaches bells to Miss Loman's ankles and calls upon her to simultaneously perform upon a thicket of percussion instruments in this exceptionally colourful work. Filling out the album are excerpts from compositions by Benjamin Britten (the Sonata op. 83) and Glenn Buhr (Tanquam). The first track of this fine CD is convincing evidence that Jazzstory's upcoming performances at the Top of the Senator should not be missed. The next five confirm the case. Guitarist Tim Postgate is a key player among 30-something jazz musicians who hold out a bright future for jazz in Toronto. This is the take-off stage for many musicians: conservatory or university training is followed by a decade of professional experience and self-definition. Postgate and frequent collaborator, bassist Rob Clutton, are impressively multivalent musicians. Besides catching them in a spectrum of jazz styles ranging from bebop to the outer edges, you might also hear them having fun in a bluegrass or dance band, or join them when they listen to Ligeti. What they like to do best, one senses from this CD, are jazz experiments that move the music to the next stage, a route that differs from both the bop and free jazz traditions.

Jazzstory's music progresses mostly at a moderate tempo and sound level, but it swings: these are jazz musicians, not Euroimprovisors. Jean Martin's continuously variegated drumming brings him into the front line rather than the background. Lina Allemano's trumpet has a soft but biting flugelhorn sound. In contrast to standard patterns of theme/solo improvisations/restatement of theme, Jazzstory progresses along a stream of successfully improvised or composed sections. There is an economy of notes that distinguishes their music from bop's rapid flurry. The result is a delight.

Phil Ehrensaft

Concert note: Tim Postgate's Jazzstory quartet plays on September 10-15 at the Top of the Senator, 253 Victoria St.

NEW RELEASES

Earth Chants: Music of Imant Raminsh

Vancouver Chamber Choir;
CBC Radio Orchestra; Jon Washburn
CBC Records SMCD 5219
This Latvian-born British Columbia resident conveys a deep appreciation of nature and spirituality inspired, no doubt, by the proliferation of forestland around him. In these days of environmental concern, it is timely to release this recording of music that glorifies the beauty of our earth. And what better way to remind us that some of the deepest spiritual experiences strike when nature is viewed in all its glory than to combine earth texts and sacred music on the same disc.

Sacred pieces included are the Missa Brevis in C minor, with a Gloria that is particularly moving turning to jubilation at the end of the movement, Ubi Caritas, the Latin hymn to charity and love in a gorgeous and sensitive a cappella setting, and the peace Alleluia, Amen.

The texts on nature are English translations from native sources for Earth Chants and from the diaries of Emily Carr for What Voices in an Unknown Tongue. The music for both conveys the stark, dramatic beauty of landscapes, often employing intervals of seconds to create ringing tones that add a mystical element. For the Emily Carr texts, beautifully captured on this CD.

“Touching the Earth lightly” and providing gorgeous realizations of this music are The Vancouver Chamber Choir and CBC Radio Orchestra conducted by Jon Washburn.

Dianne Wells

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Dianne Wells

In Tavolatura
Rachelle Taylor, Harpsichord
ATMA ACD2 2267

This album of period arrangements of 16th and 17th century popular songs and dances for solo harpsichord (“intabulations” or, in Italian, “intavolatura”) is a delight. Some of the composers are familiar to us from the Fitzwilliam Virginal Book. Others are less well known, but were quite famous in their day and deserve our attention now.

I love this period of composition, before anyone had set down “The Rules” (see Rameau, Traité de l’Harmonie, 1722, for that). The music is modal, polyphonic, and harmonically adventurous, the dances are wild and percussive and those tunes still tug at our heartstrings.
The best known is Lachrimae Pavan by Dowland (on the charts for a full century), as set by Sweelinck. Creguillon's Languissans, je deplore mes jours (arr. Merulo) is another hurtin' song, whereas Lassus' Bonjour mon coeur, set by exiled Peter Philips, is a well-known love song. "...my gentle little dove, my sparrow, my turtledove! Hail, my sweet rebel!"

Some selections are theme and variation, some are dance suite pieces, some are just arrangements, but all are varied and wonderful. We get a great deal of "noodling" (long, fancy threads of ornaments and jazzy playing around the notes of the themes), particularly in the Merulo pieces. Rachelle Taylor, performing on an 18th century Italian-style harpsichord by Yves Beaupré, does a fine job of holding these long and complex lines together, and the music floats. There are tantalizing suspensions and subtle hesitations, keeping a feeling of improvisation in the interpretation.

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Mahler - Symphony No.10
(reconstructed by Joe Wheeler)
Polish Nat'l RSO; Robert Olson
Naxos 8.554811

Since 1965 when Columbia issued Ormandy's recording of Deryck Cooke's first performing version some have wondered, or questioned, how well Cooke had second guessed Mahler's final thoughts. Subsequently there have been four CDs of Cooke's third version, one recording each of two Remo Mazzetti versions, a Clinton Carpenter version (with a second imminently from Delos in their Mahler cycle with Andrew Litton) and a Wheeler version from Robert Olson.Having conducted Boulder's Mahlerfest Orchestra (which I've yet to hear).

I haven't been convinced by any of the existing recordings, characteristically hearing little more than ersatz Mahler. I seem to have been almost alone in being unmoved by the Concertgebouw's Cooke version in Thomson Hall last year. Could the audience have been applauding only the excellent performance? Nah! Curiously, Joseph Wheeler was working on his version while fellow Londoner Cooke was working on his, each unaware of the other. The need for time consuming scholarship and the people involved with Olson in the preparation of the Wheeler score used for this new recording are outlined in the comprehensive liner notes.

Wheeler's orchestration, allocation of instruments, tempi, and hence the emotions, are often significantly different from the other interpretations, particularly in the unsettled fifth movement. There can never be a definitive version but this one is very close. Ultimately, quite believable. All things considered, including Mahler's evolving perspectives, it is very possible that this score closely coincides with what Mahler would have written.

Bruce Brucees

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What are we to make of these brave postmodernists, England's Gavin Bryars and South Africa's Kevin Volans? To be sure, they are fighting the Good Fight - tearing down the dogmatic and strictures that left the ultra-modernist Boulezians and Stockhausens painted into a corner, writing nasty, alienated works the world has little use for. The string quartets of these two composers reveal that they have much in common. Both write in a pleasant, euphonious style - although they clearly reserve the right to write "wrong notes" when they want to. And both favour simple, understated textures, together with a subtle, gradual approach to such things as texture, dynamics and phrasing.

Kevin Volans - Four String Quartets
Black Box BBM1097

Kevin Volans - Hunting: Gathering
The Duke Quartet
Black Box BBM1069

What they don't always favour, however, is a clear sense of musical direction. In some of Volans' works - such as his String Quartet No. 2, or the livelier movements of his String Quartet No. 1, "White Man Sleeps" - this approach can have an engaging effect, rather like a car trip to nowhere in particular through a delightfully changing landscape. But in others, such as his distended String Quartet No. 6, it can lead to an inert music that manages to be boring and annoying at the same time.
October 7

Heaven Can Wait.

natural for the show!

Jav..

cursory survey of Canadian music influence, and there are surely of the past hundred years would more to come. Most of these and more particularly a French one, In the world of Gypsy Jazz, many a composer. It's hard to imagine that from Hot Club to the next century to the next)

Montaigne

which

CDs)

to the enjoyment of this set of enlightening, listening. Drawing on the archives of Edel Records we hear a very satisfying package. While most tracks are selections from larger works, the excerpts are thoughtfully done and carefully arranged to provide more than three and a half hours of interesting, and at times enlightening, reading. Drawing on the archives of Edel Records we hear admirable, sometimes stunning, performances by such conductors as Neumann (Mahler), Munich (Debussy and Dutilleux), Masur (Shostakovich), Herbig (Schoenberg), Kegel (Webern and Berg), Boulez (Varèse) and de Leeuw (Messiaen). From Montaigne's own catalogue we hear the Arditti Quartet (who have recorded 38 discs for this label), the Ensemble Intercontemporain, the Schoenberg Ensemble and Montreal's Nouvel Ensemble Moderne.

All in all this set provides not only an admirable introduction to the music of the 20th century, but also to an enterprising label which has dozens of contemporary titles in its catalogue that are otherwise unavailable. Well worth the modest investment.

David Olds

D’un siècle à l’autre from one century to the next Various artists Montaigne naïve MO 782096 (3 CDs)

With this collection of reissued recordings the Montaigne “naïve” label sets out to paint a portrait of the 20th century through music. It is a Euro centric vision of the century, and more particularly a French one, which may explain the absence of American minimalism. There are works by Charles Ives and Elliott Carter, but where is John Cage? And where are the women? Even a cursory survey of Canadian music of the past hundred years would include at least half a dozen women composers. It’s hard to imagine that in the entire 20th century there was only one woman worthy of note to this label, and more surprisingly, that one is Joëlle Léandre. Frankly, she is not same league as Xenakis, Ligeti, Berio, Boulez, Stockhausen, Kagel, or even Dusapin, in whose company she is found here. Why not Sofia Gubaidulina or Kaija Saariaho? It is also curious to me that Léandre’s tape composition hommage à j... and Jonathan Harvey’s Bhakti for orchestra and tape are the only examples of electroacoustic music included. Where, for instance, are Pierre Henry, the Group de recherches musicales and the computer explorations of the IRCAM school, to mention some French achievements alone?

These reservations aside, from one century to the next is a very satisfying package. Most tracks are selections from larger works, the excerpts are thoughtfully done and carefully arranged to provide more than three and a half hours of interesting, and at times enlightening, reading. Drawing on the archives of Edel Records we hear admirable, sometimes stunning, performances by such conductors as Neumann (Mahler), Munich (Debussy and Dutilleux), Masur (Shostakovich), Herbig (Schoenberg), Kegel (Webern and Berg), Boulez (Varèse) and de Leeuw (Messiaen). From Montaigne’s own catalogue we hear the Arditti Quartet (who have recorded 38 discs for this label), the Ensemble Intercontemporain, the Schoenberg Ensemble and Montreal’s Nouvel Ensemble Moderne.

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David Olds

The Best of The Rosenberg Trio Polydor 2 CDs 589-332-2

In the world of Gypsy Jazz, many a child prodigy has followed in the footsteps of Django Reinhardt, Boulou Ferré, Biret Lagrene, Fapy Lafertin and Stochelo Rosenberg: all bear witness to his amazing influence, and there are surely more to come. Most of these guitarists subsequently moved away from Hot Club music and tried their hands at other styles, but not so The Rosenberg Trio. Here are the Gypsy Kings of swing!

Stochelo Rosenberg was born in a Gypsy camp in 1968 and when he was about 10 years old started to play the guitar together with his cousin Nous’che who is now considered one of the best rhythm-players in the world. Rounding out the trio is Nous’che’s brother Nonnie. The early part of their career was spent playing in churches and gypsy camps all over Europe, becoming very famous but only within the gypsy community. Their first CD, Seresta, was the breakthrough and they were soon asked to play at jazz festivals all over the world.

This double CD package with material from 6 albums is a very good cross section of their music, with compositions by Reinhardt, Cole Porter, Sonny Rollins, George Gershwin, Fats Waller and even Impression by John Coltrane. Stephane Grappelli, who invited them to play with him at Carnegie Hall to celebrate his 85th birthday, shows up on 4 numbers. The playing is nothing short of amazing and it is...
difficult to pick favourites, although I have never heard a more swinging version of Charlie Shavers' Undecided - and I must have heard hundreds! Highly recommended.

Jim Galloway

There is little chance that the performances on these two discs can be surpassed, or equaled, in the near future. At about a third of the price of, and sounding better than, the two original discs, these are a gift.

As an aside, we were in Washington D.C. on January 24, 1965. Von Karajan and The Berlin Philharmonic was (Karajan looked upon the orchestra and himself as a single entity) playing in Constitution Hall.

The news of Winston Churchill's death had just been received and Karajan dedicated a performance of Ein Heldenleben as a tribute in recognition and in honour of a great man. And that's how they played it. Constitution Hall is an enormous barn of a place but that performance filled every square inch. They also played Tchaikovsky's Pathétique. Ah, those were the days.

-- Bruce Surtees

The Marmots
Treacle Wall
2001 Rat-Drifting
trat-drifting@sympatico.ca

Gong and others. It works well. These are not merely studio musicians, but metaphorical adventurers going from lakes to rapids, and through portages.

If their boat-handling is even half as good as their instrumental mastery through tortuous twists and turns, I'd be more than willing to shoot rapids with these experts. Worthy of special mention are pianist Guillaume Dostaler and trombonist Tom Walsh. Guitarist Reiner Weins, formerly with Toronto's Silk Stockings ensemble, also makes a solid contribution.

There are nearly 70 tightly rehearsed minutes on this disc. Programme notes are mainly in French, with an anglais translation of the composer's thematic essay. An excellent addition to any post-fusion collection.

One of 4 recent CDs on the Rat-drifting label (also including the

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we travel anywhere for good collection
Draperies L’histoire du chapeau (sic), The silt’s Red Whistle, and The Guayaveras), Treacle Wall is a collection of pieces by the Marmots’ fulcrum, Martin Arnold. Recorded live at Toronto’s Mercer Union, Treacle Wall displays an Arte Povera approach to instrumentation and recording while evoking the disparate worlds of the Shags, Robert Johnson, composers Morton Feldman and José Evangelista, painter Agnes Martin, and potter George Ohr. Exuding joy in apparent juniper-soaked sloppiness, they revel in the languid and austere melodies that slide about in a bendable, crust-laden heterophony.

With titles and associated terms recalling knives and extended lingo—sheath and knife, shank, shank’s pony (slang for “we will have to walk”), and shank—also a cut of beef), a marmot being a rabbit-sized rodent-like animal, treacle (sap-like substances), and loose warp (a term from tapestry for the ends of long threads on a loom), Arnold reveals himself as not just a lover of words, but ideas based in the fragile origins and workings of life’s small, crucial goings-on. Through this, despite its necessarily cosmopolitan creative and performance context, Treacle Wall maintains a rustic nature that is rare at this point in time. While in its weakest moments displaying a slight self-consciousness, as with each of the Rat-drifting CDs, I admire Treacle Wall; but only given a temporary cessation of the Heisenberg principle—while we look at and listen to these recordings, we don’t want their having been heard to change them, or to compromise their independent and unbridled qualities.

Paul Steenhuizen

Edward Elgar: The Dream of Gerontius UBC Choral Union and Symphony Orchestra; Bruce Pullan Orpheum Masters KSP 840

What an annoyance, that a CD can hold but a mere 79 minutes of music. So many masterworks of the late 19th Century clock just a little over that figure, and must reach today’s market as a two-disc set. Elgar’s huge 1899-1900 oratorio falls into that category. This lavish Canadian production of the work, recorded at a live performance in late 2001, is well worth the extra disc. Orpheum has packaged it in a slim-line two-CD case, which takes up no more space than a standard single CD case.

The University of British Columbia gathered huge forces on the stage of the Chan Centre for the Performing Arts on 30 November 2001, including the UBC Symphony Orchestra, the UBC Choral Union, tenor Philippe Castagner, mezzo-soprano Sandra Stringer and bass-baritone Justin Welsh. All were under the expert direction of Bruce Pullan.

The engineering, thanks in part to Karen Wilson’s CBC Radio experience, is nothing short of spectacular. Clear bass tones in the orchestral climaxes almost knock you out of your chair. The well-balanced choral passages seem to spread beyond the speakers. (This in contrast to virtually every recording of the Mahler #8 out there, where the voices seem squashed into too small a box.)

The soloists all give us their utmost, but Philippe Castagner in particular gives the performance of his young career. Highly recommended.

John S. Gray

Editor’s note: The inventor of the compact disc format used Beethoven’s Ninth Symphony as his measure for duration. Perhaps if he had been a fan of Elgar he would have chosen 90 minutes instead of 75. On the other hand, if old Ludwig could “say it all” in an hour and a quarter...

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Where the Music Begins.

September 1 - October 7 2002 www.thewholenote.com
Bach
Violin Concertos
Itzhak Perlman
Pinchas Zukerman
English Chamber Orchestra
Daniel Barenboim

Although Carl Czerny composed a prodigious amount of instrumental, chamber, choral and orchestral music, only his piano exercises are much played today. His once-popular compositions are largely absent from concert stages, recordings and even history books. Canadian pianist Anton Kuerti is determined to restore his reputation with performances, recordings and festivals of his music. This delightful recording will certainly help his cause.

In this world premiere recording, Kuerti and Canadian violinist Erika Raum capture the imaginative harmonies and intricate textures of the young Czerny, who was still under the influence of his former teacher Beethoven. Raum brings an elegant virtuosity to the music, particularly in the complex passagework of the later Variations, while Kuerti’s nuanced articulation and tone colour lend character to delicate sections like the charming slow movement of the Sonata.

Schumann: Concerto in A minor; Introduction and Allegro appassionato; Konzertstück in F for 4 Horns and Orchestra (arr. Schumann)
Anton Kuerti, piano; CBC Radio Orchestra;
Mario Bernardi
CBC SMCD 5218

In his new recording of Schumann’s well-loved Piano Concerto, Kuerti is at his most poetic, bringing out the strong contrasts in mood and character that make this a seminal work of romanticism.

Under Mario Bernardi’s sensitive leadership, the CBC Radio Orchestra reinforces Kuerti’s lyrical phrasing. The recorded sound is clear and detailed, complementing the rich and buoyant timbre of the orchestra, and highlighting the fine playing of the solo winds.

The resourceful programming of two of Schumann’s rarely heard shorter works for piano and orchestra, the rhapsodic Konzertstück and the brilliant Introduction, adds value to a most desirable disc.

Pamela Margies
Concert Note: Erika Raum and Anton Kuerti perform these works by Czerny for Mooredale Concerts at 3:00 on Sunday, September 22 at Walter Hall.
This season the TSO will be accompanied by brand new acoustics.

September/October 2002  Selected concerts

Three Short Films by Charlie Chaplin
Carl Davis, conductor/arranger
Members of the Toronto Symphony Orchestra
Programme features Easy Street, The Adventurer and The Cure.
September 14 at 8:30 pm
VISA screening room at the Elgin Theatre
Guaranteed seating for this show!
For tickets to this concert call 416.872.5555 or visit www.ticketmaster.ca
Groups call 416.597.0965.

Saraste Conducts Mahler
Jukka-Pekka Saraste, conductor
Elisabeth Batiashvili, violin
Nielsen: Overture to Maskarade
Sibelius: Violin Concerto
Mahler: Symphony No. 1, "Titan"
September 25 & 26 at 8 pm
September 28 at 7 pm

Mozart & Brahms
Jun Märkl, conductor
Louis Lortie, piano
Eric Morin: new work
( TS O commission/world premiere)
Mozart: Piano Concerto No. 26 in D Major, K.537, "Coronation"
Brahms: Symphony No. 4
October 11 at 8 pm
October 12 at 7 pm

Call 416.593.4828 or visit www.tso.ca
for tickets and full concert listings.
Programme notes available online.
Groups call 416-597-0965.
Concerts at Roy Thomson Hall unless otherwise indicated.

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Toronto Symphony Orchestra
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Music Meets Canvas — October 24th and 25th, 2002
Renowned artist Joseph Drapell paints a canvas live on stage while the Kaddish Symphony by Leonard Bernstein is performed. Also: excerpts from West Side Story and Chichester Psalms.

A Festival of Carols — December 8th, 2002
Favourite Christmas carols and sing-along with the Choir, organ, brass and narrator Richard Ouzounian.

The Messiah — December 18th, 2002
Handel’s ever-popular oratorio, with The Toronto Symphony Orchestra.

Mozart, Desrosiers and Raminsh — March 21st, 2003
Enjoy the power of Mozart’s Requiem with dance choreographed by Robert Desrosiers — paired with the world premiere of A Shining Peace by eminent Canadian composer Imant Raminsh.

Bach B Minor Mass — April 18th, 2003
A Good Friday special. Bach’s B Minor Mass launches the brand new 60-voice Mendelssohn Singers, performing with soloists Suzie LeBlanc and Daniel Taylor.

Coronation Gala Celebration — June 6th, 2003
A celebration of the Golden Jubilee of the Coronation of Her Majesty Queen Elizabeth II, featuring pipers, military band, orchestra blockbuster and more. Audience participation, with lots of flag waving.

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