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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 Hefferon (Canada)
Subliminal Media (2001)
André Picard (Canada)
Information (2001)
Chris Paul Hurman (Canada)
From the Cradle to the Grave (1998)
for 16 toys things
Rose Bolton (Canada)
Incidental Music of My Mind (1999)

Friday, April 25, 2003
Touch
A sneak preview of Esprit’s newest CD devoted to the music of Evangelista, a stunning performance of music by Ligeti – arguably the greatest living composer – and a sensuous new ‘music of the spheres’ by Esprit’s founder, Alex Pauk.

Guest Artist
Fujiko Imajuku, viola
Concertmaster – Esprit Orchestra
and The National Ballet of Canada Orchestral

Composers
György Ligeti (Hungary)
Concerto for Violin and Orchestra (1980-82)
José Evangelista (Canada/Spain)
O Java (1992)
Alex Pauk (Canada)

Time Chant
Be with Esprit for the excitement of premiering highly anticipated pieces by two white-hot composers: Matthias Pintscher (France), winner of the 1999 Henle Competition for Young Composers, and Berio’s Student, Gaetano Pugno.

Guest Artists
Marc Edward Nelson
Concertmaster – Canadian Opera Company Orchestral

Marc Cournoy, piano

Composers
Wolfgang Rihm (Germany)
Gesangene Zeit (Time Chant) (1991-92)
music for violin and orchestra

Brian Current (Canada)

Yannick Nezet-Seguin (Canada)
Piano Concerto (2001)

World Premiere of an Esprit commission

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Andre Boite (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)

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friiday, april 25, 2003

touch
A sneak preview of repertory for Esprit’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 Esprit’s Founder, Alex Pauk.

GUEST ARTIST
Fujiko Inagaki, violin

Composers: Esprit Orchestra and The National Ballet of Canada Orchestra

COMPOSERS
György Ligeti (Hungary) – Concerto for Violin and Orchestra (1990-92)
José Evangelista (Canada) – O Nova (1992)
Alex Pauk (Canada) — Touch Piece

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2002-2003

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Concert Proceeds go to the Daniel Pearl Foundation.
Performance by Ramona Carney, Erika Ream,
Yurius Piano Quartet, Dianne Werner and The Royal
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Music by Barber, Mozart, Brahms, Glass and Avran
LOCATION: Eaton Centre Concert Hall, The Royal
Conservatory Music, 237 Bloor Street West.
TICKETS: The RCM Box Office (416) 408-3854, ext. 322
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FRIDAY, NOVEMBER 15, 2002, 8:00 PM
ROYAL CONSERVATORY ORCHESTRA
FRANZ-PAUL DECKER conductor
Ramona Carney mezzo-soprano
The Glenn Gould School Women's Choir
The Royal St. George's Boys Choir
Gustav Mahler Symphony No. 7.
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the Performing Arts, 1010 Yonge Street.
TICKETS: Ticketmaster (416) 896-8000
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Canada Pianola Showband
Sounding Across Cold Meters
Canadian and French Music by Salabert, Gubelin, Curwen Smith, Németh, and Norman
ADMISSION: $35 adults, $25 students & seniors

SUNDAY, OCTOBER 6, 2002, 3:00 PM
FAMILY CONCERTS
EGAI DREAMS
THE GIFT OF THE WOLF
by Allen Gordon Bell
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SUNDAY, NOVEMBER 3, 2002, 3:00 PM
THE RCM COMMUNITY SCHOOL
FACULTY SERIES
BRUCE MCKINNON saxophone
GEOFF THOROUGOOD piano
Dorothy and Dodi Elton
ADMISSION: $35 adults, $30 students & seniors

SUNDAY, NOVEMBER 17, 2002, 6:00 PM
THE GLENN GOULD ARTIST SERIES
JACQUES LAMBERTON violin
REBECCA PENNELL piano
All Student Program
ADMISSION: $6 adults, $4 students & seniors

THURSDAY, NOVEMBER 21, 2002, 8:00 PM
THE GLENN GOULD ARTIST SERIES
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Music by Bartók, Prokofiev and Schnittke
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José van Dam, Baritone

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with Maciej Piskulski, piano
All-Schumann recital
Zwölf Gedichte Op. 35 and Dichterliebe
A glorious romantic program sung by one of the world's greatest interpreters of romantic baritone repertory. It is sure to be an inspiring evening of beautiful music fit for the quality reputation that has become synonymous with the George Weston Recital Hall.

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### NOTICE

Special supplement
Coming in February 2003

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**MICHEL DALBERTO**

Brilliant French pianist plays French repertoire & opera transcriptions
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Britain's leading chamber musicians play piano quartets of Mendelssohn & Brahms
Thursday, October 24
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Distinguished French pianist

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in a programme for two pianos
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“Now is the good old days,” an old man, reputed to be wise, said to a small gathering of people who happened to be with him one day.

While we may not always find these words applicable to our present circumstances, even a cursory glance at Music Mosaic, the 38 pages of presenter profiles at the centre of this issue of the WholeNote, suggests that the past still may well apply to the musical life of our city right now.

While none of us can know how this place at this time will be seen when our present time in long past, the evidence of these 134 profiles and the more than 4000 performance listings that will emerge from them over the next eight or nine months, suggests that the present time in our city may well one day be seen as a golden age of music-making, as “the good old days.”

If history so judges us, it will not be only because of the organizations at the pinnacle of

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October 1 - November 7, 2003
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WholeNote
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Volume 9, No. 10
October 2 to November 7, 2003
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October 1 - November 7, 2003
www.wholenote.com
August 14: About 100 ascended politicians and journalists show up at Roy Thomson Hall for a special preview of the hall, to see how $20 million has been spent renovating Toronto's acoustically challenged auditorium.

Seated on the stage, we are afforded a fine view of the hall, and the changes that have been made. There are some large wooden objects - "necklaces", they're called - that look like giant kitchen cabinets, up at the ceiling. The clear plastic discs above the stage have been replaced by a suspended wood and steel flying tower; and the floor is now also wooden. It's nice to see aisles on the ground floor, but the attempt to create small walled-off sections on the mezzanine level - described as "cactus seating" - looks like a design afterthought (which, of course, it is).

However, as music is not part of this presentation, the event raises more questions than it answers. What will the hall sound like?

September 19: I speak with Russell Johnson and Daemon Doria, CEO and President, respectively, of Arts Consultations Inc. These are the acoustical wizards who were responsible for planning the changes to the RTTH, and their track record is impressive: in these parts, the New York-based firm has worked such respected facilities as the George Weston Recital Hall, Hamilton Place and Kitchener's Centre in the Square.

They explain in detail all they've done to the hall - but when I ask for their verdict on the results, they hesitate. Johnson declares comment altogether, and Doria says only "It's probably not fair to answer that question until we've heard it with an audience."

September 21 (noon): I arrive at Roy Thomson Hall for a rehearsal of the evening's gala concert, and am greeted at the stage door by Mike Forrestor, the Toronto Symphony Orchestra's Director of Marketing. Acidly, he invites me to listen from what used to be one of the worst vantage points in the hall - towards the back on the main level, just under one of the balconies. His suggestion soon turns out to be justified: even from these seats, there's a presence to the TSO that I've never heard before.

During the orchestra's break I chat with a couple of musicians, who remark on a great improvement from their perspective. I'm told that some sections that used to struggle for effect - such as the brass and the lower strings - now find they must show restraint lest they overwhelm the orchestra. However, during the rehearsal there are only a few dozen technicians and critics in the auditorium. I recall the caveat of the Arts folks: the hall can't really be judged without an audience.
**T.O. Musical Diary**

by Colin Barlow

$20 million well spent

August 14: About 100 assorted politicians and journalists show up at Roy Thomson Hall for a special preview of the hall, to see how $50 million has been spent renovating Toronto’s acoustically challenged auditorium.

Seated on the stage, we are afforded a fine view of the hall, and the changes that have been made. There are some large wooden objects — “bellsheads” — they’re called — that look like giant kitchen cabinets, up at the ceiling. The clear plastic discs above the stage have been replaced by a suspended wood and steel flying saucer, and the floor is now also wooden. It’s nice to see aisles on the ground floor, but the attempt to create special walled-off sections on the main level — described as “crotch seating” — looks like a design afterthought (which, of course, it is).

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**September 21 (evening):** There’s an air of excitement, and also anxiety, in the glamorous crowd that fills Roy Thomson Hall to the rafters. No doubt many are wondering if the hall has been indeed, if it can be fixed. But from the opening chords of God Save the Queen it’s apparent that this is, in essence, a brand-new concert hall. The old criticisms of dryness and remoteness of sound no longer apply.

The program — an exact replication of the concert that opened RTH two decades ago — is a series of thrilling showpieces led by Sir Andrew Davis, with soprano Measha Brueggergosman, violinists James Ehnes and Bas-harmonic Nathan Berg. Concluding the dashing programme is Walton’s Belshazzar’s Feast, a blast fest featuring the TSO and the Toronto Mendelssohn Choir, that brings the house to its feet.

At a lobby reception afterwards, I bunhohle Artie’s Doria, who expresses pleasure (and visible relief) that the presence of about 2,000 people in the auditorium has had little effect on the improvements made by his company.

Of course, only time will tell how well the renovated hall serves vocal recitals, chamber concerts and other kinds of music. But on this right, warmth, richness and clarity were all present in Roy Thomson Hall — along with something else that I’ve not experienced within its walls for many years: a sense of pride, both onstage and off.

Colin Barlow (colin@thewholenote.com) is a Toronto-based composer who frequently writes about music for The Globe and Mail, and for other publications.

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A pianist who combines great technical mastery, musicality and emotion is University of North Carolina music professor, Barry Salwen, who will be in Toronto from October 8 to 11. Toronto composer and teacher, Alexander Rappaport, describes him as “an outstanding performer with a passionate commitment to contemporary music.”

He will lead a composers’ workshop at the Faculty of Music on October 8 and a composers’ forum at the Royal Conservatory on October 10. On Oct. 9 and 11 he will continue his course in the Faculty of Music and the RCM. A composer in whose music Salwen has taken particular interest is the late Roger Sessions (1898-1980). Salwen is a member of the Roger Sessions Society (1988) and has served as its Executive Director ever since. In 1992 he released a recording of the complete piano music of Sessions. He is also very active as a scholar, in the year 2000, for example, presenting papers on Schoenberg, Open in Germany and the US between the world wars and on the piano music of Sophia Gubaidulina. This is a man who has something to say about the state of music in the world today.

Another highly accomplished pianist who will be performing that month is Stewart Goodyear. Originally from Toronto, as a student at the Royal Conservatory he consistently received the highest examinations marks ever awarded. He went on to the Curtis Institute where he studied with Leon Fleisher, Gary Graffman and Claude Frank and then to the Juilliard School of Music. He has performed with the Philadelphia and Detroit Symphony and at Tokyo’s Mostly Mozart Festival and the Buil Piano Festival. Goodyear is also a composer and is one of the few concert pianists who improvises during concerts. He will be performing Schubert’s Piano Concerto No. 2 with the TSO on October 30 and a piano recital for the Associates of the TSO on November 3.

Dixieland and klezmer

Two of these musical genres have more in common than you might think. They both developed between around 1880 and 1925, both were part of what today would be called "subcultures," both were heavily improvised and both even used almost identical instrumentation. Upon taking root in the United States both were embraced by musicians not of the ethnic background from which each had sprang. Perhaps most significantly for us, each is enjoying a revival in our time, which is showing up in Toronto's live music scene this month. Montreal's Le Dixieland will perform under the auspices of Juneeus Musicales on October 6 at the Brigantine Room at Harbourfront; on October 16 two klezmer bands of Brian Katz and Martin van de Veen perform at noon hour in Walter Hall, and the next day a pioneer in the klezmer revival, the Klezmer Conservatory Band, a full Yiddish theatre orchestra founded in 1999, will perform at the Hummingbird Centre.

Vocal Recitals

There is a great wealth of vocal recitals this month. Cecilia Barbetti, Linda Maguire, Kimberly Barber, Colin Ainsworth, Naoko Martinez, several young artists and baritones picked for the Alburgh-Addison Connection's Young Artists Recital and Joel van Dam.

Also in Toronto this month, perhaps for us, are soprano, Meredith Hall and mezzo-soprano, Susan Flinn, who perform on the same night. Both are Canadians who have earned enviable international reputations. Meredith Hall, a graduate in vocal performance of the Faculty of Music at U of T., where she studied with Mary Mombert, will be remembered by many as a member of the Toronto Consort, and there is more about her upcoming recital in Early Music on page 12.

The website of the Vocal Arts Society of Washington D.C., which Susan Flinn performed on September 23 at the JF Kenny Centre for the Performing Arts, describes herself as "renowned for the intense personal involvement, assured musicianship and remarkable range of color which she brings to a seemingly beautiful voice. Though her repertoire embraces nearly all literature composed for alto and mezzo-soprano, she is particularly acclaimed for her Mahler and Bach." You can hear her on October 23 at the Glenn Gould Studio accompanied by pianist Bruce Ukubalam.

Another recital worth noting takes place Sunday, Oct. 20 at 2:00pm at the Church of the Holy Trinity instead of the pop appeal of Bjork or Sigur Rós, we have the other side of Icelandic music – world-class mezzo-soprano Ingvildur Yr Jonardottir and accomplished pianist Gabriele St. Sigurdson, part way through a tour of North America that started in Montreal and will end in Vancouver. Repertoire will include European composers such as Weill, Ravel and Scriabin, along with Canadian and Icelandic works.

Organists

In 1991 at the age of 17 piano and organ student, Pauw Wittsmeier, emigrated to Canada. By 1994 he had become a student at the University of Toronto Organ School and graduated in 1999. His love for the organ is such that he has decided to make his career as an organist. He will be performing in the St. George's Church on October 23.

Squid and Sturgeon are the symbols of Toronto’s Faculty of Music, where he studied organ under John Tuttle. Now the organist of St. Paul’s, Yorkville Church, he will be selected as one of twelve semi-finalists at the first Kokua International Organ Competition in Finland. Part of Pauw’s preparation for the competition will be a recital, open to the public, at St. Basil’s Church, on November 1.

And, as noted in Early Music, one of the most celebrated organists of our time, Dame Gillian Weir, will perform at the Knox College Chapel on October 1st.

Chamber Music

Not yet a household name among Canadian chamber music aficionados, Josef Luptik has shined, however, performed extensively around the world, as well as in his native Slovakia, where he is the founder and director of the chamber music festival, "Convergence." Luptik will be giving a recital at the Victoria University Chapel on October 30. On the program, along with well-known repertoire, will be the Cello Music by Vladimir Godar, and improvisations in which he will not only play the cello but accompany his playing with singing and "tonal drums."

Classical Mundshin

The Toronto Mandolin Orchestra is hosting this year’s CMOA convention which is being held at the Holiday Inn Select from October 9 to 13. The convention features opportunities to participate in music, concerts, workshops and seminars, and to purchase all types of mandolins, banjos, mandolins, and guitars, lutes, and zithers, at the annual MYA convention held at the Holiday Inn Select from October 9 to 13.

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**EARLY MUSIC**

by Frank Naish

October 1 offers five fine opportunities: One of the most exciting singers of our time, mezzo soprano Cecilia Bartoli, appears at Roy Thomson Hall with The Orchestra of the Age of Enlightenment on several programs, performing works by Vivaldi, Bononcini, Bruckl & Gluck. And though not known for his historical performance practice, Dame Gillian Weir is highly regarded as one of the finest organists in the world. The masterly early repertory she has chosen for this recital (Valdene, D. Scarlatti, Muffat, Bach, Buxtehude, Francois & cottier) is well-suit for the size and type of organ in Knox College Chapel.

The Toronto Consort’s interpretation of “Sir Gawain and the Green Knight” wows words and music together to create an rich and exciting Arthurian tapestry. Dance text from the manuscript of the original poem is enhanced and underscored by medieval music provided by harpers, recorderists, percussionists and the voices of the Consort to evoke the magical world of Camelot (October 4, 5 & 6, at the Sony Centre).

This opening program of their 30th Anniversary Season features the collaboration of stage director Molly Thom, actor Dan MacKillop and the music-story teller Sean Kennedy. Has any one been held in a modern adaptation of Sir Gawain tale – “Sword of the Moon” – a 1984 film starring Sean Connery?

The wide popularity of Handel’s operas in his own time ensured that they were arranged in many forms, including small wind ensemble with basso continuo. Baroque Music Beside the Grange co-directors Frances L’Estrange and Alison McVille (recorder & voice) are joined by Washington McClain and Marien Cen (oboe), Dominic Trevis (bassoon), and Marie Bouchard (harpsichord) in presenting John Wood’s operatic arrangements from the early 1700s of arias and instrumental music from Esther, Othello, Acts, Stil, Arlecchino, and other operas, as well as their own creative arrangements (from this past summer) in a program titled “Ayres for the Theatre” (October 13).

Just imagine yourself as merry or noble. You’re just invited the Mayor, or am, so, the Prime Minister, to your private seals, “An Evening of Baroque and Renaissance masterworks written for the Papal Choir (October 19, including Palestrina’s Missa Tu Es Petrus and Assumpta est Maria, Allegri’s famous Missere Mei, and works by Monteverdi, Carissimi, Clemens non Papa, and Marenzio. If I dare say so, you’ll probably hear a finer performance than you would with the current St. John’s Choir.

“A Virtuosa Rose: A Fourteenth Century Card Fluidron” (October 20) features music of the Little Venetian played on historic instruments, including recorders, violins, lute, bands, early harp & organ. The Recomposer Ensemble (Avery Macklin, Stephanie Martin, Michael Franklin) joins with the Choirs of the Church of St. Mary Magdalene to present the concert.

Paul Jenkins (tenor), Alison McVille (soprano), Colin Savage (recorder), Michael Jarvis (harpsichord), and Margaret Gay (cello) will be performing early music from the RMS Williams Collection of the Royal Ontario Museum (October 24). This special concert features music from the ROM’s collection of rare 17th and 18th-century editions, performed on period instruments, with commentary from the musical chairs and a background process of period images. This includes works by Pachelbel, Scarlatti, Baroni, Purcell, and traditional Spanish airs and dances from various 18th-century collections.

And finally, Hervé Niquet is back in town. This time, he is conducting Tafelmusik Barocco’s eldest orchestra and Chamber Choir in Opera Atelier’s production of Handel’s “Rodelinda” (November 1, 2 & 3). Directed by Marshall Pynkoszky, choreographed by Jeanette Sung, and featuring the Artists of the Atelier Ballet, this show is certain to be a special masterpiece of French 17th century opera.

**CHORAL SCENE**

by Larry Beckwith

Most of Toronto’s leading choirs will be announcing their concert seasons, this month, with a wide range of interesting repertoire on tap.

On the first weekend of the month, school and community youth choirs from around Ontario gather on the campus of the University of Toronto for some music-making and jurying. The concert takes place October 5 and one can call 416-978-3744 for more information on the event.

The brand-new Pax Christi Children’s Choir isSadie the following afternoon at a special Harvest gathering in North Toronto. The main choir also performs. And on the evening of the 6th, Lydia Adams and the Amadeus Choir pay tribute to the memory of Srul Irving Glick. Together with a well-known Choral Society, Holy Blossom and Lachan Chamber Choir, they will be sharing a rare complete performance of Glick’s choral symphony The Hour Has Come. The work dates from 1985, but it is peaceful, fraternal message seems particularly apt in these brutal times.

**THE EXULTATE CHAMBER Singers perform an American program on October 18th at St. Thomas’ Church. Coming off a remarkable anniversary season, John Taintt’s group keeps the momentum going with works by Randall Susan Thompson and Samuel Barber. The centerpiece of the concert is a performance of Aaron Copland’s a cappella masterpiece In The Beginning. The piece was written in 1947 for a performance at Harvard University with Robert Shaw conducting. In his accidental mannerisms, written with the well-known historian Vivian Perlis, Copland remembered having conducted in The Beginning several times himself. The last

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Choral Scene
by Larry Beckwith

Most of Toronto’s leading choirs will inaugurate their concert seasons, this month, with a wide range of interesting repertoire on tap.

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The Exultate Chamber Singers perform an American program on October 13 at St. Thomas’ Church. Coming off a remarkable anniversary season, John Tanti’s group keeps the momentum going with works by Randall B. Roberts. The centerpiece of the concert is a performance of Aaron Copland’s a cappella masterpiece In The Beginning. The piece was written in 1947 for a performance at Harvard University with Robert Shaw conducting. In his accidental misspellings, written with the well-known historian Vivian Perlis, Copland remembered having conducted in The Beginning several times himself. The last

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Canadian soprano Meredith Hall, accompanied by her husband, clarinetist Bernard Fine (performing on both a modern classical clarinet and a reproduction of a seven-string Romantic guitar built in London in 1840), is giving a solo recital in Toronto (October 23). Well-known as a specialist in Baroque and Classical repertoire, Meredith has performed with conductors such as Christopher Hogwood, Charles Dutoit, Nicholas McGegan, Marc Minkowski and Mario Bernardi, and has recorded for Deutsche Grammophon Archiv, Phillipps, Delfian, Naxos, CDC Records, and NNS Records. Before they take this show on the road, with engagements in Tokyo, Osaka, Vancouver, Winnipeg, and a tour of Eastern Canada (the final concert of which will be broadcast nationally on CBC Radio) and a famous appearance on TV Ontario’s “On Stage,” they are offering Toronto audiences an opportunity to hear the fruits of their recent work. Their program includes French Canadian Folksongs, Newfoundland Folk songs and Shakespeare Songs in Italian, by Purcell, and some repertoire written for them particularly for their Canadian Folksongs and Sing-along Messiah.
time was in 1980 at Brown University, and he recalls giving the young scholars the following advice: "Creation was quite a stunt, so make it grand - don't be pathetic about it. What happened after creation is entirely different story!"

The following night (Oct 19), the Talls Choir offers choral masterpieces in The Creation of Adam Chapel. As is their wont, Peter Walker's group sticks pretty much to the music of the Renaissance, with performances of Palestrina's Missa Tu Es Petrus - you are Peter, the Rock upon which I will build my church - and motets and psalm-settings by Joseph Drapell and the TMC.Pianist is an expert on early music and we also have a full house of listeners from the Italian, Flemish and Spanish Renaissance. A feast for the ears!

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Northward Missa St Superstites, Allegro

Tuesday, December 10, 2002 - St. Andrew's Presbyterian Church
Pelléas, Missa Paucis Muli

Tuesday, January 14, 2003 - St. James Cathedral (12:10 p.m.)
Et Ex: Mass for 3 Voices

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BYZANTINE FESTIVAL
November 14, 2002, 11:00 a.m.
St. Michael's Cathedral, Church St. at Queen. In association with the Elmer Iseler Singers and the Armourdale Choir.
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February 8, 2003, 8 p.m.
Glen Gould Studio, CBC Broadcast Centre

SOUNDS OF THE SEASON
Saturday, December 21, 2002, 7:30 p.m.
St. James' Cathedral, King & Church Streets
A Christmas Celebration of the development of arrangements by ten Canadian composers using the Gregorian Theme Plain Canticles.

CATHEDRAL GRANDREA
Sunday, March 2, 2003, 1:30 p.m.
St. James' Cathedral, King & Church Streets

CELEBRATION - Ruth Watson Henderson
Sunday, May 4, 2003, 1:30 p.m.
St. James' Cathedral, King & Church Streets
A 70th Birthday Tribute Choir, Organ and Piano selections include Magnificat, Make Me A World, In Memoria Elmer Iseler, Shades of Love, Song My Paddle Sings, Five Ontario Folk Songs, Psalm 150.

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time was in 1980 at Brown University, and he recalls giving the young chairs giving the following advice: “Creation was quite a stunt, so make it grand — don’t be pathetic about it. What happened after creation is entirely different story!”

The following night (Oct 19), the Tallis Choir offers choral masterpiece: Vaticana, the 5th concert of Chapel. As its end, Peter Walker’s group sticks pretty much so the music of the Renaissances, with performances of Palermo’s Missa Te Ex Pecatorum — you are Peter, the rock upon which I build my church — and motets and psalm-settings by Cappella. The "Mandelsloch Choir" presents an intriguing evening on October 25. They are joined by the distinguished Canadian organist Joseph Draper, who will explore the relationship between plainsong and music. The choir, under the direction of Howard Bernbaum (from excerpts of West Side Story and the Cantata Saint Paul), will also perform a canvas concert, in full view of the audience. Within the refined, pristine acoustics of the new Roy Thomson Hall, those in the know should be able to follow the rhythms of the brushstrokes. My last off to the choir for creating a real “happening.”

Looking forward to November, the Elmer Iseler Singers kick off their season on Nov 1 and the VocalPoint Chamber Choir is in action twice in the first week of the month. I’ll have more details next time.

Before signing off, I should tell you of a composition competition that the Eluculate Chamber Singers have launched. They’re looking for a short sacred work for a capella choir and the deadline for entries is February 14, 2003. Check out the choir’s website at www.eluculate.com.ca or call 416-109-3029.

Larry Bowskill can be reached at dabowski@sympatico.ca

Immaculate opening for Bass/Bartone Section Lead Royal York Road United Church (Bloor and Royal York Rd) Thursday rehearsals: 7:30-9:15 PM 1 Sunday service 10:30 AM Contact Director: Lydia Pedersen 416-231-3339

A MUSICAL INITIATIVE TO HELP THE HOMELESS


Unless otherwise noted, all concerts begin at 12:10 PM.

Tuesday, October 22, 2002 - Church of St. Mary Magdalene 1280 Bayview Avenue, Toronto, Ontario M4A 3V7

Concert I: "The</p>
HEAR & NOW (New Music)
by Paul Steinhour

Grandeur of the perfect sphere thanks to the knowledge of how to build, this achievement of Ralph Walds Emerson

Despite their relative age (1927 and 1930, respectively), Stravinsky's Oedipus Rex and Smetana's opera Mánes are both works of the century re-creating in their COC double-bill this month. Using an Opera North adaptation of Sophocles' text, in the opera-musical Oedipus Rex Stravinsky sought to create "a still life," giving the impression of living images. As if, indeed, the heroes are not yet past, the mythologicalGreek musical work Symphony of Psalms live, this spectacle must not be missed.

Continuing the wealth of symphonic repertory this month in the TSO-Sarajevo performance of Tchaikovsky's 1855 work, from this night what you call Time (1900, for 5 percussionists & orchestra) is there. While Stravinsky's Sources acknowledged Tchaikovsky's 1875 Requiem for string orchestra a masterpiece, it is widely felt that From night to day what you call Time was Tchaikovsky's most clear manifestation of the symphonic between a content of contemporary western music and the rhythm and sound economy of Japanese music. Tchaikovsky wrote: "If I am asked to find my own existence, and through that, to feel my relationship to other human beings." The new interior design of Roy Thomson Hall (aalen) allows the solo sonata performance to interject the audience to commence the work with a professional entry through the audience, in this, the final performance of founding member John Wyre.

As he departs his position as composer-in-residence with the TSO, composer Eric Morin has written Mu- sinic Time (performed October 1). Dedicated to friends and colleagues Gary Kulesha, Morin wrote the work "to thank all the nice people I have worked with for the last two seasons; musicians, fellow composers, and administrators." Morin describes the 8-minute work as an "easy-listening 'Fantasy-Overature' based on the concert's Mount and Ibrahim." As with a classical opera overture, the composer has mixed the elements borrowed from the dead composers, aiming to "prepare the listener's ears and the musical listener's hands for the main pieces of the concert."

Numerous questions emerge in advance of this commentary piece: How does the composer work with the borrowed materials? Does he transform it or simply quote it? What is the meaning of the use of the imagination beyond preparation? Working with the formal place- ment of new work on orchestral programs, Morin has cultivated by flesheshadowing the rest of the concert the opportunity to skillfully continue on the current context, and I look forward to hearing where he takes it, to learn the extent and boundary of his statements.

Commemorating their 20th Anniversary Season on October 6, the Es- omin Orchestra commemorates another of the orchestral offerings this month. The concert will feature Elizabeth Grost's The Winds of Winter (1997) for solo flute and chamber ensemble, Alexina Louie's Shattered Dreams (1997), Shearing Stars (1997), and Murdy Schaefer's Letters from Minsk (1994) for mezzo-soprano and or- chestra.

With the turning leaves also come significant concerts from visitors south and sings several famous poems such as "Kinds of the Land...", which have been set to music by several celebrated German composers. In the novel, Wilhelm Meister has his freedom from a group of circus tight-rope dancers and in return he follows the collaboration offers freedom, but in the end mystery dies. This concert is also the plat- form from which Alvin Louie's new Canadian CD Music music for a Thousand Summers will be launched.

The first night after guests have gone, the house seems haunted or empty. Robert Frost

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New Music Concerts 2002-2003 Season
Sunday November 3, 2002 • 8:00 pm • The Music Gallery
Cate Blanchet à Philippe Manoury
Electroacoustic chamber works from IRCAM in Paris by Mansurov, Yee Myung and Dall'Oglio
Thursday November 14, 2002 • 8:00 pm • The Music Gallery
Generation Generations
L'ensemble contemporain de Montréal directed by Veronica Lacroix presents new works by Louis Dubois, Nicole Liée, Marc Ribe and Patrick Saint-Denis
Saturday November 24, 2002 • 12.45 pm • Glenn Gould Studio
Pierre Boulez (GURNE concert only available to full subscribers) 2002 Glenn Gould Prize Laureate Pierre Boulez and NOM director Robert Aitken conduct the NOM ensemble with soloists Jean-Guihen Queyras, Christiane Youn and Patricia Green in works by Boulez Saturday December 2, 2002 • 8:00 pm • The Music Gallery
Without/Above/Beyond Enactments
Steve Wolf Centenary Concert with pianists David Swain, Stephen Clarke and Marc Cousens, plus music by Geoffrey Palmer performed by the Accordes string quartet and violiste Fujiko Imajish
Friday January 10, 2003 • 8:00 pm • The Music Gallery A Glimpse at Lithuania
Guest composer Osmalka Balabkius, guitarists Reinert Ewers, flute Robert Aitken and the Accordes in quintet present by Serkonytė, Katinas, Narbutis and Balabkius
Friday February 21, 2003 • 8:00 pm • The Music Gallery Occident—Oriente
Blues and percussion duets features Guy Pellerite & Julien Gogire and Dao Nufitahoe with Kobet Nibhilavo & Tinkinho Moknaia perform composed and improvised works from Canada and Japan
Sunday March 23, 2003 • 8:00 pm • Glenn Gould Studio Pioneers! O Pioneers!
Celebrating John Weinzweig's 90th birthday, with world premières by Weinzweig, John Beckwith and Harry Freedman, performed by mezzo Jean Stüwyell, highliper Michael Grey & the Accordes a set quartet presented with generous support from the Lady Foundation & Roger D. Moore
Sunday April 13, 2003 • 8.00 pm • Glenn Gould Studio The Unknown Crumb
Guest composer George Crumb and folk singer Arix Crumb in concert with soprano Toren Dunn and flutist Robert Aitken

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HEAR & NOW

(NeW MuSiC)

by Paul Stearns

Friday November 24, 2000 • 12:45 pm • Glenn Gould Studio

Concerts & Performances

New Music Concerts

2002-2003 Season

Sunday November 3, 2002 • 8:00 pm • The Music Gallery

Carte Blanche à Philippe Manoury

Electroacoustic chamber works from IRCAM in Paris

by Mansuy, Yae Murao and Dall’ Adam

Thursday November 14, 2002 • 8:00 pm • The Music Gallery

Generations

Un'ensemble contemporain de Montréal directed by

Veronique Lacours presents new works by Louis Dutel,
Nicole Léger, Mari Bibe and Patrick Saint-Denis

Sunday November 24, 2002 • 12:45 pm • Glenn Gould Studio

Pierre Boulez (GUBUS concert only available to full subscribers)

2002 Glenn Gould Prize Laureate Pierre Boulez and NMC director
Robert Alden conduct the NMC ensemble with soloists Jean-Guillen Queyra, Cristina Pinnock and Patricia Green in works by Boulez

Sunday December 2, 2002 • 8:00 pm • The Music Gallery

Without/Above/Beyond Enactments

Stefan Wolf Centenary Concert with pianists David Swain,
Stephen Clarke and Marc Cousineau, plus music by Geoffrey Palmer performed by the Accordes string quartet and violist Fujio Imajishi

Friday January 10, 2003 • 8:00 pm • The Music Gallery

A Glimpse at Lithuania

Guest composer Ovidas Balakauskas, guitarist Reinert Bierin,
flute Robert Alden and the Accordes in a quartet present

Saturday January 3 rd, 2003 • 8:00 pm • The Music Gallery

Occident—Orient

Flute and percussion duos features Guy Pelleret & Julien Gogé
and Dino Narduciu with Kohel Nihatra & Tkakino Mchoula

Sunday March 23, 2003 • 8:00 pm • Glenn Gould Studio

Pioneers! O Pioneers!

Celebrating John Weinzweig's 90th birthday, with world premieres by
WindSong, John Beckwith and Harry Freedman, performed by mezzo
Jean Stéwell, Highland pipers Michael Grey & the Accordes singing quartet

Sunday April 13, 2003 • 8:00 pm • Glenn Gould Studio

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16

OCTOBER 1 - NOVEMBER 7, 2002
Toronto's New Music & Music Theatre Presenters

The emergence of a coalition

Toronto was one of the most active new music communities in North America, with about 18 concert presenters and venues devoted exclusively to modern and contemporary music. This range of ensembles and groups such as New Music Concerts and Arraymusic (both in their fourth decade of activity) the Musiki Factory (founded in 1976), Empire Orchestra (celebrating its 20th season), and Continuum (entering its 17th year) to newcomers such as Echoe, Embrace, Nuit de独自和Electrohype that have emerged in the past few years. There are also more than a dozen organizations that frequently include contemporary music in their concert seasons and commissions. With the opening of the new main hall at the Hennadius Street Silver Band, Lekki Arts and Music Toronto.

In the current economic climate, public money for the arts is at risk. It has therefore become increasingly incumbent on its artists to work to attract new audiences and to be effective in its efforts. The result has been an increased need to collaborate and to find new ways to reach the public. It is time for the new music community to take such positive steps. Trying to realize that many (perhaps all) of the GTA's contemporary music organizations share common goals in regards to outreach, education, marketing and publicity, and that all have interest in attracting the same pool of public funders. New Music Concerts invites these organizations to meet and discuss the possibility of establishing joint initiatives and partnerships.

For our first meeting, back in September 2000, the Ontario Arts Council expressed support for holding an in-room meeting and supporting, inviting the various bodies to participate in the proceedings. The organizers have taken an active role in the promotion of the project in the form of a Newsletter. The launch of the project marks the beginning of a series of meetings with the various bodies that will be held throughout the year. These meetings are open to the public and will be held on dates to be announced. The meetings are open to the public and will be held on dates to be announced.

A highlight of this project is the visiting guest curator Katja Lautlaakans. The kantele is Finland’s national folk instrument, which has been developed and become established as a concert instrument for which Finnish composers have been commissioned. Recent Finnish composers include Asko Hyvärinen, Immo Kullman, Johan Taljgrén, and Jukka Kostokinen. A brief but spectacular string quartet will still recall from the International...
Toronto's New Music & Music Theatre Presenters
The emergence of a coalition

Toronto was one of the most active new music communities in North America, with about 18 concert presenters and venues devoted exclusively to modern and contemporary music. This range from small, established groups like New Music Concerts and ArrayMusic (both in their fourth decade of activity), the New Music Festival (founded in 1976), O/P Orchestra (celebrating its 20th season) and Continuum (entering its 15th year) to newcomers such as Echo, Ensemble, New Music Toronto and Festival de la Nouvelle Musique that have emerged in the past few years. There are also more than a dozen organizations that frequently include contemporary music in their concert seasons and concerts are being presented as part of the Hammonds Street Street Festival, Les Amis and Music Toronto.

In the current climate, public money for the arts is at risk. It has therefore become increasingly incumbent on its constituents to join together in concert that these essential resources are not to be used as effectively as possible. The result has been a movement towards collaboration and innovation is many fields. It was time for the new music community to explore such possibilities together.

Realizing that many (perhaps all of) the GTA's contemporary music organizations shared common goals in regards to outreach, education, marketing, and public relations, and that all these issues come from the pool of public funds, the new music community invited these organizations to meet and discuss the possibility of establishing joint initiatives and partnerships.

October 2nd, 2003, the Toronto Art Council (TAC) announced a new initiative to allow for a more coordinated approach to the promotion of Canadian contemporary music. This initiative will be led by a steering committee comprised of representatives from various organizations, including the Canadian Association for Contemporary Music (CAC), the Canadian Music Centre (CMC), the Ontario Arts Council, and the Canadian Musical Consort. The purpose of this steering committee is to create a more cohesive approach to the promotion of Canadian contemporary music, with the goal of increasing public awareness and support for the genre.

For their first meeting, the steering committee will be joined by representatives from various organizations, including the Canadian Association for Contemporary Music (CAC), the Canadian Music Centre (CMC), the Ontario Arts Council, and the Canadian Musical Consort. The purpose of this steering committee is to create a more cohesive approach to the promotion of Canadian contemporary music, with the goal of increasing public awareness and support for the genre.

By engaging in a collaborative effort, the organizations will be able to pool their resources and create a more unified front for the promotion of Canadian contemporary music. This will allow for a more effective outreach and marketing strategy, leading to increased public awareness and support for the genre.

The steering committee will work towards the development of a comprehensive plan for the promotion of Canadian contemporary music, which will be presented to the organizations for approval. This plan will outline the various strategies and initiatives that will be implemented in order to increase public awareness and support for the genre.

The steering committee will be responsible for ensuring that the plan is implemented effectively and that the organizations work together to achieve the goals outlined in the plan. This will require a strong commitment from all organizations involved, as well as a willingness to work together towards a common goal.

In conclusion, the formation of the steering committee marks an important step in the promotion of Canadian contemporary music. The collaboration between organizations will allow for a more cohesive and effective approach to the promotion of the genre, leading to increased public awareness and support for the future of Canadian contemporary music.
CROALL: I think that's the individuals. There is a special kind of dynamic that comes about when people interact in this way. There are aesthetic differences also. For example, Ergo doesn't have a particular aesthetic approach or bias. We've commissioned and performed many different kinds of composers. Some groups, in order to be more focussed, tend to work with a specific genre or aesthetic. I can understand that too, but I want to promote an openness and acceptance of different viewpoints. You can still program concerts thematically, and have many different perspectives on any idea. I like the balance.

Ergo focuses mainly on exchange projects, and that's how we began. In 1999, I was offered to put together a concert for the ADMAF guest festival in Munich, so I asked some Canadian and German composers who they would like to write pieces. We then brought the German composers over to Toronto to hear them play their music. It's always a transnational relationship, where we present a program there and something similar to it here. I'm finding that more and more I would prefer to work on the international exchanges, because I find that there still aren't enough opportunities like this for composers from Canada, to have their music played abroad, to have a different audience, a different reaction to their music, in another context. I also think being away spurs us on to think about ourselves, and we grow from that experience of going outside our own environment and peer groups.

STEHUSEN: What led you to study in Germany?

CROALL: I identified more with some of the late 19th and early 20th century composers there. I very much admired the music of Mahler and a lot of the Austria-Germanic romanticism, and wanted to learn more about it by going there. I attended concerts and talked with musicians and composers who came from that line. I liked the way Berg, Mahler, Schoenberg and Webern had a sense of freedom in their music, to how they were writing. I know that sounds contradictory, but new developments come about from the 12-tone method, but there was a very special subtlety in their music. Those transitional periods in musical and artistic history fascinate me, because that's where the germinating seeds of whole eras emerge. There was also a freedom of expression. There weren't really any rules to what they were doing, and that was very exciting. As soon as the rules are laid down, it's already outdated. I know that Schoenberg and Boulez spoke of freedom through improved rules, but there is an intuitive sense to the German expressionist period that I related to. The listener is intimidated with a complexity of intertwined emotions. It's really music that comes from the gut.

STEHUSEN: What's your balance of "geist" and technique?

CROALL: I think myself a bit of a looser. That is how we keep our bodies in shape. It's keeping your faculties in shape to do anything you want, so the potential is practically endless. I think in concepts of line, space, and timing. If one considers technique in broader terms, then you're not limited to conceptual practice harmony and counterpoint.

STEHUSEN: Your own education is slightly unconventional, isn't it?

CROALL: Yes, I think I did my graduate studies in Germany. Many of my colleagues had been thoroughly schooled in the 3 B's. Bach, Beethoven and Brahms, and felt a great deal of pressure to uphold those traditions. They had a very strong theoretical basis from that perspective.

STEHUSEN: Do you feel that any related kinds of pressures exist for Canadian composers?

CROALL: The pressure for Canadian composers is sometimes the one to identify ourselves as composers of "Canadian" music. What is Canadian music? We come from so many different cultural backgrounds.

STEHUSEN: How would you define that for yourself?

CROALL: My mother is native (Ojibway) and my father was Scottish. Having that as my first contact had a lot of bearing on my identity. I went to my first pow-wow when I was 5, and since that time I've spent many summers of my life on Manitoulin Island. It is another home for me, where I am renewed, where I really come from. I identify with the whole back east music. The ceremonies and social gatherings were also very important.

STEHUSEN: One could argue that all people feel that way about where they are from. How does your ancestry specifically influence your music?

CROALL: It's mostly in the creative process. Even though I've had some degree of Western training, which I respect and have found enriching, I come from a very strongly intuitive way of thinking and creating. I don't think methodically about what I'm doing. I realize it after the piece is done. I don't try to think about pre-planning the music - maybe I'm already doing it without consciously realizing it, but if I feel something, I write it down. I don't think about theorizing or intellectualizing it, I go with the flow. For aboriginal people, when you create something, it first comes from the heart, from your feelings and emotions. I'm not saying that artists from other cultures don't think that way, but many already have theoretical systems that create a see-sawing tension between intuition and theory. Songs that I learned and sang were not written down, it was oral tradition - name with prayers and stories, it's all through listening. Writing things down came later, when there was a need to document these things, and the documentation was done first by contact Europeans.

STEHUSEN: Is there an aspect of Odama music that intuitively comes through in your work?

CROALL: It comes from the relationship of singing to the drum. When I drum and sing myself, I listen closely, intuitively. I use my intuition, not the sound of the drum, its resonance and spectrum. When I start from that, I pick up ideas and repurposes. In the process of recording/wording what I'm doing, what I'm thinking, the pitches I use. I listen to all of the sounds made by a singer or instrumentally, which includes those that are sometimes thought of as imperfections - the grit, the din that is often marginalized, it's all of those in-between sounds that I find most interesting, especially breath, the breath of a singer, the suggestion of breath that you hear when you listen deeply, intimately.

STEHUSEN: Are the influences of your music on you deeper than simply notation?

CROALL: Possibly. When I studied with Art Le Vive, we studied Gregorian chant, and traced it back further. Chant is probably known as the basis of Western music, but interesting enough, the Gregorian chant comes from the Asian and African cultures. You can hear bits and pieces of that in parts of the Roman Catholic liturgy. You hear traces of byzantine chant, turns of melody, and so on.

STEHUSEN: Do your influences come across or are they subconscious?

CROALL: It's both. There are conflicts, but creative things can come about from conflict too, so we both know. I also see the similarities, interesting enough. Western culture is such a complex inter-mingling of different things, going back thousands of years. As a native North American culture, if you look at it closely through the history of trade between various nations, the histories are different though. European history hasn't interrupted in the way that indigenous cultures were.
find that there still aren't enough opportunities like this for composers from Canada, to have their music played abroad, to have a different audience, a different reaction to their music, in another context. I also think being away expands our ideas about ourselves, and we grow from that experience of going outside our own environment and peer groups.

STEINHUSSEN: What led you to study in Germany?

CROALL: I identified more with some of the late 19th and early 20th century composers there. I very much admired the music of Mahler and a lot of the Austro-Germanic orchestra, and wanted to learn more about it by going there, attending concerts and talking with musicians and composers who come from that region. I liked the way they played. Mahler, Schoenberg and Webern had a sense of freedom in their music, to how they were taking pitch. I know that sounds contradict what we actually come about from the 12-tone method, but there was a very special, it was a very special period in their music. Those transitional periods in musical art and music history fascinated me, because that's where the germinating seeds of whole new eras emerge. There was also a freedom of expression. There weren't really any rules to what they were doing, and that was very exciting. As soon as the rules are laid down, it's already destroyed. I know that Schoenberg and Boulez spoke of freedom through improved rules, but there is no intuitive sense to the German expressionist period that I related to. The listener is inundated with a complexity of intertwined emotions. It's really music that comes from the gut.

STEINHUSSEN: What's your balance of "get" and "technique"?

CROALL: I talk myself that a lot. Techniques is how we keep our bodies in shape. It's keeping your faculties in shape to do anything you want, so the potential is practically endless. I think in concepts of line, purity, and timing. I think it can be more important. If one considers techniques in broader focus, then one is not limited to connect music harmony and counterpoint.

STEINHUSSEN: One could argue that all people feel that way about where they are from. How does your ancestry specifically influence your music?

CROALL: It's mostly in the creative process. Even though I've had some degree of Western training, which I respect and have found enriching, I come from a very strongly intuitive way of thinking and creating. I don't think methodically about what I'm doing. I realize it after the piece is done. I try to think about pre-planning the music - maybe I'm already doing it without consciously realizing it, but if I feel something, I write it down. I don't think about theorizing or institutionalizing it, I go with the flow. For aboriginal people, when you create something, it first comes from the heart, from your feelings and emotions. I'm not saying that artists from other cultures don't think that way, but many already have theoretical systems that create a segregation between intuition and theory. Songs that I learned and sang were not written down, it was oral tradition - same with prayers and stories, it's all through learning. Writing things down later, when there was a need to document these things, and the documentation was done after extensive European contact.

STEINHUSSEN: Is there an aspect of Native music that dramatically changes your music?

CROALL: It comes from the relationship of singing to the drum. When I drum and sing myself, I listen closely, nuance-wise, to the sound of the drum, its resonance and spectrum. When I start from that, I pick up ideas and inquades, in the process of recording my music, to record writing down what is a natural and instinctual. It is an overall way of thinking and singing, to how do you make your music in my childhood, with more improvement.

STEINHUSSEN: What is intuition to you?

CROALL: Intuition is an immediacy of transferring your feelings into the outcome, whereas theory is thinking through all those stages and figuring out a method.

STEINHUSSEN: What is the influence of your music on you?

CROALL: If I could establish a list of different composers that are very much interesting, especially breath, the breath of a singer, the suggestion of breath that you hear when you look deeply into a stringed instrument. These colors, almost too complex to categorize as pitch-based, are more interesting than the pure sounds of improvised pitch. I find myself to be particularly interesting, because he had complex theory in his music, yet his music was very intuitive, through his connection to the drum. It's a contradiction, because he wrote them down, and when you write things down you change them, but there was an attempt to document and ratify his experiences, as in the Cata
dize of the Ojibwe.

STEINHUSSEN: Do your influences coincide, or are they just coincidental?

CROALL: It's both. There are conflicts, but creative things can come about from conflict too, as we both know. I also see the similarities, interestingly enough. Western culture is such a complex inter-mingling of different things, going back thousands of years. So is native American culture, if you look at it closely through the history of trade and commerce between different nations. The histories are different though. European history wasn't interrupt
de the way that indigenous cultures were.
JAZZ NOTES
by Jim Galloway

Anyone interested in the history of jazz over the past 50 years has a second book to add to the collection. This one is by Oscar Peterson. A Jazz Odyssey was published in 1977 and is being re-issued under the title the Colour of Jazz.

The book is a perfect choice for anyone interested in the history of jazz. It is an easy read and provides a comprehensive overview of the history of jazz from its early days to the present.

The book begins with a look at the origins of jazz, including the role of African American musicians in the development of the genre. It then goes on to explore the various sub-genres of jazz, such as swing, bebop, and hard bop, and the musicians who were instrumental in their development.

The book also includes interviews with some of the greatest jazz musicians of all time, including Duke Ellington, Louis Armstrong, and Billie Holiday. These interviews provide valuable insights into the lives and careers of these legendary musicians.

Overall, the Colour of Jazz is a must-read for anyone interested in the history of jazz. It is well-written, engaging, and informative, and it provides a comprehensive overview of the genre over the past 50 years.
JAZZ NOTES
by Jim Galloway

Anyone interested in the history of jazz over the past 50 years has a second book to add to the collection and the author is Oscar Peterson. A Jazz Odyssey was seven years in the making, hardly surprising when you consider this man’s remarkable career and life. The book is an inside view of the life of a jazz musician and is full of intimate photos of observation and knowledge as well and experienced by one of the greatest musicians of our time.

There are photos portraits of some of the greats of jazz as seen from the author’s viewpoint as well as highly entertaining anecdotes galore. Reading this book, whether as a player or as a non-musician, offers tremendous insight into a life in jazz, experienced at the highest levels of entertainment.

Mr. Peterson’s piano of choice is the Bozadoro and on Friday October 18 from 6 to 9pm, Robert Lowery’s Piano Experts and The Royal Ontario Museum are presenting “The Toronto Jazz Road Show” at the ROM. Bozadoro pianos have been winning awards since 1839 and this event is an opportunity to see a selection of new and historic instruments. There will also be a performance by the outstanding young pianist David Braild, and in John Arpin, once described by The New York Times as “The Richter of Ragtime.” The king on the clock.

In advance at the REX for a minimum donation of $10. (The REX is a bar which means, of course, that only kids older than 18 years of age can get in.)

THE SHAPE OF THINGS TO COME: On October 2, 1925, the first television picture was transmitted by John Logie Baird’s “flat” in Soho, London. The first image shown on a screen was that of a dummy’s head, an idea that eventually caught on and became known as the title show. The same evening was opening night in Paris for Josephine Baker and La Revue Negre, whose 25-member crew included such jazz musicians as the pianist and band leader Claude Hopkins, Joe Hayman on saxophone, Daid Day on trombone, and Sidney Bechet on clarinet. Little did they know that their opening night also saw the birth of one-eyed monster which would ultimately change the face of the entertainment industry.

Missed our live listings? To those of you who complained last month (thank you), our Jazz concert quick-picks and detailed Jazz club listings are back! They’re on pages 44-45.

As always, happy (live) listening!

JAZZFM91

Christ Church Deer Park presents
Featuring some of Toronto’s best jazz musicians with a brief reflection by Jazz Vespers Clergy.

Sunday, Oct. 6 - 4:30 pm
JOE SELL - solo piano

Sunday, Oct. 20 - 4:30 pm
Remembering Ray Brown
DAVE YOUNG - bass
PHIL DINNER - piano

Jazz Vespers Clergy
Christ Church Deer Park, 1570 Yonge Street
(519-676-5210)

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

The ONLY Canadian performance in 2002
Oscar Peterson
Performing alongside Dr. Peterson will be his “NATO” band which includes: Neil Swanson (bass), Robert Federson (drums), Ulf Wakenius (guitar) and Martin Drew (drums).

Thursday, October 17 @ 8pm
Stratford Festival Theatre

1.800.567.1600

BANDSTAND

by Merlin Williams

The International Horn Society and the University of Toronto are presenting the Toronto Horn Day on November 2. Masterclasses and clinics will be presented by Lisa Ragonier (Embouchure Essentials), Dan Greens (Double or Triple Horn) and Soren Hermannson (Modern Techniques for the Horn). Instruments from Yamaha, Holton, Paxman, Zurn, Skir and Jupiter will be on display, and available to try. Toronto’s best will also be on hand.

For more info on upcoming events please check our Web site and for the day including more clinics and a large ensemble performance on Monday evening. Admission to the workshop is $20, which includes the evening concert. More info can be obtained at http://ontopcornets.barnet.com/}

Christ Church Deer Park, 1570 Yonge Street (519-676-5210)

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

Toronto All-Star Big Band with The Serenaders

The BEST of the BIG BANDS, radio show style!

SUNDAY, OCTOBER 20
2:00 to 4:00 pm (CDT) on 106.5 FM (WCBT)
The Gibb’s Gala and Mills

Klezmer Conservatory Band
The band’s saucy style is guaranteed to please

THURSDAY, OCTOBER 17
8:00 pm (CDT)
106.5 FM (WCBT)
or by contacting the IBM Canadian co-ordinator John Kowalski at homontario@yahoo.ca. I highly recommend this event; there's nothing quite like a workshop with experienced players of your instrument.

The Unionville High School Winds are presenting their third annual guest artist concert on October 22 at the Markham Theatre. Joining the UHS winds will be the University of Toronto Wind Ensemble. The two groups will perform music by Grattan, Benson, Xie, Kachelmann, Monet, and others. Unionville also sponsors an annual workshop for wind conductors every March. I mention this far ahead of time because one of the clinicians is Donald Huber, director of the Eastern Wind Ensemble. Book ahead, this workshop is sure to fill up. Brochures for the event can be found at most music stores that carry band music.

I'm very curious about one of the concerts included in the Small World Music Festival. It’s by the Belcan Markarian Quintet, a Serbian gypsy brass band. The concert is at the Opera House on Oct 6. Admission is $5.50, but certainly you might get the better of me.

Make sure to check the concert listings for this month; there are a few of the many band events for you to enjoy.

Merlis Williams is a Toronto-based woodwind performer and arranger. If you have news of an upcoming band event, contact him at (416)899-0375, or by e-mail, marlin@rogers.com.

HARKNETT
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International Horn Society-University of Toronto
Toronto Horn Day Nov. 2 9:30 - 3:30
Facility of Music, Edward Johnson building.
Four talks and masterclasses for beginners to professionals.
Horns from Lebanon, Poland, Schmitt, Jupiter and Yamaha.
Music from the Horns' Nest and True North Brass.
Concert 7:30 pm, Walter Hall
Featuring clinicians, horns of the Toronto Symphony, faculty, students, participants and special guests.
Workshop and Concert - $20 Concert only - $15
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October 1 - November 7 2000

On OPERA
by Christopher Holle

The Metropolitan Opera

Truly a production
by Christoph Holle

AUTUMN 2002

A Little Bright Music 2 Songs and Stories to Scare you by...

Monday, October 28, 2002, 8 PM
Studio One, 21 Adelaide Ave
(Across from St Lawrence Station)

$20/15

Alison Lynn, Alexander Wodrow, Edward Franko, Lenard Whiting and William Shookhoff

Wednesday, October 30, 2002, 8 PM
Village Playhouse Studio Theatre
2190 Dufferin St W (East of Pimlico)

$35

Carolyn, Alexandra Wodrow, Edward Franko, Lenard Whiting and William Shookhoff

Saturday, November 16, 2002, 8 PM
Victoria Royale Presbyterian Church
190 Medland St. (Annette & Keele)

$25/17.50

Catherine Tait, Kathy Donohue, Lenard Whiting, Ross Darlington, Marcel Beaulieu, Edward Franko and Stuart Graham

Sunday, December 8, 2002, 7:30 PM
Trinity Presbyterian Church
2737 Bayview Avenue (# 401)

$25/17.50

Lenard Whiting, Michael Smolich, Edward Franko and James Levesque

Verdi's Falstaff - Auditions A Workshop Production (Jan to Mar 2003)

Wednesday, October 23, 2002 6 PM - 10 PM
Victoria-Royale Presbyterian Church
190 Medland St. (Annette & Keele)

Music Direction by William Shookhoff
Stage Direction by Edward Franko
Chorus Direction by Lenard Whiting
Vocal Masterclass by Stuart Hamilton

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Where the Music Begins.

www.thewholenote.com
October 1 - November 7 2000
or by contacting the BSO Canadian co-ordinator John Kowalick at homonato@yahoo.ca. I highly recommand this event; there’s nothing quite like a workshop with experienced players of your instrument.

The Unionville High School Winds are presenting their third annual guest artist concert on October 22 at the Markham Theatre. Joining the UHS winds will be the University of Toronto Wind Ensemble. The two groups will perform music by Grattarola, Benson, Yl, Khandaker, Monteverdi & others. Unionville also sponsors an annual workshop for wind conductors every March. I mention this far ahead of time because one of the clinicians is Donald Hunberger, director of the Eastern Wind Ensemble. Book ahead, this workshop is sure to fill up. Brochures for the event can be found at most music stores that carry band music.

I’m very curious about one of the concerts included in the Small World Music Festival. It’s by the Balkan Markovski Orkestar, a Serbian gypsy brass band. The concert is at the Opera House on Oct 4. Admission is $5, but certainly may get the better of me.

Make sure to check the concert listings for this month; there are a few of the many band events for you to enjoy.

Merlis Williams is a Toronto-based woodwind performer and arranger. If you have news of an upcoming band event contact him at 416-899-0275, or by e-mail, markin@attacanada.ca.

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**Web:** www.harknettmusic.com

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**International Horn Society-University of Toronto Toronto Horn Day Nov. 2 9:30 - 3:30 Faculty of Music, Edward Johnson building. Four talks and masterclasses for beginners to professionals. Horns from Lebanon, Pakistan, Schiedel, Jupiter and Yamaha Music from the Horns’ Nest and True North Brass. Concert 7:30 pm, Walter Hall Featuring clinicians, hornists of the Toronto Symphony, faculty, students, participants and special guests. Workshop and Concert - $20 Concert only - $15 ca.geocities.com/hornontario

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Burlington 3100 Marnney Dr. 905-539-3384

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**On OPERA**

*by Christopher Hoile*

**Tryptych Productions**

**AUTUMN 2002**

**A Little Fright Music 2**

**Songs and Stories to Scare you by...**

**Monday, October 28, 2002, 8 PM**

**Studio One, 21 Churchbury Ave**

(Across from Summerhill Subway Station)

**Wednesday, October 30, 2002, 8:30 PM**

**Village Playhouse Studio Theatre**

**2190 Bloor St. W. (East of Pynnymede)**

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**Opera in Concert**

Guillermo Sere-Main, General Director

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**Canadian Gala Concert**

**Handel’s Judas Maccabaeus**

**Ensemble Tryptych**

**Sinfonia Tryptych**

**Sunday, December 8, 2002, 7:30 PM**

**Trinity Presbyterian Church**

**2737 Bayview Avenue (6-401)**

**Music Direction by William Shookhoff**

Lenard Whiting, Michael Smolen, Edward Franko and James Lвесique

**Music Direction by William Shookhoff**

**Verdia Falstaff - Auditions**

*A Workshop Production (Jan to Mar 2003)*

**Wednesday, October 23, 2002 6 - 10 PM**

**Victoria-Royce Presbyterian Church**

190 Medland St. (Annette & Keele)

**Music Direction by William Shookhoff**

**Stage Direction by Edward Franko**

**Chorus Direction by Lenard Whiting**

**Vocal Masterclass by Stuart Hamilton**

**Contact:** 416-922-2174 (fee a free brochure).

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**Verdi Falstaff - Auditions**

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**Stage Direction by Edward Franko**

**Chorus Direction by Lenard Whiting**

**Vocal Masterclass by Stuart Hamilton**

**Contact:** 416-922-2174 (fee a free brochure).
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SPOTLIGHT
Music Theatre
by Sarah H. Hood

Standards and Surprises
October Music Theatre runs the gamut
This month offers a chance to catch up on some classic musicals as well as sample a pair of richly promising new works from local artists, both of which pair dance and music in creative ways.

First, from the home front, singer/dancer/choreographer Stanna Hoo (no relation to the author) presents Feet Heal Self-SET on October 10 to 20 at The Theatre Centre. Hailed as a work that explores the intimacy of the relationship between body and machine, the performance literally wires dancers to sensors that trigger microphones and video displayed around the space (something like a technique explored by IBITA’s Michael Menezes), in order to narrow the gap between the physical and the musical. The artwork also includes Katherine Duncan of the UGIC, Nilan Perrera of the compelling “trip-hop” ensemble Lal, and electronics artist Jim Rushan, who engineered last season’s The Girl With No Door on Her Mouth for Bad Hair Day Productions.

From October 8 to 19 pianist Evie Eggen (yes, there is a relation to filmmaker Amon) teams up with choreographer Serge Bennathan and Performers for a collaborative live exploration of the work of composer Eric Satie at Harbourfront Centre. The Satie Project has already toured to the Canada Dance Festival and Vancouver Dancing on the Edge, and will embark for Italy and France after its Toronto run.

SILLY it may be, but the songs are written by the amusingly prolific and versatile Irving Berlin. It’s the show that introduced “There’s No Business Like Show Business.” In the hands of an even mildly competent performer, the role of Annie is oddly touching as she makes her transformation from hillbilly who “Can’t Get a Man with a Gun” to wholesome WAIT of “I Got Lost in His Arms” to glorious grade-G romance.
The DVD 
Operatic Cornucopia

by Phil Elvengard

When Elvis went to war the tunes of several oceans ascended. That signal moment in pop culture history is captured in the stylish but lightweight film Elvis: Raptures at the Scarboro Village Theatre from October 31 to November 16. Scarboro Theatre Music Theatre is presenting the production, which includes hits like "That's An Old Fashioned Face" and "Koda." To add a point slightly (it was a movie before it was a stage show), Music Theatre Mississauga is presenting Theatre Unlimited’s 10th in the Bin from October 30 to November 3 at Massey Hall Theatre.

If you’d prefer merely to sample the songs from an array of Broadway shows, Essential Entertainment is offering Live! On Other Stages, an original musical revue conceived and directed by Marcy Chen. It runs from October 17 to 27 at the Studio Theatre, Toronto Centre for the Arts. You could do your bit to support the Neoplastic societies of Hart House Theatre by spending the $10 to attend Maritime South's Musical Gala, subtitled What’s a nice lady like her doing in a place like this? Smith is among the handful of people who kick-started the era of musicals in Toronto as a key producer of the 1950s CATS, which brought about the rescue of the Elgin and Winter Garden theatre complex. Now she’s putting her energies into the October 18 fundraiser to ensure that another local performing arts landmark, Hart House Theatre, keeps its doors open. The show promises hits from (no surprise) CATS, Dame Yankees, Forbidden Broadway, Ain’t Misbehavin’ and Godspell, among others.

Finally, for those who’ve become hooked on the Stratford Festival’s new annual fringes into the classics (or those might enjoy something of Broadway), you may be pleased to know that they’ve already announced their 2000 productions. As the Festival prepares on Shakespeare and Minnona’s The King and I (which is cuddled with standards like “Getting to Know You,” “Shall We Dance” and “Hello Young Lovers”) takes the stage, while Lerner and Loewe’s Gigi, very loosely based on the acerbically satirical novels of Colette, plays at the Shaw.

If you can’t wait until next year for a live rendition of standards like “Thank Heaven for Little Girls,” you can take in the Civil Light Opera Company’s rendition, which runs from October 10 and 11 at Fairview Library Theatre in Scarboro.

KALANDIHI ARTS

Following up on the success of their 1999 Kafti Conference, Kalandhi Arts has announced a symposium and festival on the topic of Habitatucan, another discipline within the rich world of South Asian dance forms. Organized in association with York University’s Fine Arts Department, the event runs from October 18 to 20 at York’s Budion Auditorium. Single tickets are $9 to $15, while three-day passes cost a modest $22 to $35. For further information contact Surja Khadapravati at 416-229-0369 or visit www.kalandhiarts.org.

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October 1 - November 7 2002 www.thewholenote.com

The man who introduced Elvis to North American television. Sullivan presented recitals by truly great opera singers in prime time, commercial slots during the early 1960s. Bell Telephone went further, devoting considerable resources to staging. In our household, these programs were very important family events.

Let’s hope that our networks return to that kind of smartly.
When Elvis went to war the temper of several onlookers ascended. That signal moment in pop culture history is captured in the stylish but lightweight film The Red Beret, opening at the Scarborough Village Theatre from October 31 to November 16. Scarborough Music Theatre is presenting the production, which includes stars like "Pat on the Happy Face" and "Kicks." To some, a point slightly (it was a movie before it was a stage show), Music Theatre Mississauga is presenting Theatre Unlimited's Singer in the Rain from October 28 to November 2 at Morningside Theatre.

If you'd prefer to sample the songs from an array of Broadway shows, Encores! Entertainment is offering Love and Other Stresses, an original musical revue conceived and directed by Marc Ellis. It runs from October 17 to 27 at the Studio Theatre, Toronto Centre for the Arts. You could do your bit to support the Neoplastic singers at Hart House Theatre by spending the $100 to attend Maritime South's Musical Gala, subtitled What's a nice lady like her doing in a business like this? Smith is among the handful of people who kick-started the era of musicals in Toronto as a key producer of the 1950s CATS, which brought about the resurgence of the Esplanade and Winter Garden theatre complex. Now she's putting her energies into the October 16 fundraiser to ensure that another local performing arts landmark, Hart House Theatre, keeps its doors open. The show promises hits from (no surprise) CATS, Damn Yankees, Forbidden Broadway, Ain't Misbehavin' and Godspell, among others.

The DVD

Operatic Cornucopia
by Phil Elvstrom

If restricted this article to just a discography of new opera DVD releases, I would have missed knowing about the advantages of this new medium in the December 2001, issue of Wire/Mag, the word limit would be exhausted several times over. In contrast to the general dullness of the classical recording industry, sales of opera DVDs are increasing at a brisk clip.

In part, this boom reflects increasing audiences for opera. Friends in the industry also tell me that opera fans are the most valuable among all consumers of classical recordings. Above all, the boom stems from a technological whose time and cost-efficiency have come. The boom is facilitated by the broad and wonderful opera films in catalogues that are already in the hands of the established "big three" players — Image Entertainment, Kultur, and Universal. Digital redoubling yields marked improvements without imposing major costs. Sony's Artisan and Cooking tracks include operatic performances conducted by Karajan. Choral Metropolitan Opera productions from the 1960s have been reprocessed by Pioneer, more recently by Universal.

By necessity, the only block on the box, Naxos, focuses on distributing original productions from ArtMusic, BBC, and TDK. Naxos became a leader in this expanding niche market in a remarkably short time. The other labels are a dinosaur list, and that's one reason why the collective opera DVD catalogue is so attractive. Image, operating out of L.A., is a long-time licensor and distributor of commercial DVDs. Kultur produces video for the performing and visual arts, as well as literature and history. Their catalogue approaches 1,000 titles. Universal, as well, universal: Deutsche Grammophon, Decca, Philips and a whole lot besides.

A "shadow DVD market" for public domain operas performances bargains alongside all of the above. These are legal, not pirated, products. The technical quality is not equal to commercial mainstream products, but shadow DVD are consistent and contain important performances. Above all, the boom stems from the technological whose time and cost-efficiency have come. I started an inventory but got tired after the 500th title.

Let's bring our discussion of this new cornucopia to manageable size by focusing on works to be performed in the Golden Horsehead region during the autumn and early winter, plus selected standouts.

Since the season began with the COC's Pique Dame on September 26, last seat there to the Glyndebourne Festival's excellent 1992 production, with Anthony Davis conducting the London Symphony orchestra, was originally issued on VHS by Kultur. Image released it on DVD. Universal just released a competing DVD with Valery Gergiev and the Kirov Opera. I hear shortly while Universal's engineers have cleared up problems present on the original VHS. If so, the competition will be lively.

The next day we have Stravinsky's Oedipus Rex from the COC, Stéphane Anglade's conducting and Julie Taymor's direction of his superb version of this masterpiece, with Jesse Norman as Jocasta, was issued as a Universal VHS in 1992. Alas, it is not yet available as a DVD. This is also the case for Britten's Turn of the Screw, the COC presents in December. Philips (Universal) issued a superb VHS of this
Comprehensive Concert Listings
For concerts, "name-only" spots outside the GTA see page 42-43.
For "full names" see music education section, page 40.
For free concerts, "skip info", and local jazz clubs, see pages 44-45.
Reader: please note presenters' plans change; we occasionally make mistakes! Please always use the phone numbers provided to call ahead.

Tuesday October 1
- 10:30 St. James Cathedral. Lunch-hour at St. James, Morning Sensation series. 80 Church St. 416-364-7365. Free.

Music Toronto
October 1 at 8 p.m.

The Gryphon Trio
October 1 at 8 p.m.

Wednesday October 2
- 12:50 noon St. Peter's Music Centre.
Lunchtime Midsummer Visit to the Blue Jays.

Music at Metropolitan 2002-2003
Patricia Wright, Director of Music and Organist

Sat., Oct. 26 at 7:30 p.m.
The Way of the Eternal - a multi-disciplinary song cycle on human and divine love

Sun., Nov. 24 at 4:00 p.m.
Hymn Festival with Dr. Michael Hawn

Sun., Dec. 22 at 3:00 p.m.
Annual Candlelight Service of Lessons and Carols

Sun., Dec. 22 at 7:30 p.m.
Carols United with the Metropolitan Silver Band and Organ

Sat., Feb. 8 at 7:30 p.m.
Valentine Variety with the Metropolitan Choir and friends (at Timothy Eaton Memorial Church)

Good Friday, April 18 at 7:30 p.m.
St. John Passion by J.S. Bach - Metropolitan Festival Choir, orchestra, and six distinguished soloists

Sat., May 24 at 7:30 p.m.
Bless the Children - recital by Lucy Carrick-Weir and Jay Lambie in benefit of Romanian orphans

June 5 - 7 at 7:30 p.m.
Joseph and His Amazing Technicolor Dreamcoat - a fully staged production by the Metropolitan family

Metropolitan United Church
56 Queen Street East at Church Street, Toronto
416-363-0331
www.metunited.org

FOR TICKETS CALL
416-978-3744
Comprehensive Concert Listings

For concert "dates and times" spot outside the GTA, see pages 42-43.
For "full run" of concert series or concerts, see page 44.
For your concert "quick pick" and check your dates, see pages 44-45.
Readers please note presenters’ plans change, & we occasionally make mistakes. Please always use the phone numbers provided to call ahead.

Tuesday October 1

- 8:00 Opera Toronto. The Canadian Opera Company. Toronto. The Four Seasons Centre, 145 Yonge St. 416-363-8000. $35 - $75.

Music Toronto
October 1 at 8 p.m.

Wednesday October 2


Music at Metropolitan 2002-2003
Patricia Wright, Director of Music and Organist

Sat., Oct. 26
at 7:30 p.m.

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June 5-7
at 7:30 p.m.

Joseph and His Amazing Technicolor Dreamcoat - a fully staged production by the Metropolitan family

Metropolitan United Church
56 Queen Street East at Church Street, Toronto
416-363-0331
www.metunited.org
ACADEMY OF ORCHESTRA
769 Mahoney St., Toronto, ON MY1 1H5
Tel: 416-810-2123
Artistic Director: Ian Macleod
Director: Lawrence Gough
It was formed in 2003 and has been
performing internationally since that
time. The Academy of Orchestra
has been invited to perform in a
capital cities worldwide, and has
secured engagements in the
classical music scene.

AMPHION ORCHESTRA
3000 St. Clair Ave. E., Toronto, ON M4V 2W7
Tel: 416-656-3145
Artistic Director: Ian MacLeod
Amphion Orchestra is a professional,
full-time, chamber orchestra that
has been performing since 2000.
It has received multiple awards
and nominations for its
performances and recordings,
and is considered one of the
leading chamber orchestras in
Canada.

BARRIE CHAMBER ORCHESTRA
450 Simcoe St., Barrie, ON L4N 3K9
Tel: 705-727-6655
Music Director: Michael Park
The Barrie Chamber Orchestra
is a community orchestra that
performs concerts throughout
the year. It is known for its
high-quality performances
and talented musicians.

BARROQUE MUSIC SOCIETY
395 Queen St. W., Toronto, ON M5V 3J9
Tel: 416-533-3860
Artistic Director: John Beckwith
The Baroque Music Society
is a performing arts group
that specializes in baroque
music. It presents concerts
and events throughout the
year, featuring a variety
of musicians and ensembles.

BARRIE CHAMBER THEATRE
Barrie, ON L4N 1L8
Tel: 705-727-6655
Director: Michael Park
The Barrie Chamber Theatre
is a professional theatre company
that produces a variety of
plays and musicals. It provides
opportunities for actors,
directors, and other theatre
professionals to work together.

BACH'S CHILDREN'S CHOIR
250 St. Clair Ave. W., Toronto, ON M4S 1A9
Tel: 416-533-3860
Artistic Director: John Beckwith
Bach's Children's Choir is a
repertory choir that specializes
in the music of Johann Sebastian Bach.
It performs concerts and
educational programs throughout
the year, aiming to promote
the appreciation of Bach's music.

BACH'S CHAMBER ORCHESTRA
250 St. Clair Ave. W., Toronto, ON M4S 1A9
Tel: 416-533-3860
Artistic Director: John Beckwith
Bach's Chamber Orchestra is
a professional chamber orchestra
that performs a variety of
concerts and educational programs.

BACH'S CHILDREN'S CHOIR AND BACH'S CHAMBER ORCHESTRA
250 St. Clair Ave. W., Toronto, ON M4S 1A9
Tel: 416-533-3860
Artistic Director: John Beckwith
Bach's Children's Choir and
Bach's Chamber Orchestra
present a variety of concerts
and educational programs, offering
opportunities for both children
and adults to enjoy and learn
about the music of Johann
Sebastian Bach.

BACH'S CHAMBER ORCHESTRA AND BACH'S CHILDREN'S CHOIR
250 St. Clair Ave. W., Toronto, ON M4S 1A9
Tel: 416-533-3860
Artistic Director: John Beckwith
Bach's Chamber Orchestra and
Bach's Children's Choir
combine forces to present
concerts and educational programs,
held in various venues across
Toronto. They focus on the music
of Johann Sebastian Bach,
providing engagements
for musicians of all levels
in the community.

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Arts Richmond Hill Inc

10120 Yonge Street, Box 130, Richmond Hill, Ontario L4C 3T7
17 Richmond Hill Rd, Suite 201, Richmond Hill, ON L4B 1T1
Phone: 905-508-2993;
Website: hhttp://www.artsrichmondhill.com

Music Director: Lawrence Goodp<br>Richard Parrott, President; 416-786-5885
Marcus Beach, Communication; 416-786-5885
E-mail: mailto:toothys@sympatico.ca

The Xena and Spring concerts and recitals are free. Programs are well attended. Programs feature a wide variety of soloists and ensembles of various instrumentation. Xena and Spring series is known for a high musical quality and service, and a wide range of music. It is a credit to these three concerts is the enthusiastic audience and the performers, who continue to return to the series year after year.

Arts Richmond Hill Inc provides various concerts, recitals, and other events throughout the year. Their mission is to promote and support the arts in Richmond Hill and the surrounding area. They offer a variety of performances, including classical music concerts, recitals, and other cultural events. The organization is dedicated to providing opportunities for local artists to perform and for the community to enjoy the arts.
CANTORs CELEBRITIES WOMEN's Chorister: Kelly Gair specialists in Baroque music, and contains the ovens and all of the other activities of the Canadian Opera Company, including the latest news on our new home. The Four Seasons Centre for the Performing Arts, please visit our website at www.vocalic.com.CANTORs CELEBRITIES WOMEN Program Director: Robert Raines Assistant Conductor: Clifford Poitras Assistant Conductor: Peter Van Gijn Program Director: David Bertha Dr. Maury Ovasi, considered by many to be one of Canada's most noted musical theatre composers, was Organist and Director at St. Mary's Church in Cobourg, Ontario, for ten years, beginning in 1988. After the death of his beloved, the Church is continuing to build on the longstanding tradition of musical excellence, offering a unique opportunity for church-going families, and to the Benefit with a (Visiting Organist/Vicar) of some of its major concerts, hymns and phosphorescent adaptations, captured in the "hearing" of the church. The repertoire of the award-winning choirs ranges from plainchant to music of the twentieth century, with 16th century music, children's music and motets forming the core. Under the direction of GregoryIMAGE_TYPE: Latex
CANDIAN CHILDREN’S OPERA CHORUS

Compositionready available through its collection, information resources, production, and distribution activities. This includes scores (published and unproduced), 200000 sound files and programs, and 50000000 music sheets and files and program notes on over 544 Canadian composers. Scores may be borrowed free of charge and such listening facilities are available. The CCM also operates a worldwide mail order CD/DVD distribution service for its own CENTRICA label as well as for independent contemporary Canadian music recordings.

The CCM is an integral part of the Canadian music community as it promotes the work of Ascribe Composers, archiving, printing and binding, registration of all new works, distribution services, and revenue payments. Currently the CCM is undertaking a massive digitization of its over 14 million pages of music to be available online in the near future. In conjunction with its Canadian Composers, the CCM provides comprehensive consultation services to composers, performers, and the public. The CCM has five regional representatives in Newfoundland, Ontario, Quebec, and British Columbia.

CANTORS CELESTES WOMEN’S CHOIR

Director: Kelly Grinter
4412 Gordon Park Dr
Toronto, ON M1R 1E4
Tel: 416-236-1982
www.cantorscelestes.com

Cantors Celestes, founded in 1998, in an auditioned ensemble of 60 women of all ages and has a choral repertoire to suit the choral music of our time. Cantors Celestes are a group of women who believe in giving back to the community and donate some of their proceeds of their concerts to local charities or perform at fundraising events. They have sung for such dollars as for churches, nursing homes, and community groups. Their repertoire includes classical and contemporary music from sacred and secular works. They have performed at the University of Toronto, the Canadian Opera Company, The Elgin Theatre, and the Orillia Symphony Orchestra. In 2000, they were invited to sing in the USA at the Annual Conference of the Sacred Music Association of North America.

MM 19
Box Office: 416-363-8321
Administration Office: 416-363-8337
Administration Office: 416-363-5584
E-mail: cmic@cmic.org
Web: www.cmic.org

Our vision is to challenge and thrill the Canadian world with a wide variety of music from the 3rd century...""
and Javier Portno - viola appear in performance on Sunday, March 2 at 2:00pm.

CONTINUUM CONTEMPORARY MUSIC

Jennifer Wang, Artistic Director (jwang@continuummusic.org) - e-mail: jwang@continuummusic.org

The Continuum 2002-2003 season begins on November 12 at the Music Gallery with the latest gestures from our Call for Scores and an ongoing series of events on electronics - new works by J. Oomens, myself and more. For more information, see our Website: www.continuummusic.org

DANCEMAKERS

Serge Bennathan, Artistic Director; Andrei Pedraniczyn, Artistic Assistant; Andrew Gras, Administrative Assistant; MM 228; Tel. 416-393-0198

DanceMakers is about profound, potent and poetic movement. The company's 2002-2003 season is one of its most ambitious yet, encompassing a new work created by renowned choreographer Eiko Ishioka for the company's 13th season under the artistic direction of Serge Bennathan and 25th season in residence at the Music Gallery in November and February respectively.

In the 2002-2003 season, DanceMakers will be joined by other groups, including the internationally renowned choreographer Eiko Ishioka, who will be creating a new work for the company. The season will also feature works by established and emerging choreographers, including myself and Jennifer Wang, as well as a series of guest artists and guest choreographers. The season will conclude with a performance at the Music Gallery in May.

For more information, please visit our Website: www.dancemakers.org

ERGO PROJECTS

470 Ontario St., Toronto, ON, L7T 2N2

Rita Ahronen, Artistic Director (jwang@ergoprojects.org) - e-mail: jwang@ergoprojects.org

ERGO PROJECTS is a Toronto-based visual and performing arts organization dedicated to presenting new and innovative work in a variety of media, including music. The organization has been in residence at the Music Gallery in Toronto and has performed at various venues across Canada and internationally. The organization has been recognized for its commitment to supporting emerging and established artists, as well as its innovative programming. In 2002-2003, the organization presented a diverse range of events, including concerts, workshops, and exhibitions. For more information, please visit our Website: www.ergoprojects.org

The 2002-2003 season featured a variety of events, including a series of concerts and performances, as well as workshops and residencies. The season concluded with a performance at the Music Gallery in May. For more information, please visit our Website: www.ergoprojects.org

ELFKA FESTIVAL SINGERS

Conductor and Artistic Director: Lydia Adams

EFLKA Festival Singers - 330 Dakota Ave, Toronto, ON, M6A 2R6

For more information, please visit our Website: www.elfka.org

EFLKA Festival Singers is a Toronto-based performing arts organization dedicated to promoting cultural diversity in contemporary classical music. The organization is committed to the promotion of new works, as well as the presentation of classical music from around the world. The organization has been in residence at the Music Gallery in Toronto and has presented a diverse range of events, including concerts, workshops, and exhibitions. For more information, please visit our Website: www.elfka.org

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DEMO ENTREPRENEUR

Contact: Mylène Goyon, David Sandil

520 Bay St., Toronto, ON, M5J 3C6

Phone: 416-972-0101 - Fax: 416-972-0100

DEMO ENTREPRENEUR is a Toronto-based performing arts organization dedicated to promoting cultural diversity in contemporary classical music. The organization is committed to the promotion of new works, as well as the presentation of classical music from around the world. The organization has been in residence at the Music Gallery in Toronto and has presented a diverse range of events, including concerts, workshops, and exhibitions. For more information, please visit our Website: www.demoentrepreneur.com

For more information, please visit our Website: www.demoentrepreneur.com

ELLIOTT STELLER SINGERS

Conductor: Neil Edison

General Manager: Shari Berberian

Elliott Steller Singers - 330 Dakota Ave, Toronto, ON, M6A 2R6

Phone: 416-972-0101 - Fax: 416-972-0100

ELLIOTT STELLER SINGERS is a Toronto-based performing arts organization dedicated to promoting cultural diversity in contemporary classical music. The organization is committed to the promotion of new works, as well as the presentation of classical music from around the world. The organization has been in residence at the Music Gallery in Toronto and has presented a diverse range of events, including concerts, workshops, and exhibitions. For more information, please visit our Website: www.elliottstellaringers.com

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Elliott Steller Singers is a Toronto-based performing arts organization dedicated to promoting cultural diversity in contemporary classical music. The organization is committed to the promotion of new works, as well as the presentation of classical music from around the world. The organization has been in residence at the Music Gallery in Toronto and has presented a diverse range of events, including concerts, workshops, and exhibitions. For more information, please visit our Website: www.elliottstellaringers.com

For more information, please visit our Website: www.elliottstellaringers.com
and Jeffrey Perino - viola appears in concert on March 2 at 2:00pm.

COUNTERPOINT COMMUNITY ORCHESTRA
Artistic Director: Tony Kowacsi, President: Kathy Matthews, President: Maude H. Ridout.
Web: 600 Church St., Toronto ON M5B 1C7
Phone: 416-928-4006
E-mail: concert@co-o-toronto.org
Website: www.co-o-toronto.org

The orchestra was founded in 1954, and was originally known as the Toronto Community Orchestra. In 1963 it changed its name to COUNTERPOINT Community Orchestra. In 1973 it changed its name to COUNTERPOINT Community Orchestra. In 1974 it changed its name to COUNTERPOINT Community Orchestra. In 1975 it changed its name to COUNTERPOINT Community Orchestra. In 1976 it changed its name to COUNTERPOINT Community Orchestra. In 1977 it changed its name to COUNTERPOINT Community Orchestra. In 1978 it changed its name to COUNTERPOINT Community Orchestra. In 1979 it changed its name to COUNTERPOINT Community Orchestra. In 1980 it changed its name to COUNTERPOINT Community Orchestra. In 1981 it changed its name to COUNTERPOINT Community Orchestra. In 1982 it changed its name to COUNTERPOINT Community Orchestra. In 1983 it changed its name to COUNTERPOINT Community Orchestra. In 1984 it changed its name to COUNTERPOINT Community Orchestra. In 1985 it changed its name to COUNTERPOINT Community Orchestra. In 1986 it changed its name to COUNTERPOINT Community Orchestra. In 1987 it changed its name to COUNTERPOINT Community Orchestra. In 1988 it changed its name to COUNTERPOINT Community Orchestra. In 1989 it changed its name to COUNTERPOINT Community Orchestra. In 1990 it changed its name to COUNTERPOINT Community Orchestra. In 1991 it changed its name to COUNTERPOINT Community Orchestra. In 1992 it changed its name to COUNTERPOINT Community Orchestra. In 1993 it changed its name to COUNTERPOINT Community Orchestra. In 1994 it changed its name to COUNTERPOINT Community Orchestra. In 1995 it changed its name to COUNTERPOINT Community Orchestra. In 1996 it changed its name to COUNTERPOINT Community Orchestra. In 1997 it changed its name to COUNTERPOINT Community Orchestra. In 1998 it changed its name to COUNTERPOINT Community Orchestra. In 1999 it changed its name to COUNTERPOINT Community Orchestra. In 2000 it changed its name to COUNTERPOINT Community Orchestra. In 2001 it changed its name to COUNTERPOINT Community Orchestra. In 2002 it changed its name to COUNTERPOINT Community Orchestra. In 2003 it changed its name to COUNTERPOINT Community Orchestra. In 2004 it changed its name to COUNTERPOINT Community Orchestra. In 2005 it changed its name to COUNTERPOINT Community Orchestra. In 2006 it changed its name to COUNTERPOINT Community Orchestra. In 2007 it changed its name to COUNTERPOINT Community Orchestra. In 2008 it changed its name to COUNTERPOINT Community Orchestra. In 2009 it changed its name to COUNTERPOINT Community Orchestra. In 2010 it changed its name to COUNTERPOINT Community Orchestra. In 2011 it changed its name to COUNTERPOINT Community Orchestra. In 2012 it changed its name to COUNTERPOINT Community Orchestra. In 2013 it changed its name to COUNTERPOINT Community Orchestra. In 2014 it changed its name to COUNTERPOINT Community Orchestra. In 2015 it changed its name to COUNTERPOINT Community Orchestra. In 2016 it changed its name to COUNTERPOINT Community Orchestra. In 2017 it changed its name to COUNTERPOINT Community Orchestra. In 2018 it changed its name to COUNTERPOINT Community Orchestra. In 2019 it changed its name to COUNTERPOINT Community Orchestra. In 2020 it changed its name to COUNTERPOINT Community Orchestra. In 2021 it changed its name to COUNTERPOINT Community Orchestra. In 2022 it changed its name to COUNTERPOINT Community Orchestra.

Dancemakers is about profound, persistent and profound. The company's 2002-2003 season is one of its most ambitious, and it is the company's 12th season under the artistic direction of Serge Bennathan and Ljubica Kostic. The company performs a two-week run of The Son's Journey at the Egyptian on Toronto's Premiere Dance Theatre, October 8-12, 2002. The season, titled "Toronto and Western Canada in November and February respectively," was a long-term collaboration with the Dance Centre. Bennathan has programmed a string of programs of new works, ranging from the most complex to the most innovative choreographers. The September performances of Arthur Bartam's and September 15-18, 2002. The season was a major success, introducing audiences to new work by some of the most innovative choreographers and introducing new and emerging performing artists.

Dear Mark,
I was wondering if you would be able to support the orchestra to become non-profit performing members who help behind the scenes.

Sincerely,
Dancemakers

NEW MUSIC FESTIVAL 2002-2003 season begins on November 12 at the Music Gallery with the latest features of our Call for Scores and an extended series of concerts by works by C. P. E. Bach, and will tour Europe in the fall of 2003.

Church guest artist Martha Henry Toronto Series begins on October 20 at 7:30, Trinity College Chapel.

END

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END
Hello, it seems there’s an error in the provided text. There are parts of the document that are not clearly legible or are cut off. How may I assist you with this content?
On January 19, violist Lynn Rui and pianist Angela Park will perform works by Bach, Poulenc, Beethoven and Michael Pepe.

The same evening, February 18, features violinist Elissa Lee and pianist Jeannie Chang performing works by Haydn and Boccherini and a new piece by Canadian composer Scott Micallef.

The live Canadian composers, Les Aigles, are composers in residence of Les Productions SMP, special guest artists of the Canadian Soundstream, 13 strings collective, and will perform a special evening of music by ‘Les Aigles’ on April 19, 2003, as the Giant Cushion.

LIVING ARTS CENTRE 
GOLD: Doret S. Donaldson 
Box Office: 905-356-3000 or toll free at 888-800-0800 
E-mail: info@livingarts.ca

Notes: The Living Arts Centre's Mississauga's Living Arts Centre is the community focal point for performing and enriching experiences in the living arts. Each season the centre presents over 100 performances of professional performances from local and international music, dance, film, comedy and family entertainment.

The 2002-2003 season highlights include: 16 world premieres, 42 Canadian premieres, The Drawer Boy, Big Bill Morgan-McKee, Jorge Albrecht, Jools Holland, Delirious, Yuri Butikov,

The Arrogant Worms, The Nutcracker: Berta MacKichan Christmas, Robert Michaels, Chris McNeil, The Living Arts Centre, Shohei Shigeta, Kate and Anna McGarrigle, Randy Bachman, Louise Thome, O’Calleghan, Benny Goodman, Tribute with Peter Appleyard and Bill Badger, and Opera Company’s Giulietta.

MISSISSAUGA CHILDREN'S CHOIR 
Box Office: 905-278-0313 
E-mail: mississaugachildrenschoir@sympatico.ca

Mississauga Children's Choir 
30 Ridgeway Drive 
Mississauga, Ontario 
L4Z 1P9

MISSISSAUGA SYMPHONY 
Music Director: John Bamford 
General Manager: Carolyn House 
Box Office: 905-278-3400 
E-mail: mississaugasymphony@sympatico.ca

Music Director: Thomas Bolles 
Artistic Director: David Scott 
Box Office: 905-356-5850 
E-mail: mc@musiccentre.ca

Box Office: 905-528-5709 
E-mail: info@musiccentre.ca

Machairom Theatre for Performing Arts 
Machairom Theatre for Performing Arts
Theresa Magee: David Scott 
21 Town Centre Blvd., Mississauga, Ont. L4Z 1P9 
Box Office: 905-356-SHOW (7469) 
Fax: 905-768-4830 
E-mail: info@thetherma.ca 
Website: www.thetherma.ca

The Mississauga Children’s Choir regularly competes in regional music festivals with distinction.

The 2003-2004 season features a new release of the Ninth Symphony and the Mississauga’s Night of a Thousand Stars gala and its fourth season, 2003-2004 featuring over 37 exciting shows highlighting international, national, and international talent. For our 10th anniversary music festival, the Mississauga Symphony Orchestra is committed to presentation of award-winning concerts that feature both local and international talent. The celebration of community and educational performances is central to the creation of the Mississauga Symphony.

MISSISSAUGA SYMPHONY 
Music Director: John Bamford 
General Manager: Carolyn House 
Box Office: 905-278-3400 
E-mail: mississaugasymphony@sympatico.ca

Mississauga Symphony (Oct. 19) Mississauga Symphony Orchestra: Symphony Suite II.1000: The Symphony of the Century. A concert is performed by the Mississauga Symphony Orchestra. The Mississauga Symphony Orchestra has a year of versatility and beautiful music in the audience, and is the Mississauga’s Living Arts Centre in Mississauga. The Mississauga Symphony Orchestra has been a fixture in the Heart of Mississauga for the past 11 seasons. An exciting performance of music with Veronica Tennant features of the National Symphony Orchestra, to perform music from Stravinsky’s Petrouchka, Dvorak and Poulenc.

Auditions are held in early spring for the following season.

The 2003-2004 season includes a new release of the Ninth Symphony and the Mississauga’s Night of a Thousand Stars gala and its fourth season, 2003-2004 featuring over 37 exciting shows highlighting international, national, and international talent.

The Mississauga Symphony Orchestra is the city’s only opera company, producing two professional performances each season. For our 10th anniversary music festival, the Mississauga Symphony Orchestra is committed to presentation of award-winning concerts that feature both local and international talent. The celebration of community and educational performances is central to the creation of the Mississauga Symphony.

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Attracting new audiences under the guidance of its new artistic director, the Mississauga Symphony is working to expand its audience base and to engage new listeners. The Mississauga Symphony is one of the top five symphonic organizations in Canada and is recognized as one of the top five symphonic organizations in Canada and is recognized for its excellence in programming and audience development. The Mississauga Symphony is committed to providing quality symphonic concerts that are accessible to all audiences.

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On January 19th, violinist Yvonne Chouinard will perform with pianist Angela Park. She will perform sonatas by Bach, Beethoven, Dutilleux, and Michael Piazzolla.

The Canadian Opera Company presents "Cat on a Hot Tin Roof" at the Winter Garden Theatre from February 10th to 19th. This production features Lucian Msamati, Janet架Tchelepi, and Tess Hossaini.

The Art Gallery of Ontario presents "Gilbert & George: Master Prints" from February 18th to May 6th, featuring over 200 works by the British artist couple.

The Mississauga Symphony Orchestra will perform a family concert on March 2nd at 2 p.m., featuring works by Tchaikovsky and Brahms. The event is free for all ages.

The Metropolitan Museum of Art presents "Van Gogh: A New Way of Seeing" from June 23rd to September 27th, featuring over 90 of the artist's most significant works.

The Financial Post presents the "2023 Economic Outlook" conference on March 1st, featuring keynote speakers from all sectors of the economy.
The season includes also three Special Concerts: Night of a Thousand Stars (December 13 & 15). Talks from the Vienna Woods (January 31 & February 9, and On the Wings of Song (March 27 & 29). All performances take place in Hummeln Hall in the Arts Centre.

OPERA ORCHESTRA

Maison Opera, Richmond, street side, suite 1212
500 Hamilton Pl, New York, New York, 10004
tel: 212-589-1603
w: www.operaisland.com

Opera Orchestra of New York

The company's 2002-2003 season consists of four fully staged works.

1st November: La Bohème - 25th October: The Magic Flute (both in New York City)
25th October: The Magic Flute - 25th October: Don Giovanni (both in Los Angeles)
25th October: Don Giovanni - 25th October: Die Zauberflöte (both in Washington, D.C.)

The third production of La Bohème features a co-production with the Royal Opera House, Covent Garden, and the Teatro alla Scala, Milan. The production features a new cast, including Michael Fabiano as Rodolfo, Sonya Yoncheva as Mimi, and David Pigott as Marcello. The production opens on October 26, 2007, at the Royal Opera House, Covent Garden, and will run through November 11, 2007.

The Magic Flute, directed by Robert Carsen, stars: Nino Machajew as Sarastro, Christian Gerhaher as Papageno, and Anne Sofie von Otter as Pamina. The production opens on November 28, 2007, at the Metropolitan Opera, and will run through January 1, 2008.

Die Zauberflöte, directed by Keith Warner, stars: Nina Stemme as Pamina, Ian Bostridge as Tamino, and Renee Fleming as Papagena. The production opens on November 30, 2007, at the Metropolitan Opera, and will run through January 1, 2008.

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Riverdale Youth Singers

Conductor: Mark Ball
Co-Conductor: John Adams
Manager: Thomas Reiche
415 Richmond Avenue
Toronto, ON M6G 3E9
Phone: 416-657-1587
Fax: 416-657-1587
Email: mgball@rogers.com

Founded in 1999, the Riverdale Youth Singers (RYS) has a membership of 65 clubbers. The RYS aims to foster the musical talents of each clubber member and is committed to making the experience of forming and performing a fine choral ensemble accessible to all racial, cultural, economic and musical backgrounds.

This season promises to be an exciting year filled with concerts, festivals and numerous community events.

December 2002 concert, "This is the Day - A Concert Of Choral Vocal Music of the Season - Monday, December 23, 2002, 7:30 p.m. at the Toronto Chinese Alliance Church - 77 Front Street East. This concert features several great vocalists. Elizabeth Savoie, soprano; Lithuanian tenor Paulius Motuzskei; tenor; Giles Tompkins, bass-baritone.

Ball will be in the BSO open to any student (age 9-16) and open membership. A special indoor concert (call 416-657-1587) will be held on Monday, November 25, 2002 at 6:30-8:15 p.m. in the library at the St. John's Presbyterian Church, 2580 Bloor Street East, as part of the St. Gerard's St. at Simpson

Riverdale Youth Singers

Simpson Toronto

Small World Music

Website: www.smallworldmusic.com

Small World Music's unique and diverse profile of world music activity in Toronto and the GTA includes a wide range of artistes from the Americas, Asia, Africa and Europe.

Jennifer Farmer.CEO

Simpson Toronto's season opens with the outstanding sound of University Voices November 3, 2002 including choral favourites, Berthier Agnès and Gesine Amir plus a variety of guests.

Renaissance Festival X/9102 at St. Michael's Cathedral 9:00 p.m. the music of John Tavener and Choral Performances presented by Telephone Chamber Orchestra, Eller Lester Singers and the Amorous Choir.

This year's season at the Royal Conservatory of Music features the music of John Eaton and August Reid Tannos (TBS 6033 3:00 p.m. Sunday, March 9, 2003. A concert will also feature the music of Serge Arutunian and Ingram Marshall with the Gryphon Trio.

Hurdy Gurdy's 13th Birthday at 8:00 p.m. at the Echo Room June 12-13-15 featuring Canadian Hurdy Gurdy Ensemble with Bernard Earle.

We are proud to be a voice in the city for many young and new musical performers. Our season began with the annual concert commemorating the first of September at 9:15 liturgy on the Toronto City Hall steps.

The Pradell Spirit Choir is a vital voice choir for boys and young people which sings at the 9:15 liturgy on Sundays. We have adopted a mixed-voice choir that sings a wide range of sacred compositions from plainsong and 16th c. to music of the 21st c. The choir sings on Sundays at 10:00 a.m. by invitation and the occasional Choral Evensong.

Evening liturgy is sung on the first Sunday of each month. The choir is directed by the Rev. Mr. W. John Small. The choir is conducted by Mr. William E. M. Small.

St. James' Cathedral Organ Alternatives

65 Church Street, Toronto, ON M5S 1A7
Tel: 416-364-7853 x223
Fax: 416-364-7853 x233
Email: music@StJamesToronto.org
Website: www.StJamesToronto.org

For over 200 years a spiritual landmark for the people of Toronto, St. James’ is the 250th Anniversary of the year 1758. It is a national historic site, architecturally valued, and a national symbol of faith and society.

St. Andrew's United Church

300 King Street West, Toronto, ON M5H 1A8
Tel: 416-364-5664 x26
Fax: 416-364-5664 x72
Email: music@st-andrews-crest.ca
Website: www.st-andrews-crest.ca

For over 200 years a spiritual landmark for the people of Toronto, St. James’ is the 250th Anniversary of the year 1758. It is a national historic site, architecturally valued, and a national symbol of faith and society.
The included Cathedral Choir of Men and Boys, 120 choristers of all ages from all levels of the city, and a Sunday schedule of three choir services plus many community events.

The Director of Music Chirst-Opfer Duvivier and Music Assistant Matthew Parker are amongst Canada’s foremost church musicians, and are highly regarded for their excellence and uniqueness.

Organ Alternatives, Canada’s traditional church music organization and creative culture promoter offers the opportunity to create and present unique concerts featuring the King of Instruments. Organ, which lists organ composers, conductors, articles, interviews and advertising is now available by subscription to a year or OAGonline, and mailed to subscribers around the world.

Talisker Baroque Orchestra

Jerome Lamer, Music Director
Trinity-St. Paul’s, 225-227 Bloor St. W.
Toronto, ON M6K 1V5
Tel: 647-996-9552
Fax: 647-419-5447
Email: info@talisker.org
Website: www.talisker.org
Box Office: 416-596-9447

Talisker Baroque Orchestra, led by Music Director Jerome Lamer, is one of Canada’s leading period performance ensembles. The 2002-2003 season features original baroque music, from Bach to Zelenka. Talisker Baroque is dedicated to continue its 3-concert series at the George Weston Recital Hall, as well as the December 7th concert in St. Paul’s Centre.

Highlights of the 2002/2003 season include Talisker’s premiere of Haydn’s Te Deum at Massey Hall, and Handel’s recently-discovered Glorias with tenor Mark D’Alessandro and Toronto Symphony Orchestra. The season also boasts internationally acclaimed guest artists, including Pierre Hantai, Hourie Jambourekis and Velko Spassov.

A Cycle of the Sun 

including movements from Bebélis’ La Fête Baroques as well as music by traditional Chinese, Hindu and Indian performers. This season also boasts internationally acclaimed guest artists, including Pierre Hantai, Hourie Jambourekis and Velko Spassov.

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TORONTO MENDOLESCHI CHOIR
Director: Marketing Peter K. Eisenbud
Personnel/Coordinator: Peter K. Eisenbud
346 Eglinton Ave W, Suite 100
Toronto, ON M4P 3A6
Tel: 416-768-8688
Fax: 416-768-8689
Email: info@mendolomusic.ca
Web Site: www.mendolomusic.ca

The Toronto Mendoloschi Choir is a 75 voice professional chamber choir. The Choir has performed in many famous concert venues throughout the world. The Choir has been a regular fixture in Toronto's choral scene for over 30 years. The Choir has performed in many prestigious venues, including Carnegie Hall, Lincoln Center, and the Royal Albert Hall. The Choir is known for its high level of musical excellence and artistic interpretation. The Choir is composed of singers from all walks of life, including students, professionals, and amateurs. The Choir provides an outlet for musical expression and a sense of community for its members. The Choir is dedicated to the performance of choral music of all periods and styles. The Choir holds regular rehearsals and concerts, providing opportunities for its members to perform and share their love of music with others. The Choir is recognized as a leading force in the choral music community and is respected for its high level of professionalism and artistic achievement.

TORONTO ORPHEA ICTHEATRE
Artistic Director: Kevin R. Maskell
Executive Director: Graeme Hooper
370 Richmond St W, Suite 101
Toronto, ON M5V 2R2
Tel: 416-364-7883
Fax: 416-364-7884
Email: info@torontoorpheus.org
Web Site: www.torontoorpheus.org

Toronto Orpheus Theatre is a professional theatre company that produces high-quality productions of classical and contemporary plays. The company was founded in 2001 and has since produced numerous successful productions, receiving critical acclaim and numerous awards. The company is based in Toronto and is committed to providing diverse programming that reflects the diversity of its community. The company's productions are known for their high level of professionalism and artistic excellence. The company is committed to supporting emerging artists and providing opportunities for growth and development. The company is dedicated to delivering high-quality productions that engage and entertain audiences. The company is proud to be a significant contributor to the cultural landscape of Toronto and its surrounding region.
University Settlement Music & Arts School
Music & Arts Director: Jann Votava
Program Co-Director: Temi Samuel
71 Avenue Road, Toronto, ON M5R 2K8
Tel: 416-534-9670
Fax: 416-534-9686

The University Settlement Music & Arts School has been providing quality affordable music lessons and group classes for over 80 years in downtown Toronto. We believe that the arts are a right, not a privilege, and we offer music and arts programs to people regardless of age, ethnicity, perceived talent, disability, or ability to pay. Individual lessons are available on a wide variety of musical instruments, in voice and theory. Group classes include: Piano, Music Theory, Group Guitar, Voice, and Music Theatre. Our faculty consists of professional, passionate, and dedicated instructors. We are driven by our belief that everyone has the right to the joy of music. Lesson fees are modest, and we offer scholarships to low-income families who qualify. Scholarships, practice studios and instrument loan programs are also available for our students. Student recitals are a regular feature of the Music School, 40 Avenue Road, offering excellent performance opportunities to our students in a public setting.

We also present faculty concerts, special recitals, and guest artists in our newsletter, Tune-Up, three times a year.

For specific information about the office hours: Monday 9 - 5, Tuesday 9 - 7, Wednesday 9 - 7, Thursday 9 - 2, and Saturday 10:30 - 2:30 pm.

VINTENSKA CHOIR
Artistic Director: Hynka Kriváňa Koudráčkova
Adm: 78 Bruce Gardens, Toronto, ON M4S 4Z2
Phone: 416-583-2197
Email: skoukova@sympatico.ca

Vintensovka Choir was founded in 1968. This social-minded choir of 60-member women's ensemble has delighted audiences around the world with its rich repertoire of Ukrainian liturgical, classical, contemporary and traditional folk music. The choir has won several first place awards in CBC Radio Choral Competition, placed first in 1993 at International Choral Festival in Waldorf (Swiss canton) and various slavonic standing at Line 2000 Choral Olympics. Vintensovka begins its concert year on December 5, 2002, with a performance of the Divine Liturgy of St. John Chrysostom, music by young composer Ivan Horka. Joining Vintensovka and Bronte Ukrainian Male Choir and St. Michael Choir, Vintenšovka's annual Christmas Concert follows on January 23, 2003.

The Vintensovka's season ends on April 15 with "A Tribute to Mykola Leontyevich." Best known for the popular "Carol of the Bells," the program will also feature selections from liturgical and folk music, as well as a North American premiere of one-act opera "The Feast of the Wařn Hymnia." Vintenšovka performs Christmas Liturgy on January 7, 2003 and Lazar Liturgy on April 21, 2003 at St. Nicholas Ukrainian Catholic Church in Toronto.

VICTORIA SCHOLA"MUS'IN CHORAL ENSEMBLE
Judy Cholet, Music Director
415 Wellington St., Toronto, ON M5T 1J8
Tel: 416-789-7770
Web site: www.victoriascholamus.org
The Schola’s "Mus’ in Victoria," under the leadership of its founder, Thomas Louis De Victoria, was an outstanding composer of the Renaissance period whose music is renowned for both its spirituality and emotional expressiveness. Institution of the Schola’s music is an emphasis on the clarity and balance of sound so characteristic of Renaissance music. Their repertoire encompasses medieval and Renaissance works from the Baroque, Classic and Romantic eras, contemporary and newly commissioned works,along with the music of our time. Music Director and past President of the Choral Association Helen White Grant Prize in 2002. Victoria Schola submitted for the first time in the 10th anniversary of the National Competition for Amateur Choruses. Victoria Schola has performed with many of the world’s most renowned choirs and soloists, and has toured both in eastern and western Canada. They have recorded two widely acclaimed recordings which were released in 2002 as part of their 25th Anniversary Celebration. The choirs of Victoria Schola are dedicated to the highest standards of choral excellence and to the understanding of the choral music of the world.

The choir's first concert is based on the famous Christmas piece "Carol of the Bells." Benjamin Britten's version will be performed in its original form for Victoria Schola's Christmas program. Other works on this program include motets by Handel, Schütz, Indian, and Canadian composers, as well as a selection of favourite Christmas carols. Victoria Schola will perform their annual Christmas Choral Concert in the fall of 2003. This year's program will feature a special presentation of the music of American composers, including works by Billings, Berlioz, Brahms, Chopin, Tchaikovsky, and others.

VITAL YOUTH SINGERS OF TORONTO
Music Director:
Peter Rafik, Director
191 Front St. E., Toronto, ON M5A 1E9
Tel: 416-817-5885
Email: info@vysott.org

The Vital Youth Singers of Toronto was founded in 1999 to provide an opportunity for instructors of the highest calibre to conduct workshops in their fields of expertise in the realm of choral vocal performance. Conceived as an alternative to conventional voice training, the Vital Art Forms offers an opportunity for singers to focus on a specialization of interest at a high level of instruction. The Vital Youth Singers are open to all vocalists of any age who are interested in choral performance. The Vital Art Forms workshops are offered according to the availability of the workshop leaders. All workshops conclude with a public performance.

The vision of the Vital Youth Artists also includes providing performance venues for recitals and operas, where care is taken to create a context and atmosphere conducive to the art form.

VocalPoint CHORAL CHAMBER
Artistic Director: Ian Gravett
953 Mount Pleasant Rd., Toronto, ON M5M 1L3
Tel: 416-844-0155
Email: info@vocalpoint.com

Your Music Mosaic continues from page 27, with the professional music world - your world - as a canvas they do a fine job of providing music at a level comparable to what you might be accustomed to in the city. It will be as if, not more, because of two other types of organizations represented in these profiles.

First are the organizations that provide opportunities for young musicians, either in school or community-based, to gain experience and develop their skills - the school and youth orchestras, bands and choirs and community-like Opera in Concert, TrystYsh and the Adelaide Connection's Young Ar tists Recital series.

Second are the choirs, community orchestras and bands, that allows adult amateur musicians, frequently very good, to weave musical activity into the fabric of their lives.

These groups, it ought to be pointed out, provide not only a reservoir of musical talent, but also a significant component of the audiences for performances not only by the high level professional organizations, but also for the amateur organizations as well. In this context, the photographs on the cover of this month's magazine tell an interesting tale.

They were selected from 400 to 600 or so to sent by us the 134 presenters with profiles in this year's Music Mosaic. The selection was random in a musical sense - our criterion was to represent all the groups that would work well together on our cover; but collectively they make an interesting cross-section of the music community.

Working from the top down (and left to right) this is the story they tell.

The Hannaford Street Silver Band, no ordinary brass band, is composed of professional players, a vigorous combination of young and seasoned professionals in the concert at the Jane Mallet Theatre.

The Canadian Opera Company's production of Stravinsky's 'Oedipus Rex' conducted by Oliver Peters with John Fleming as Oedipus and the Palm wood the Edinburgh International Festival last summer.

Building a new opera house and presenting six mainstage opera productions plus a variety of smaller events, this company is near the top of its game.

Continuous Contemporary Music is a mainstay of the growing number of our presenters of contemporary art music, focusing on younger Canadian composers. The most seasoned professional musicians, Continuum has the opportunity to present this music to its composers with it to be heard at.

Just below Continuum is that of Voices, a twenty-voice chamber choir, which has achieved considerable distinction in its six year existence under the direction of Roman Chisholm (who is now also the conductor of the Toronto Mendelssohn Youth Choir). What impresses me most about Voices is the diversity of its repertoire, spanning seven centuries (4th to present).

To the right of Voices, balancing the VOCO is the Toronto Children's Choir - an organization that has almost singlehandedly brought about a revival in the children's choirs of the world today. The creation of Jean Todde-Bartelle, the choir has now trained thousands of children in its 27 year existence, performed around the world, performing and giving workshops, inspiring many choral ensembles to follow. Ms. Adsworth Bartelle's example.

In an interview for last December's cover story, tennis star Christiano Ronaldo said of her six years in the TCC, “I learned to fight like a demon” and also to sing in many different languages and cultures. She provided a strong foundation for her musical development.

One of the questions the existence of an organization like the Toronto Children's Choir raises is “What happens when the Jeannette Todde-Bartelle retires or when someone else of the board makes them offer too good an opportunity for the choir? While losing the likes of her would undoubtedly be a blow to the musical life of our city, there is a younger generation of directors doing good work. One of these, in our first profile this month, is the 16-year old voice Betty-Beth Raffel of the Vital Vocalists. Organized, much like the Toronto Children's Choir, into three choirs by age and experience, the Vital Vocalists has reached its fifth year in existence, as you will discover when you read its profile.

Robert Atkin, a world-renowned flutist and flute teacher, is the founder and Musical Director of Vital Vocalists, Concerts, one of the first, if not the first, musical organization in Canada dedicated to not only to presenting music to the world's contemporary composers but also to giving these composers the opportunity to perform and publicize their work.

Under Jeannette Louras, Tafelmusik has grown in a little more than twenty years from a local semi-professional ensemble into an international recording recording orchestra, solidly anchored in Toronto and adjudged a concert series at Trinity-St. Paul’s Centre on the edge of the University of Toronto. The Tafelmusik three-concert series at the Toronto Centre for the Arts.

Another organization that has also undergone phenomenal growth and its overall quality of the time is the Amadeus Choir, represented here by director and conductor, Lydia Adams. Under Ms. Adams’ leadership the Amadeus Choir has achieved a high performance standard, encouraged original compositions through its annual commission with words and music, a strong foundation for their musical development.

One of the questions the existence of an organization like the Tafelmusik Children’s Choir raises is “What happens when the Jeannette Todde-Bartelle retires or when someone else of the board makes them offer too good an opportunity for the choir? While losing the likes of her would undoubtedly be a blow to the musical life of our city, there is a younger generation of directors doing good work. One of these, in our first profile this month, is the 16-year old voice Betty-Beth Raffel of the Vital Vocalists. Organized, much like the Toronto Children's Choir, into three choirs by age and experience, the Vital Vocalists has reached its fifth year in existence, as you will discover when you read its profile.

Robert Atkin, a world-renowned flutist and flute teacher, is the founder and Musical Director of Vital Vocalists, Concerts, one of the first, if not the first, musical organization in Canada dedicated to not only to presenting music to the world's contemporary composers but also to giving these composers the opportunity to perform and publicize their work.

Under Jeannette Louras, Tafelmusik has grown in a little more than twenty years from a local semi-professional ensemble into an international recording recording orchestra, solidly anchored in Toronto and adjudged a concert series at Trinity-St. Paul’s Centre on the edge of the University of Toronto. The Tafelmusik three-concert series at the Toronto Centre for the Arts.

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Building a new opera house and presenting six mainstage opera productions plus a variety of smaller productions, this is a company near to the top of its game.

Continuous Contemporary Music is a marvel of the ability, and growing number of our participants of contemporary art music, focusing on younger Canadian musicians. With the season of professional musicians, Continuum has the opportunity to present this music to its composers with it to be heard.

Just below Continuum's is that of Vokoes, a twenty-voice choir chamber, which has achieved considerable distinction in its six year existence under the guidance of Remon Chen (who is now also the conductor of the Toronto Mendelssohn Youth Choir). What impresses me most about Vokoes is the diversity of its repertoire, spanning seven centuries (14th to present).

To the right of Vokoes, the VOCO choir is the Toronto Children's Choir - an organization that has almost single-handedly brought about a renaissance in the world of children's choirs in the world today. The creation of Jean Todres, the choir has now trained thousands of children in Toronto. It has traveled the world, performing and giving workshops, inspiring people and children to follow. Ms. Todres is not the last of her kind. Just as important is one of her students, Marta Balsam's example. In an interview for last December's cover story, musicologist Christian Stanbä at the time of her interview said, "I learned to sing like a dream" and also to sing in many different languages. She has provided a strong foundation for her musical development.

One of the questions the existence of an organization like the Toronto Children's Choir raises is "What happens when the Jean Todres and Marta Balsam retire or when someone else of the order makes them an offer too good to refuse?" While losing the likes of her would undoubtedly be a blow to the musical life of our city, there is a younger generation of directors doing good work. One of these, in our present company, is Brandi Elms who has recently become Artistic Director of the Vivaldi Choir. Church members can exercise their voices and their brains on what you will when you read its profile.

Robert Alton, a world-renowned flautist and music teacher, is the founder of the Yiddish Music Project. He has founded and run the Yiddish Music Project, one of the first, if not the first, musical organization in Canada dedicated not only to presenting music by the world’s contemporary composers but also to bringing them here to perform, conduct and talk about their music.

Under Jeanne Lefebvre, Tafelmusik has grown in a little more than twenty years from a local semi-professional ensemble into an international recording ensemble, and recording recording orchestra, so broadly and in Toronto’s community concert scene on Trinity-St. Paul’s Centre on the edge of the University of Toronto’s three-concert series at the Toronto Centre for the Arts.

Another organization that has also undergone phenomenal growth and over roughly the same period of time is the Amadeus Choir, represented here by director and conductor, Lynda Adams. Under Ms. Adams’ leadership the Amadeus Choir has achieved a high performance standard, encouraged original composition through its Choral Commission and Choral滿 蹦 Writing Competition, and issued several beautiful editions of music of every type.

In the "Lunch Hours" series, we explore the rich diversity of musical life in Toronto. Each lunch hour is a living celebration of music and tends to be a starting point from which to take the rest of the day out of the don.

Many artists see this as an opportunity to come into a musical setting that would not immediately be a large audience, but a small group of people who would listen and would like to welcome new members.

Similarly the Toronto All-Star Big Band has opened every lunch hour to novices of all the instruments. It mandates that members move on once they are older than twelve, so it seeks new members from unfortunate enough to hear this group by now, but those who have followed the Toronto All-Star Big Band say it is "fantastic" and "incredible." With so many other choirs and choirs and choirs, there are many choirs which you will find described in the previous pages, it is reason to be curious about the Toronto of music here.

Fourteen out of 134, chosen pretty much at random. Why not ask people you know if they would like to make them part of your own music man.


Toronto Children's Chorus
Jean Ashworth Baum, C.M. O.C. (founder, Music Director)

Wednesday, October 9th, 2002.
Sunday, October 13th, 2002.

MANDOLINS OF THE WORLD

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Five Pieces for Musical Instruments
by John S. Gray
performed by the ensemble
FOLLOWING WORLD
Dawn Ellis, music director
Thursday 10 October 2002, 8:00 PM
197 John Street (at Stephanie)
Admission $10.00; tickets at the door or from the Music Gallery
Further information: 416 204 1090 or www.musicgallery.ca
Great Hymns of Faith
A Festival of Hymns with Kingsway Choral Society & the Beethoven Choral Society presented by the British Symphony Orchestra and the University of Manchester Choirs
Monday, October 29 at 7:30 pm
Kingsway Church, 120 York Road, West Knightsbridge, London SW11 4RU
Tickets £12, £25, £35, £50
Tickets and Information: 01234 567890
Ticketmaster.co.uk

Music at Metropolitan presents
The WAY OF THE ETERNAL Songs of Human and Divine Love
Multi-disciplinary song cycle by Robert Bruce Janet O'Meara soprano
Christina Stanimirovic, mezzo-soprano
Kim Ficca, choreographer
Saturday, October 27 at 7:30 pm
Admission: £15
Metropolitan United Church
56 Queen Street East at Church Street, Toronto
416-363-0331 • www.metropolitan.org
Concerts at St. George's on-the-Hill
FALL/WINTER 2002
Saturday, October 26, 2002 at 2:00 pm
Concert Hall, St. George's Church
53 Mercer Street, Toronto, ON M5V 1C5
Tickets: $22.50, $30, $40
Tickets and Information: 416-408-2825 • www.remusica.com

A new classical music series, Music Appreciation with Rick Phillips, is now in its second season. This dynamic program offers a mix of traditional, modern, and world music. All concerts will be held on Sunday evenings at 2:00 pm.

Sundays from 2:00 pm to 4:00 pm

THE STRING QUARTETS OF BEETHOVEN
Oct. 20, 27 & Nov. 3, 2002

The string quartets of Beethoven are among the greatest chamber music works ever composed. Following the course of Beethoven’s evolution as a composer through the chronological study of his quartets.

THE MUSIC OF CHRISTMAS
Dec. 1, 8 & 15, 2002

Throughout history, composers have found inspiration in the simple but moving story of the birth of Christ. From the Christmas Oratorio by Bach to Handel’s Messiah, the Christmas spirit is indelibly linked with music.
Music at Metropolitan presents

THE WAY OF THE ETERNAL
Songs of Human and Divine Love
Multi-disciplinary song cycle by Robert Bruce
Christina Stelmachovská, mezzo-soprano
Kim Fiecco, choreographer
Saturday, October 26 at 7:30 pm
Admission: $15
Metropolitan United Church
56 Queen Street East at Church Street, Toronto
416-363-0331 www.metunited.org

Concerts at St. George’s of-the-Hill
Fall/Winter 2002

Sunday October 27, 2002 2 pm

St. George’s of-the-Hill Church
5 Yorkville Ave., Toronto

Information: 416-973-2814

Steven St. John, Director/ conductor

"Appear and inspire"

Britten: HYMN TO ST. CECILIA
Handel: DIXIT DOMINUS
Vivaldi: GLORIA

Norman Reinimann
Guest Conductor

The Talisker Players

Friday, October 25 at 8:00 pm
St. James Cathedral, King and Church Street
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The Royal Conservatory of Music presents

Music Appreciation with Rick Phillips
Host of CBC Radio’s Sound Advice

Sundays from 2:00 to 4:00 pm

The STRING QUARTETS of BEETHOVEN
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An Evening of Disguising English Music

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Stewart Granger, tenor
R. Vaughan Williams. With The Field; Merciless Beauty E.J. Moeran. Scenes for Two Violins; String Trio

Eastminster United Church, 310 Danforth Avenue
**Concert Listings: Further Afield**

In this issue: Arkell, Brampton, Coquitlam, Hamilton, Lindsay, Oshawa, St. Jacobs, Scarborough, Stratford, Welland

**October 17**
- **8:00** The Church Theatre, 248-250 King St., St. Jacobs, ON, 519-637-5500.
- **8:00** Larchmont United Church, 3215 Larchmont Ave., Toronto, ON, 416-696-0200.
- **8:00** St. John's Anglican Church, 225 Main St., Flamborough, ON, 905-879-3415.
- **8:00** First United Church, 820 Queen St. W., Toronto, ON, 416-924-6440.

**October 18**
- **8:00** Lurana United Church, 2000 Wilson Ave., Mississauga, ON, 905-825-7700.
- **8:00** St. John's Anglican Church, 225 Main St., Flamborough, ON, 905-879-3415.
- **8:30** Kevin Fest, 350 Lakeshore Rd. W., Toronto, ON, 416-535-4950.

**October 19**
- **8:00** The Church Theatre, 248-250 King St., St. Jacobs, ON, 519-637-5500.
- **8:00** Larchmont United Church, 3215 Larchmont Ave., Toronto, ON, 416-696-0200.
- **8:00** St. John's Anglican Church, 225 Main St., Flamborough, ON, 905-879-3415.
- **8:00** First United Church, 820 Queen St. W., Toronto, ON, 416-924-6440.

**October 20**
- **8:00** The Church Theatre, 248-250 King St., St. Jacobs, ON, 519-637-5500.
- **8:00** Larchmont United Church, 3215 Larchmont Ave., Toronto, ON, 416-696-0200.
- **8:00** St. John's Anglican Church, 225 Main St., Flamborough, ON, 905-879-3415.
- **8:00** First United Church, 820 Queen St. W., Toronto, ON, 416-924-6440.

**October 21**
- **8:00** The Church Theatre, 248-250 King St., St. Jacobs, ON, 519-637-5500.
- **8:00** Larchmont United Church, 3215 Larchmont Ave., Toronto, ON, 416-696-0200.
- **8:00** St. John's Anglican Church, 225 Main St., Flamborough, ON, 905-879-3415.
- **8:00** First United Church, 820 Queen St. W., Toronto, ON, 416-924-6440.

**October 22**
- **8:00** The Church Theatre, 248-250 King St., St. Jacobs, ON, 519-637-5500.
- **8:00** Larchmont United Church, 3215 Larchmont Ave., Toronto, ON, 416-696-0200.
- **8:00** St. John's Anglican Church, 225 Main St., Flamborough, ON, 905-879-3415.
- **8:00** First United Church, 820 Queen St. W., Toronto, ON, 416-924-6440.

**October 25**
- **8:00** The Church Theatre, 248-250 King St., St. Jacobs, ON, 519-637-5500.
- **8:00** Larchmont United Church, 3215 Larchmont Ave., Toronto, ON, 416-696-0200.
- **8:00** St. John's Anglican Church, 225 Main St., Flamborough, ON, 905-879-3415.
- **8:00** First United Church, 820 Queen St. W., Toronto, ON, 416-924-6440.

**October 26**
- **8:00** The Church Theatre, 248-250 King St., St. Jacobs, ON, 519-637-5500.
- **8:00** Larchmont United Church, 3215 Larchmont Ave., Toronto, ON, 416-696-0200.
- **8:00** St. John's Anglican Church, 225 Main St., Flamborough, ON, 905-879-3415.
- **8:00** First United Church, 820 Queen St. W., Toronto, ON, 416-924-6440.

**October 27**
- **8:00** The Church Theatre, 248-250 King St., St. Jacobs, ON, 519-637-5500.
- **8:00** Larchmont United Church, 3215 Larchmont Ave., Toronto, ON, 416-696-0200.
- **8:00** St. John's Anglican Church, 225 Main St., Flamborough, ON, 905-879-3415.
- **8:00** First United Church, 820 Queen St. W., Toronto, ON, 416-924-6440.
The Greatest Hits 1977-2002

Canada's Greatest Youth Choir, the Toronto Mendelssohn Youth Choir will present a wonderful selection from their repertoire of the last twenty-four years.

The evening opens with Kyrie from Mass in A by Hans Leo Hassler, the first piece that the choir performed in their inaugural concert in 1977, and will conclude with a final performance by the choir of Felix Mendelssohn’s Festung 1838, a commissioned work for the coronation of Emperor Ferdinand I, and this rare composition was printed only for the first time in 1966 to commemorate the 150th anniversary of Mendelssohn’s death.

The Toronto Mendelssohn Youth Choir

The Greatest Hits 1977-2002

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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 staff.
4. “Indie list” - Small label and independent release CDs, often featuring individuals or groups active on the local music scene.
5. “Sixth 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 M5R 2A1. We also welcome your input via our website, www.thewholenote.com.

Martin Hayes CAHILL

"...Celtic complements to Steve Reck’s QUARTETS or Mills Donah’s SKETCHES OF SPAIN..." - NY Times

LIVE IN TORONTO

Oct. 19, 2002 • 8:00 PM
Hart House Theatre (U of T)

Tickets: Hart House Box Office (416) 978-8668 $27.00 / Students & Seniors $22.00
Concert note: The COC presents Stravinsky's Oedipus Rex and Symphony of Psalms September 27, October 1, 3, 8, 9, 10, 12.

The intimacy of Ramassar’s playing is captured by the close miking and ambient recorded sound. Obviously this is a very personal project for the talented guitarist – it’s as if Ramassar were inviting the listener to simply stop and admire the music’s text and many nuances. Echoes is an evocative album that deserves such attention.

Kevin McMillan

Concert note: Kevin Ramassar performs at Glenn Gould Studio Thursday, October 17 at noon in CBC Radio’s Music Around Us Young Artists Series.

NEW RELEASES

Mariners and Milkmaids
Ballads and Dance from 17th Century England
The Toronto Consort
Dorian DOR-33247

Playford’s The Dancing Master, Simpson’s The British Broadside Ballad and His Music, and Chappell’s Popular Music of the Olden Days, are among the many sources of music for this new recording by the Toronto Consort, their fifth on the Dorian label. This CD offers something for everyone – instrumental medleys, vocal ensembles, solo songs, reciter and harpsichord solos—all beautifully recorded, programmed and packaged.

You may not be familiar with The Cat’s Purrr, but this popular ballad becomes an “old friend” in the intimate singing of Paul Jenkins. Long ballads, such as Gilleen, sung by Laura Pothwell, are complemented, punctuated, accompanied by instrumental “commentary.” Others, like The Country Lane, are equally effective when simply and charmingly sung as by Ramassar. David Greenberg’s engaging fiddling and Adam McNeill’s playing on the roaring drive the fiddling swing and swagger of Conti’s England Jolly Tar and other instrumental dance medleys.

Although one might have hoped for a smoother blend in the men’s vocal trio, other choral pieces, with their polyphonic texture, benefitted from the distinctive qualities of the voices. Speaking of voices, I defy anyone to identify who is singing which of the three parts of the round New Oyster from Thomas Ravenscroft’s Psalter, the earliest printed anthology of rounds and canons in English. Who could have imagined that these three singers (Laurie Podgorski, Katherine Hill and Paul Jenkins) could sound so familiar?

Concert note: The Toronto Consort opens its 30th Anniversary Season Oct. 4 & 5 with The Marriage of Figaro by Mozart and The Marriage of Figaro by Mozart.

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BBC Music Magazine, UK

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ECHOES

Echoes - The Secret Dance
Kevin Rameau
Chesnut Hall Music KR781201

In his music, Kincher-Watson guitarist Kevin Rameau hearkens to the spirit of the Dancisa, calling me ever closer into a dance with Him... This disc is Rameau's own invitation to join him in that dance. But do not expect Bachian melodies here: though the playing is often passionate, it is always restrained - beautifully contemplative at times, if only remotely

Rameau's debut CD offers a selection of lesser-known works by well-known composers complemented by improvisations of his own. His quiet approach works well for the Bach Prelude, Piece & Allegro, BWV 968, which is interspersed elegantly. Rameau's subtleties do not, however, quite match the fluidity of Albinoni's Serenade. This is simply an issue of scale: Rameau's technique is impressive; one only wishes he could have been more bold in his interpretative choices. His temperament better suits the demanding of El Decameron Noven Pianist, the heart of this album. The middle section of Brouwer's trinity suggests the name of the disc, and Rameau recreates its "echoes" beautifully. The closing improvisations are both lyrical - not too adventurous harmonically - but danceable ("Joy go with my love") or driven ("Impovision").

The intimacy of Rameau's playing is captured by the close miking and ambient recorded sound. Obviously this is a very personal project for the talented guitarist - it's as if Rameau were inviting the listener to simply stop and admire the music's text. Many nuances. Echoes is an evocative album that deserves such attention.

Kevin McMillan

Concert note: Kevin Rameau performs at Glenn Gould Studio Thursday, April 17 at noon in

CIRCUIT¬

The Toronto Consort
Duran DOR-32247

NEW RELEASES

Mariners and Milkmaids
Ballads and Dances from 17th Century England
The Toronto Consort

Playford's The Dancing Master, Simpson's The British Broadside Ballad and its Music, and Chappell's Popular Music of the Olden Time, are among the many sources of music for this recording by the Toronto Consort, their third on the Dorian label. The CD offers something for everyone - instrumental medleys, vocal ensembles, solo songs, recorder and harpsichord solos - all beautifully recorded, programmed and packaged.

You may not be familiar with The Cui Cui, but this popular ballad becomes an "old friend" in the clarinet singing of Paul Jenkins. Long ballads, such as Galliron, sung by Laura Pidweski, are complemented, punctuated, accented by instrumental "commentary." Others, like The Country Lane, are equally effective when simply and charmingly sung as by Barbara Hill. David Greenberg's engaging delivery and Allen McWee's playful accompaniment in the rollicking swing and swing of Come, ye Gunners, Jolly Tom, and other instrumental dance medleys.

Although one might have hoped for a smoother blend in the men's vocal trio, other choral pieces, with their polyphonic texture, benefit from the distinctive qualities of the voices. Speaking of Men, I defy anyone to identify who is singing which of the three parts of the round New Majesty from Thomas Ravenscroft's Psalmes, the earliest printed anthology of rounds and anthems in English. Who could have imagined that these three singers (Laura Pidweski, Katherine Hill and Paul Jenkins) could sound so familiar?

Concert note: The Toronto Consort opens its 30th anniversary Season Oct. 4 & 5 with for Ginette and the Green Knights at Trinity St. Paul's.
As yet the younger Järvi does not have the full measure of the Siebel, but he is off to a good start. The playing is fluent and the tempo always varied - and recording is remarkably open and life-like without any spotlighting. Järvi's conducting is vertical as opposed to horizontal. I would like more of an overall shape to go together with the tension of an unfolding drama, as so well realized on the must-have, recently released George Szell and the Concertgebouw recording (Philips 464662-2). Exonumian conductor Eduard Tubin's Symphony No. 3 (1940) reflects the influences of both Siebel and Shostakovich. It is an exciting, three-movement, tour de force and a dynamic and exciting companion for the Siebel.

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Tom and Now

Oliver Jones: Skip Boy

Just Time (JZ-106)

I reviewed this Oliver Jones CD right after attending a performance of Master's Symphony. It was a perfect portal into a world of simplicity, sophistication, and much in these four pieces that it demands and requires an attentive listener. This implies that the performance, live or recorded, is aimed at the serious music lover. This is such a performance...

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In the Pocket

Herb Ellis-Ray Brown Sextet

Concord Jazz CD-1054

This is a double CD reissue of two of the Concord albums — After You've Gone, recorded at the Concord Jazz Festival and issued in 1975 and Hot Sparks, made in studio in 1979. That resembles one of those dream bands you put together over a drink at the bar of your favorite jazz club. The players are veterans and masters of the form, with the rhythm section — bass, drums, and piano — making up the core and adding four more to the mix, all to swing. The influence of the original albums is evident throughout.

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Trio Norte

Lenny Soloman, violin

Bill Bridges, guitarist

Sasha Lubinsky, accordion

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www.thewholenolette.com

October 1 - November 7 2002

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October 1 - November 7 2002

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www.thewholenolette.com
As yet the younger Järvi does not have the full measure of the Shostakovich, but he is on to a good start. The playing is faultless and the tempos are recorded remarkably open and life-like without any spot-lighting. Järvi's conducting is vertical as opposed to horizontal. I would like more of an overall shape together with the tension of an unfolding drama, as so well realized on the masterly, recently released recording by George Szell and the Cleveland Orchestra recording (Philips - 464662-2). Exonarion conductor Edward Titchener's Symphony No. 5 (1940) reflects the influance of both Shostakovich and Sibelius. It is an exciting, three movement, tour de force and a dynamic and exciting competition for the Shostakovich.

Bruce Surtees

NAXOS Classics
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Disc-of-the-month
Vivaldi Recorder Concertos

Dvorak: Stabat Mater
Washington Chorus

Beethoven:
Music for Cello & Piano

Explanations:
Dvorak Symphony # 9
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October 1st - November 7th 2001

In the Pocket
Hendrix/Bowie/Syber/Sandman
Concert Jukebox Volume 1
This is a double CD re-issue of two
original concerts - Aretha - Live in
Boston, recorded on the Concord Jazz
Festival and issued in 1975 and Hot
This compilation of two of these
dramatic events puts you just
down the street from your friendly
discotheque. The players are
evocative and masters of the
eruption, play the barnburner
either charges the audience
different from one another,
both understand that
"original instruments"
were played.

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Gleno has produced and
eclectically diverse, the
sequences chosen for
the release.

The difference is not
clear. Now there are the antics
despair not absent from
providing the necessary
caption between the
Dens of The one track jazz
Well, so does Guedon but he
becomes more an attraction, not a disturbance.
The third disc has Guedon
cutting with特色 Tim Page about the
affirmative Naxos recording
and concert. Her Guedon's opinion of the
music he liked, and
Why. There is more than an hour of
information and entertainment.

The Naxos jazz collection:
No more re-
extisting recordings. It
honour to Gleno Guedon.
Bruce Surtees

About Gleno Guedon
Guedon's two most significant
recordings of the Golden Yarns
do a good deal to bring together
the 22-year-old pianist who
assists all the listening and
and a 1950's one at the
and avant garde music
are played.

Twenty years have passed since
Guedon's untimely death and
him and set the record straight.
Guedon returned to the
cassettes and the
collection of his
for the release.

The difference is not
covered.
Now there are the antics
affirmative Naxos recording
and concert. Her Guedon's opinion of the
music he liked, and
Why. There is more than an hour of
information and entertainment.

The Naxos jazz collection:
No more re-
extisting recordings. It
honour to Gleno Guedon.
Bruce Surtees

About Gleno Guedon
Guedon's two most significant
recordings of the Golden Yarns
do a good deal to bring together
the 22-year-old pianist who
assists all the listening and
and a 1950's one at the
and avant garde music
are played.

Twenty years have passed since
Guedon's untimely death and
him and set the record straight.
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collaborates on this recording with Pierre Boulez and the Ensemble InterContemporain. The result is a remarkable production that captures the essence of the music with the same clarity and precision as the original performance.

The recording of Boulez's "Eclat" and "Rex" is a testament to the precision and technical virtuosity of the performers. The ensemble is tightly integrated, with each musician contributing to the overall musical tapestry. The result is a vivid and dynamic portrayal of the composer's vision, which is both intellectually rigorous and emotionally engaging.

This recording is highly recommended for students of contemporary music, as well as for collectors who appreciate the highest quality in musical production. It is a valuable addition to any music library and a must-have for anyone interested in the exploration of new and experimental music.
If you're looking for a relaxing way to bring in the day, or to unwind at the end of a long one, you could do no worse than John Gray's placid piano improvisations. Representing the mean of a period of some 30 years, these nine improvisations and accompanying "compositions" provide a soothing backdrop for any number of activities.

While, as admited by the composer-performer, they fall well within the realm of the "artistic," these estimations of the instrument's sonorous realms are enhanced by Gray's expertise as a piano technician. In fact several of the works involve pianos that would not exist if not for his technical work.

While the technical pieces still offer plenty of material to discover, what is perhaps most striking is the way Gray, in seeking to know about the origins of the instruments themselves and the recording devices involved, the accompanying music provides a welcome relief to the pace of everyday life. Not for the untrained ear.

David Oak

Concert Note: Five Pieces will be performed as part of the Leipzig Festival, where John S. Gray will be represented by composed works and a piano improvisation at the Musikhall on October 16. The concert will also include the Toronto debut of synthesizer wunderkind Cory Carleton.

Five Piano
John S. Gray
Life Force Productions CDM-007 (Independent)

A Window on the World
Maison des Cultures du Monde
INEDIT W 26017 (4 disc set)
Your average Torontoites take considerable pride in the cultural mosaic they live in. Even the most cosmopolitan amongst us is more comfortable with Thai humor than Thai music. This four-disc sampler, culled from the 106 discs issued in date by the Paris-based Maison des Cultures du Monde, offers an excellent opportunity to expand our musical horizons.

Volume 1, a rich selection of vocal music from Africa, introduces us to the joyful polyphonic choruses of Central Africa, the rhythmic sophistication of the coast music of the Ashanti and the soulful Islamic styles of Morocco.

The depth of INEDIT's catalogue of traditional Middle Eastern vocal and instrumental music is simply overwhelming. This second volume, which follows the unifying theme of the haggadah - a medieval system similar to the Indian raga - moves northward through Turkey, Iran and Syria to Azerbaijan. The polyphonic third volume explores central Asia, from north to south. It begins in Turkey with some spectacular multithroat singing, passes through several former Soviet republics, then soars east, finally touching on India and Pakistan, which are well served by their own recording industries through Bangladesh and China. A mere four Hindustani orchestras of mouth organ, the exotic choral renditions of Tsukuba, and the vào và o gór đen style of Vietnam are an indelible memory.

The journey ends in Indonesia with examples of Sumatra, Bali and Java music that are refreshingly remote from the familiar Gamelan canon.

The concluding volume is largely devoted to the "Second World" of Eastern Europe, with some outstanding contributions from the Americas. Stenstorp's vocal and instrumental selections from Russia and the Soviet lead us gradually into the Balkans into the more carefree Mediterranean world. Of the four final American examples, only the first one, from Brazil and Honduras, are indisputably indigenous, with the reminder consisting of a pair of cornets, Tango and Latin numbers.

The only drawback to this admirably produced set is the dearth of informative notes. For that level of understanding, one must purchase the individual albums, which, judging by the sampler, would be well worth the effort.

Daniel Fleyer

Concert Note: The Small World Music Festival offers Toronto audiences the opportunity to hear much fascinating music of other cultures from October 1 to 5 (see daily listings for details).

Siegfried Bogner Theater, Glenn Gould Studio, Lute Lounge, Opera House, and Bambou.

DISCS OF THE MONTH

CDNO. 82120

Charpentier: Les Prophéties
Le Concert Spirituel; Hervé Niquet
SACD 921604

Charpentier: Messe de Messe de Maitre
Le Concert Spirituel; Hervé Niquet
SACD 921602

Charpentier: Messe de Monseigneur de Marmory
Le Concert Spirituel; Hervé Niquet
SACD 921604

Glossa GCD 921602

When Opera Atelier brings Marc-Antoine Charpentier's Messe à la mode to the stage of the Elgin Theatre next month, Toronto audiences will have a rare chance to experience this masterpiece by one of the most brilliant composers of the French baroque. Leading period specialist Hervé Niquet will lead the Atelier's ensemble, while the company of soloists and dancers will bring this work to life.

With his Paris-based group, Le Concert Spirituel, Hervé Niquet has just released two fascinating discs in his ongoing exploration of Charpentier's music. Charpentier never quite fit in at the court of Louis XIV, where the more
flamboyant and worldly Lully dominated music. Charpentier had a very personal style, intense and passionately committed. In these two highly recommended discs, Niquet proves himself at home in this idiom.

In the three Les Arts Florissants, Charpentier's continuo sections in need to bring out the drama of these amiable texts from the Lamentations de Berechiah. The six male singers, in solo or variously combined, emerge as invigorating individual voices. Yet they achieve a sublime stylistic unity, especially in the ornaments, where the instrumentalities are exquisitely responsive.

The Messe de Minuit de Musique is large-scale and sumptuous. Incorporated into the ordinary of the mass are improvisatory organ solos, brilliantly played by Michel Chapuis on a magnificent harpsichord instrument. Niquet is especially masterful at shaping Charpentier's remarkable variety of textures. Glossy production values are a pleasure, from the attractive packaging and informative, well-illustrated booklet, to the clear, well-balanced sound, which captures the theatrical ambience that is such an integral aspect of this music.

Niquet has not yet recorded Molière's William Christie, another pioneer in the recent revival of interest in Charpentier's music. He has made two recordings with his group Les Arts Florissants, in 1994 on Harmonia Mundi (90019941) and, more recently, on Erato (65558).

Pamela Margiotti

Concept note: Opera Adler will present the Tafelmusik Baroques Orchestra under Horváth Niquet at the Elgin Theatre on November 1, 2, 4, 6, 7, 9, and 11.

Francois Coutur - Metz
Superfluminia/Babylonie
A Service with the Visitations of Paris
Les Boréades; Horváth Niquet
ATMA-ACD 2285

The Visitations Nuns were a conspectual choir in Paris. The founder, Jeanne de Chantal, believed that music was an integral component of religious ceremonies. Much music, such as that presented here, was written for the use of these nuns. The 17th century in France saw an abundance of war and pestilence. But it was also a time of deep spiritual rebirth, the Counter-Reformation. The music of Couperin's Mass "By the rivers of Babylon" (published posthumously in 1670) is sublime, calming, and eternal. The six movements are filled out to a more complete service by instrumental and vocal works of other composers. Nicolly Lully, Clément Jourdan, Nivers, Moutou, Boudriffel, and Lalouette, all of whom were composers and organists at the principal churches of Paris.

What strikes me most about this music is its purity. Composed in music part polyphony, it conveys the feeling of plaintive. The textures are as clean as can be - every note of every voice and instrument is clear.

Hervé Niquet is master of this genre, and founder of Le Concert Spirituel, an ensemble devoted to religious music of this period. Les Boréades (Suze Napper, Hélène Plessis, and Francis Colpo) perform with grace and reverence. The voices of Daniel Forget, Devon Watson, Dominique Courtois, Dorothée Ventur, Ebelh Guten, and Teresa van der Heezen are angelic.

Recommended for some small corner of peace in the age of anxiety.

Den Clif

Concept note: As noted above, Hervé Niquet conducts the Opera Adler production of Charpentier's Medea in early November.

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Martha & Oscar

On November 8th don't miss a once-in-a-lifetime opportunity to experience Martha Argerich, The Oscar Peterson Trio, and the Toronto Symphony Orchestra performing in the Yamaha "Kando" Concert.

Programme includes: Wagner: Prelude to Die Meistersinger
Prokofiev: Piano Concerto No. 3

Some good seats are still available!

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For groups: 416.597.0965
Concert starts at 8 pm at Roy Thomson Hall

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In the three Litanies de Tendre, Charpentier
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The six
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Pomelot Margiery

Framed notes:

Opéra-Opéra will be
production: Charpentier's Messe

with the Tafelmusik Baroque

Orchestra under Hervé Niquet at the
Elgin Theatre on November
1, 2, 4, 7, 9, 10.

Francois Couperin

SuperFluminaBabylonica

A Service with the Visitation

Nuns of Paris

Les Bordeaux; Hervé Niquet

ATMA ACD 2285

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