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November 1 - December 7 2002

www.thewholenote.com
“Dare to forget”

Pierre Boulez

interviewed by Paul Steenhuisen

Since bursting onto the international scene at the end of the Second World War, French-born composer Pierre Boulez has remained an influential and controversial figure in contemporary music. Initially taking Schoenberg’s atonal methods to the extreme by systematizing all parameters of music composition, he became an icon of technical severity. His additional concentration on conducting the music of Berg, Schoenberg, and Webern did nothing to dispel this reputation — not that he was trying to.

While continuing to develop as a composer and conductor during his self-imposed exile from France, Boulez authored volumes of polemical essays and analyses, defining his time with both clarity and uncompromising personality.

Since then, he has been music director of the New York Philharmonic, founder of IRCAM (Centre Georges Pompidou, Paris), leader of the impeccable Ensemble InterContemporain, and continues as principal guest conductor of the Chicago Symphony.

Having spent a substantial period of time composing at IRCAM, I’m doubly aware of his achievements, legacy, and demand for the highest artistic level. Now in the 7th decade of his intriguing career, Pierre Boulez visits Toronto this month to receive the prestigious Glenn Gould Prize (November 24).

BOULEZ: In two ways. First, I learned the practicalities of instrumental playing directly. It gave me the opportunity to use instrumental possibilities much better than before, because once you know something, you can dare more. As a result, I did not write any more “absurdities”. I wrote difficult but possible music, with efficiency.

Second, it was very influential in my way of conceiving the way music is perceived. Many things you think seem obvious are not obvious at all. Sometimes there is a very big difference between what you think and what you perceive. For me, conducting was very important in the way that I could study, especially when rehearsing. I could study the perception of not only my music, but music of other composers. You get to know very quickly the differences between speculation and perception.

STEEHUISEN: Do you focus your conducting on works that open up new compositional terrain for you?

BOULEZ: I prefer to conduct things that are close to me, not only by the feeling, but in their conception. There is no point in conducting pieces that don’t interest me, either for the composer, or myself.

STEEHUISEN: You’ve stated that you don’t like explicit references to the past.

BOULEZ: I don’t like to be buried in the past. I once made the comparison that the past should be as the phoenix. It should burn every day, and be reborn every day. If you are always only in your library, and think only of the things that are in your library, you are the example of a culture that is dying, because you do not dare to forget. One of the main privileges of being a composer is certainly to have knowledge, but also to forget this knowledge, and to be totally squeezed by the past. The past is necessary, because it has been part of your education — you can’t really just ignore it, but as I have said before, you should be autodidacte by will, and not by chance.

STEEHUISEN: How does that reconcile with the fact that you expend a great deal of energy performing and maintaining selected repertoire from the past?

BOULEZ: Many of the works I played thirty or forty years ago were not performed in concerts at that time. I thought it was my duty and my privilege also, to make these pieces totally part of the repertoire. When I first conducted the Variations by Webern, or Berg’s Three Pieces, Opus 6, they were practically unknown to most of the orchestras. Also, in 1945/46, when I was young, in Paris I had heard the music I liked, the music I loved, performed so badly and without any kind of professionalism. People had no idea of the style, about how to communicate with these works, and there was a discrepancy between what you read and what you heard. I wanted to be satisfied with the performances, and to make the distance between reading and hearing as small as possible.

STEEHUISEN: More generally, do you think that the maintenance of past music is a hindrance to the development of music today?

BOULEZ: No. You can perform music of the past if you are not just a specialist of some period. You have specialists in Baroque music, specialists in Romantic music, specialists in opera, in Italian opera, and so on and so forth. I find specialization terribly distressing, because they are compartments in musical life. I like specialists only for surgery and medicine (laughter), but not specialists in music.

STEEHUISEN: How do your influences resonate in your music?

BOULEZ: Well, I think I have absorbed quite a lot, but I go to the bottom of things, I’m not stylistically influenced at all. Maybe in my very first works, when I was 20, 21 years old. At 22, I developed a personal style, without really looking for that, but expressing myself, and finding the technical means for it.

STEEHUISEN: Would you say you’ve absorbed the mechanism rather than the surface?

BOULEZ: Not the mechanism exactly, but the reason. Why, for example, are the last Beethoven quartets conceived as they are? To go to the bottom, not only of the style, but the reasons why you are so fascinated by something. You can never explain it totally. There is always a kind of mystery, and God said that it does exist.

STEEHUISEN: You identify the period between 1950 and 1954 as the one in which you took serial procedures to the extreme, followed by the development of a much more organic approach. How did the strictness of the method coincide with your imagination? Did you find it confining, or liberating?

BOULEZ: It was at the same time confining and liberating. Looking at Schoenberg’s method, which was preoccupied only with pitches, I thought (especially given the influence of Messiaen and his rhythmic procedures) “Why not try to make everything under the same control and order?” At this moment, it was called pointillistic, because we were dealing with point after point after point, and the reunion of points. After a while, I was bored, because you can’t only work with separated notes, you can’t always only work with number one. It wasn’t enough for me, and once I had taken the consequences of serialism as far as that, I was aware that anarchy produced practically the same results. It proved the absurdity of the extreme logic, which is equivalent to the absurdity of no logic at all. That was the turning point.

STEEHUISEN: What changed after that?

BOULEZ: With Le marteau sans maitre, I began to work with musical objects that I could describe freely. I admired Webern for all his strict canonic writing, but also J.S. Bach. Bach also wrote very strictly, but not only — he had another dimension, a kind of free writing. For me, that became absolutely necessary, a type of contrast between obbligato writing and totally free writing, under a certain harmonic control.

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November 1 - December 7 2002
Also, Schoenberg’s neoclassic serial music lacks the necessity of a harmonic language. There was no harmonic law.

STEENHUISEN: So you became interested in harmonic progressions, rather than just chords.

BOULEZ: Yes. I was interested in developing a harmonic language, and I must say this was the influence of Messiaen. He was very much preoccupied with harmonic language and consequence. I realized I had to focus on the harmonic. Conducting also helped me in this case, because I learned that counterpoint is not something you perceive quickly. On the contrary, the harmonic combinations you hear instantly, even if you can't analyze it. Even without analysis, you can perceive harmony very clearly.

STEENHUISEN: In a letter to John Cage, you wrote, “The entire drama of music is the conflict between the rational and the irrational.” Could you elaborate on this?

BOULEZ: What I tried to find was a rational point of departure, because you cannot work by just improvising, you have to have a linguistic base, some laws, even if they are flexible. Once you have this, you must be open to what happens, so you’re not constantly obliged to have a series of logical consequences. Sometimes there are accidents, you want to write something that comes to you independently - maybe you’ve read, or heard something. You have to accept that, and have the possibility of introducing the accidents into your logic. The logic will be partly and locally destroyed, but it will reconstitute itself. This is a kind of organic development that allows things to happen, in a different way than you have conceived them. For me, it’s extremely important to have a language that is open at any moment, and not completely closed.

CONTINUES ON PAGE 18

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So there (in case you didn’t know) we have it. Classical music is being used to discourage loitering – to drive certain undesirables away. But does it work?

“Aneadoxically, we’ve heard from our security officers that it’s had a positive influence. Kennedy station is heavily traveled: 77,000 people use it every day. There are large groups of youths from neighbourhood schools.”

And has it been determined which composers are most successful in discouraging hooliganism? Mozart? Beethoven? Fife laughs at the question and explains that all programming decisions are made by a company called CHUM Satellite Business Music Network. “We’ve received quite a few customer phone calls from people who said they like it,” she comments. “We’ve had a few people say it’s too loud.”

Fife adds that a similar system is currently being tested in Washington DC’s transit system, “to see if it could have a positive affect on people’s perception of their waiting time.”

If music hath charms to soothe the savage breast, maybe it can also make waiting for a bus less boring. And to think – some people say that classical music has grown irrelevant!

**

I received a letter from Roland Parker of Berkeley, Ontario, responding to my remarks in September about naming public buildings after donors. “I think you are too hard on Mr. Charles Stockey, whose donation of his own personal fortune of $1.7 million has helped put the drive over the top for the new Festival of the Sound auditorium in Parry Sound,” he writes. He goes on to contrast Mr. Stockey’s personal donation with corporate contributions, which, he proposes, may be “driven by some commercial need to advertise a brand name or motivated by tax write-off advantages.” As well, my correspondent suggests that naming the Parry Sound hall after this donor is “a small price to pay for such a magnificent gift.”

It is indeed a magnificent gift. But I don’t think I was hard on Mr. Stockey – I pointedly avoided all speculation as to the motives of this man (whom I do not know); or for that matter about the people at Four Seasons Hotels, whose company name will adorn Toronto’s new opera house. Having worked for several years as a professional fundraiser, I have learned that generalizing about donors’ motives is dangerous. While it is true that some corporate donations are made for commercial purposes, I have also encountered corporate executives with a sincere desire to help the arts – and individual donors who are motivated by vanity. In any case, it was not the donors, but the way they are thanked that I was criticizing.

As for the notion that naming a hall for a donor is “a small price to pay,” yes, viewed as an isolated instance, I suppose it is. But if we always pay this small price – and this seems to be the overwhelming trend – then we can never name buildings after any of the artists, humanitarians, scientists, athletes, political leaders or others in our country worthy of such honours.

I will stop here, as I have fallen into repeating myself.

Colin Eatock (eatock@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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EUGENE KASH
A LIFE IN ART

On November 20 the International Resource Centre for Performing Artists and the Royal Conservatory of Music are celebrating the 90th birthday of one of Canada’s most distinguished musicians, Eugene Kash, with a concert at the Ettore Mazzoleni Concert Hall. Kash, as well as some of his colleagues and former students, will perform.

Although he was born and raised in Toronto, Eugene Kash is connected through his teachers with the world of pre First World War European musical culture. He began violin lessons in Toronto at the age of five with Moishe Spielman, a klezmer violinist from Eastern Europe. After only six months Spielman, recognizing the talent of his young protégé, took him to Luigi von Kunits, a remarkable violinist and the conductor of the Toronto Symphony Orchestra. He studied with von Kunits for ten years, receiving from him a solid grounding in the art of the violin.

Von Kunits grew up in Vienna, studied violin with Onakr Ševčík, (pr. “Shevchik”) composition with Anton Bruckner, and music history with Eduard Hanslick. At the age of eleven Von Kunits was asked by Johannes Brahms to play the second violin part in one of the composer’s quartets, and in 1891 at the age of twenty-one he performed one of his own compositions, a violin concerto with the Vienna Philharmonic Orchestra. In 1912 he was offered the post of conductor of the Philadelphia Orchestra, but turned it down for health reasons, choosing instead the quieter life of Toronto.

(The runner up, Leopold Stokowski, took the job!)

At the age of sixteen, after his ten years with von Kunits, Kash went to the Curtis Institute where he studied for two years with Arthur Meieff, a student of the legendary Leopold Auer. In 1930, aged 18, he went to Europe, where he studied with the aforementioned Ševčík in Prague and the great Bronislaw Hubermann in Vienna. In Vienna he began his professional performing career, both as a recitalist and as an orchestral violinist, playing in the Neues Wiener Konzertorchester under such luminaries as Otto Klemperer, Pierre Monteux and Hermann Scherchen.

Since Eugene Kash had experienced European musical life at its peak so to speak and is still very much alive and well and living, teaching and making music in the present, I asked him for his thoughts on music then and now. Choosing his words very carefully, he replied that “there were giants among the performers of the early twentieth century whose artistry left a profound imprint on the hearts and minds of all their listeners. Their tone and their interpretation carried their own unforgettable personal signature... an individuality, an elegance, in the way they played. Those of us who heard them will never forget them.”

They also, he went on to say, established standards for the next generation of musicians, who are quite impressive. It was not his impression that the greats of fifty to eighty years ago were better, but rather, different from those of today, largely because the world in which musicians play today is so different. He went on to explain, “The great transformation comes with recording, which captures the perfection of today’s performers, most of whom are heard first by most people on CD, not live. It is the essence of perfection that reaches the listener today through the CD,” which is a primary reason why standards are so high at this time. The one thing that has not changed and will probably never change is that, in Kash’s words, “it is given to very few people to have a personal signature.”

I asked him for his words of wisdom to young artists: he laughed,
"How do you get to Carnegie Hall? Practise, practise, practise!" Then, thoughtfully he went on to say, "Making music is a lifetime study. We must always consider the necessity of a sound preparation, based on all the technique we can develop in order to transmit the essence of the music to reach the audience's hearts and minds. Every time you go back to work you want to be able to find something else that will bring you closer to the essence of the composition."

Thank you, Eugene. You may have grown up with the best the past had to offer, but you are most definitely living in the present.

MUSIC TORONTO: ART IN LIFE

In February 2001 our cover story was pianist, Dang Thai Son, who would perform that month for the Women’s Musical Club. I was at that concert, and, like everyone there, was most impressed, not only by his technique, but also, exactly as Eugene Kash emphasized, by the way it brought to life the romantic repertoire he performed. When I noticed that he would be playing this month for Music Toronto on a program with the Quatuor Arthur Leblanc, I found myself wondering if Music Toronto general manager, Jennifer Taylor had scouted him out at that 2001 concert. This in turn led me to wonder just how she puts together a series as varied and far-reaching as Music Toronto’s always is, including (taking this season as an example) both well-known names like the Tokyo and Emerson Quartets and less well-known names, like violist, Laura Wilcox, and mezzo-soprano, Kristina Szabó (WholeNote cover story, December 2001).

"The process is a lot more informal than it looks on paper" was her opening comment. Music Toronto’s formal process, she went on to say, is built around what she describes as a “revolving priority list,” of about one hundred artists and ensembles compiled by Ms. Taylor and the artistic advisors and updated every year. The list is a place where the advisors’ input, which usually arrives periodically by phone, fax or e-mail, can be registered and retained. To some extent, too, input also comes in from some of the artists and ensembles themselves. The list gives the general manager the flexibility she needs: when a particular artist or ensemble can’t be part of the programming until three years from now, she can book them for that time and then move on to the next on the list.

The best thing about Music Toronto’s process, according to Taylor, is that it works. She is able to book a season that her board of directors, subscribers and single ticket buyers are enthusiastic about, on the basis of impeccable artistic opinion, with a minimum of red tape and protocol.

I did ask her specifically about the upcoming (Nov. 28) concert by the Quatuor Arthur Leblanc with pianist, Dang Thai Son. Did chamber music advisor, Martin Beaver, have to butt heads across the Atlantic with piano advisor, David Owen Norris, over this one? “No, not at all!” she chuckled. (Nor had she heard Dang Thai Son at the Women’s Musical Club concert referred to above.) “They [the Arthur Leblanc] proposed this program to us. I heard them first about ten years ago, and since then they have played for us three times.” She went on to explain that while they are Quartet-in-residence at the University of Moncton, a relatively small centre, they are one of the best quartets in Canada, and one that she is proud to bring to the Toronto audience.

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What an action-packed month!

One of the great dramatic masterpieces of French 17th century opera, Charpentier's Médée (November 1, 2, 6, 7, 9, gala, 10) is revived by Opera Atelier as they join with Tafelmusik under the baton of Hervé Niquet. The Atelier website is www.operatelier.com

Soprano Suzie LeBlanc presents a solo recital (November 8 and 9) entitled “La Cecchina” (“The Songbird”), featuring the music of Francesco Caccini (1587-1640), a virtuosic singer and composer. With Ms. LeBlanc will be Alexander Weimann on harpsichord, and Terry McKenna on theorbo and baroque guitar. This Toronto Consort program of extraordinary music written by one of the most brilliant female composers of the late baroque, 4-keyed and modern flutes. In fact, much of this program’s repertoire has just been released as a new CD on the Accent label - Solo pour la Flûte traversière.

Kuijken often joins forces with Thomas Georgi who plays the viola d’amore, and Marc Boucher. You should be sure to catch the pre-concert lecture at 7:00 with David Fallis, the choir and instrumentalists, for an insightful preview of the concert. Visit the choir’s website: www.geocities.com/toronto chamber choir

What better way to spend an evening than with the Toronto Chamber Choir and “An Evening of Great Bach Cantatas” (November 15) - Cantata 19, and Cantata 23 which was written as a test piece when Bach applied for the cantor’s position in Leipzig! The soloists are Ann Monoyios (soprano), Vicki St. Pierre (alto), Colin Ainsworth (tenor), and Marc Boucher. You and his patron, Prince Nicholas Esterhazy. If you didn’t catch the concert, both the viola d’amore and the baryton have sympathetic strings! The program will include trio and solo sonatas by Ariosti and Albrechtsberger, baryton duos by F.J. Haydn, and more. Choral offerings of note this month include Critical Mass (website: www.opusone.ca/criticalmass), a musical initiative to help the homeless, which continues with Monteverdi’s Missa Ave Domine Jesu Christe (November 26) and Palestrina’s Missa Papae Marcelli.
The musical unfolding of the season is revealed in Tafelmusik’s program “The Four Seasons: A Cycle of the Sun” (November 27, 28, 29, 30, December 1). Of course, Antonio Vivaldi is just one of a host of composers who have expressed the drama of seasonal transformation (with his Four Seasons). In this unique program, Tafelmusik has invited traditional Chinese musicians and fruit throat singers to explore the theme of the season in different cultures. Web site: www.tafelmusik.org

The Musicians in Ordinary (Hallie Fishel and John Edwards) offer an alternative to Christmas concerts - A Venetian Vespers for the Blessed Virgin (December 8) - recreating an Advent vespers service from Venice in the 1630s as an actual church service. In those days, the entire liturgy was sung and the finest composers, such as featured composer, Alessandro Grandi (who was a singer at St. Mark’s in Venice under Monteverdi), were commissioned to write the music. Visit www.musiciansinordinary.ca for more.

Frank T. Nakashima (franknak@interlog.com) is the President of the Toronto Early Music Centre, a non-profit charitable organization which promotes the appreciation of historically-informed performances of early music.

CHORAL SCENE

by Larry Beckwith

New music for choirs is at the forefront of the “choral scene” in Toronto in the first half of November with the Elmer Iseler Singers leading the way on November 1st. Oboist Lawrence Cherney joins the choir for the premiere of Night on Earth by Hong Kong Canadian Melissa Hui. Hui is a professor of composition at Stanford University in California. The Singers will also perform an earlier work of Hui’s entitled San Rocco.

Also on the program are works by Queen’s University composer John Burge (The Flute Player), flutist Robert Aitken (Monodie-Fragments), the Chinese-born violinist Chen-Yi (Know you how many petals falling?) and French composer Thierry Pécout (A Circle in the Sand). It’s a laudable line-up of recent works for choir and I sincerely hope choral fans will come out and sample all this new music!

The internationally-renowned Swedish conductor Robert Sund returns to Toronto to conduct seven Canadian university choirs on the afternoon of November 3rd at the CBC Atrium (University Voices II - presented by Soundstreams). He’s bringing recent works by two of Sweden’s leading composers - Thomas Jennefelt and Sven-David Sandström - and performing two new works by two of Canada’s brilliant composers, Harry Freedman and James Rolfe. Rolfe’s composition, entitled Under the Sun, is taken from Four Seasons: A front of the sea-

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2002-2003 SUBSCRIPTION SERIES

NEW MUSIC SINGS

Friday, November 1, 2002, 7:30 p.m.
St. James’ Cathedral, King & Church Streets

Guest Artists: Robert Aitken, flute; Lawrence Cherney, English Horn - Night on Earth (World Premiere) and San Rocco (Toronto Premiere) by Melissa Hui; A Circle in the Sand (Canadian Premiere) by Thierry Pécout; Know You How Many Petals Falling? (Canadian Premiere) by Chen Yi; Monodie-Fragments, by Robert Aitken and The Flute Player, John Burge.

BYZANTINE FESTIVAL

Tuesday, November 19, 2002, 8:00 p.m.
St. Michael’s Cathedral, 65 Bond Street (at Shuter St.)

Guest Artists: Amadeus Choir, Amadeus Chamber Singers and orchestra, British Soprano Patricia Rosario; Counter Tenor Daniel Taylor; Tenor Michael Colvin; Baritone Andrew Tees; Bass Alain Coulombe. Featured work: Kyrie by Christos Hatzis, plus selected works by John Tavener.

HANDEL’S MESSIAH

Friday, December 6, 2002, 7:30 p.m.
St. James’ Cathedral, King & Church Streets

Soloists: Jennie Such, Soprano; Daniel Taylor, Counter Tenor; Colin Ainsworth, Tenor; Russell Braun, Baritone.

With Orchestra.

SOUNDS OF THE SEASON

Wednesday, December 18, 2002, 7:30 p.m.
St. James’ Cathedral, King & Church Streets

A Christmas Celebration based on the development of arrangements by ten Canadian composers using the Gregorian Theme Piae Cantiones.

CATHEDRAL GRANDEUR

Sunday, March 2, 2003, 7:30 p.m.
St. James’ Cathedral, King & Church Streets


CELEBRATION - Ruth Watson Henderson

Sunday, May 4, 2003, 7:30 p.m.
St. James’ Cathedral, King & Church Streets

A 70th Birthday Tribute: Choir, Organ and Piano selections include Magnificat, Make Me A World, In Memoriam Elmer Iseler, Shades of Love, Song My Paddle Sings, Five Ontario Folk Songs, Psalm 150.

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the first chapter of the book of Ecclesiastes. “It’s a bit confusing and pessimistic as a text,” said Rolfe on the phone the other day. “Basically the message is that there’s nothing new under the sun. But it can also be a kind of a comforting thought to an artist. You know, people have been through this before.”

The piece is in 32 parts, which presented some positive challenges for Rolfe. “I had fun writing it, though I felt I was a bit in a vacuum. Thomas Tallis is the guy who comes to mind for writing multi-part choral works, but his music is 400 years old! Not having a contemporary model, I played around and trusted my instincts. I’m quite happy with the results and look forward to hearing the piece.” Music by one of the

Gabrielli, Gorecki and Samuel Barber round out the program.

That same afternoon (Nov 3), the VocalPoint Chamber Choir give a performance at Grace Church on the-Hill of music by Tallis, Victoria, Byrd and others. If you’re unable to stay away from University Voices, VocalPoint also sings a noon hour concert at the Glenn Gould Studio on November 7.

The first of two birthday concerts in honour of Ruth Watson Henderson takes place November 9th with the Toronto Children’s Chorus performing a number of her well-known works for treble choir. Included on the program is a new work entitled The Travelling Musicians, which involves some creative staging. The concert takes place at the George Weston Recital Hall and features a pre-concert conversation between Watson Henderson and Jean Ashworth Bartle, longtime colleagues and friends.

Ruth is such a mainstay on the scene here in Toronto that it’s easy to take for granted the tremendous integrity she has as a composer and accompanist, especially for young people. “We wish her continued health and success.” (The Oriana Singers fete Ruth later in the month with a performance of her Christmas cantata The Last Straw).

More new choral music comes our way on November 19th with another Soundstreams event bringing together Canadian Christos Hatzis and the popular English composer John Tavener. The Elmer Iseler Singers, Amadeus Choir and Tafelmusik Orchestra will perform Hatzis’ Kyrie with some first-rate soloists. A variety of Tavener’s Orthodox-inspired music will be given, as well. While I wholeheartedly recommend the concert and commend Soundstreams for it, I’m a little disappointed at the pairing. It feels like Tavener is always with us through his numerous, gaudily-packaged recordings. It would perhaps have been more exciting to introduce Toronto to a leading composer from Greece to “encounter” Hatzis.

Lieder by
Johannes Brahms
a candle-light Soirée

The Vocal Art Forum

Sunday, December 1, 5:00 pm
The Great Hall
1087 Queen St. West
(at Dovercourt). $10.

This Evening concludes a course on Brahms Lieder, held by Peter Neff

Renaissance Singers
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Saturday, Dec. 14th.
St. Andrew’s Presbyterian Church, 54 Queen St. N.
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All information confidential
The later part of the month is taken up with early Christmas fare, including the second annual Share the Warmth performance of Bach’s Christmas Oratorio. Ivars Taurins directs the Bach Consort (members of the Toronto Symphony and Tafelmusik) with a stellar line-up of soloists and - in lieu of a choir - a set of eight “ripienists” as Andrew Parrott would have Bach cantatas and passions performed. Should be interesting! It all starts at 6:30 on November 22, with a dinner break after the first three cantatas.

Next month we track the annual Messiah Performance Derby. How many dozens will we have this year?!

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Where the Music Begins.
HEAR & NOW

(NEW MUSIC)

by Paul Steenhuizen

NuMuFest, the annual November new music week at Massey Hall, will not happen this year, as I am sure many of you already know. Time, therefore, to revisit, on the one hand, my oft-stated desire for a new music festival in Toronto, along with the counter argument that the city is a festival year-round.

Currently, the nearest upcoming festivals are Kitchener’s Open Ears (May, 2003), and the 1st Montreal Biennale Internationale (March, 2003). Both are recommended, and more information will be provided nearer their happenings. In the meantime...

Point (mine): Organized concert sequences (chronological, aesthetic, geographic and/or thematic) enable more profound and new understanding of the music and its context. I have no doubt the artistic directors of Toronto’s new music “fests” put considerable effort into their individual expression of a curatorial binding festival idea, in addition to or as part of their regular seasons. Curated is the key.

Counterpoint (my editor’s): In this November issue alone, there are well over 30 Toronto concerts/discussions featuring contemporary music – more than at any major festivals. Almost any month of the season Toronto is a new music festival.

It could be an interesting discussion.

All forms of beauty, like all possible phenomena, contain an element of the eternal and an element of the transitory—of the absolute and of the particular. Charles Baudelaire

Early November will be marked by numerous noteworthy sounds, including New Music Concerts carte-blanche concert dedicated to French composer Philippe Manoury. After the recent success of his opera, K... at the Opéra Bastille in Paris, Philippe Manoury visits Toronto to present a concert of electroacoustic chamber works for computer and live instruments by himself and his colleagues from IRCAM, Yan Maresz and Zack Settel. The charismatic Manoury also discusses his work at the Royal Conservatory on November 1, and at a pre-concert introduction, 7:15 on November 3.

Rose Bolton and friends will premiere her new 50-minute multimedia work Elements at the Music Gallery Nov 7. Elements can refer to weather conditions or pure matter (the ancient Greek earth, fire, water and air). The form of this composition will be derived from the first definition: Climate changes and weather patterns which take place over the cycle of one year. The sounds themselves are categorized based on animal (human voice), mineral (electronics, glass, stones, sand, metal) and vegetable (wood, paper, seeds).

Continuum presents The Call on November 12. Inouk Demers’ work Luxe, calme et volupté (from Baudelaire’s L’invitation au voyage) is the result of a study of Ravel’s works, taking off from certain extracted aspects of his music and ‘transcribing’ them into a new context. Justin Marinier’s unearth asks “What is our musical heritage...how do we reconcile the plurality of influences? How do we reconcile the old with the new, and how highly should we regard our past? Toronto-based composer Scott Wilson contributes his electroacoustic/ensemble work 13 Angels (Ein jeder Engel ist schrecklich). Based on poems by Rainer Maria Rilke that represent angels as terrifying, it reflects also a long-term preoccupation of the composer—that we are afraid of beauty.

In our definitions, we grope after the spiritual by describing it as invisible. The true meaning of spiritual is real; that law which executes itself, which works without means, and which cannot be conceived as not existing. Ralph Waldo Emerson.

Music by British guest composer John Tavener and Christos Hatzis will be featured in Soundstreams Canada’s A Byzantine festival on November 19. The program consists of a new version of Kyrie by Hatzis, and Second Coming, Funeral Canticle, Eternity’s Sunrise, and Gods With Us, all by Tavener.

Hatzis writes that “Several factors have influenced Kyrie’s composition: my ten-year tenure as a ‘drone keeper’ in my parish church in Greece during my childhood and adolescence with occasional night long rituals full of chanting, whispering incantations and the synesthetic complements of ritual movement, gesture and incense inside flickering candlelit interiors with frescoes of Byzantine icons covering every available surface of the church walls and domes. These impressions gradually crystallized into the Medieval sounding aspect of the work... Although not actual quotations, these parts of Kyrie are my personal reminiscence of my days at the psaltery, and of my Greek Orthodox upbringing.”

As always, this column touches on only a few of the many riches out there, in

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Six dynamic soloists for unaccompanied voice written by Canadians featuring world premieres by

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Without/Above/Beyond/Enactments
Honouring Stefan Wolpe’s Centenary
Guest Composer: Geoffrey Palmer
David Swan, Stephen Clarke; Marc Couroux, pianists
Accordes String Quartet • Fujiko Imajishi, solo violin

Illuminating Introduction with Austin Clarkson – “The Art of Action:
Wolpe and the New York School of Musicians and Painters.”
illustrated with slides and sounds at 7 pm

Stefan Wolpe (Germany/USA 1902-1972) •

Enactments for 3 pianos (1952)
Geoffrey Palmer (England 1951) •

String Quartet No.3 “Within, above, beyond” (2000 / 2002)
Geoffrey Palmer • Reconciliation for solo violin (2002)
Stefan Wolpe • Enactments for 3 pianos (reprise)
Progressively destroy, using these opportunity for that door to be agree I didn't foresee how totally very abstract process, and I find the geometrical solutions, which I not at all geometrical. In this way, I discovered at the last moment STEENHUISEN: I'd like to talk about the idea of a 'work in progress'. There is a trajectory for a composition, which for you is seldom singular, or has a clearly defined conclusion. In this sense, your works often have very complex genealogies. How would you describe these forms, and how do you develop a piece over a long period of time?

BOULEZ: We spoke already of an organic process, and it's really like that also, because sometimes I write something, and after a period of time realize there is more to do with it. It can take many years. I wrote Le Visage Nuptial in 1944, for 2 ondes martenois, piano, percussion, and voice. In 1952/53, I thought that the work was not big enough for the René Char poem (Faireur et mystère), so I rewrote it for orchestra, women's choir, and 2 soloists. Having performed it in Cologne (1957), I wasn't satisfied at all. There were deficiencies - technical and musical problems from the orchestral point of view, because it was my first big work for orchestra and choir. In some places, it wasn't amplified for orchestra, but simply transcribed. I knew I couldn't stand that forever, but I had no time to give to the piece then.

Much later, in 1985/86, I began to work on it again, reconsidering the orchestration, and the way of amplifying the ideas of the original work. You find the trajectory of the first version, not changed, but amplified. It took 40 years. It was underground for a while - I didn't think of it exclusively, but it was constantly in my mind, and now this work is finished.

It's not always such a long process. Derives was originally a short work written while I was teaching at the Collège de France. It was concerned with periodicity in music, but was too compact. 10 years later, I felt I needed to do more with it, and I finished it last winter. It was absolutely necessary to rethink this work, because the problem was there, and it was not completely resolved.

STEENHUISEN: You've given the visual analogy of spirals, and mazes, labyrinths to describe your process.

BOULEZ: Absolutely. It reminds me of a short novel by Kafka, called The Burrow (1923), which is a perfect image of what I think as a composer.

STEENHUISEN: Are there any other literary precedents for your way of working with open forms?

BOULEZ: Yes, there are two precedents, in French literature at least. The Montaigne Essays, because it was the only book he wrote and he added and he added all his life, and also La Recherche du Temps Perdu, by Proust. I had a critical edition, which contained a great deal of sketches, and it's very interesting to see the initial intentions, even the length, and how it developed and developed. It was not only by extension, but how he placed some sections from the beginning at the end, and so on. Some anecdotes relating to a certain character are later attributed to a completely different character.

It's interesting to see how he manipulates things, and amplifies those that are not in the initial project. At first it's a novel in the usual sense, but ultimately, it becomes a reflection about art and how a novel is conceived, what a book is. He says a marvellous thing, that a book is made by the reader, and for me, the work is really finished by the person who listens to it.

STEENHUISEN: What attracts you to North American culture?

BOULEZ: Initially, New York was kind of a dream city. In France, during the war, we were between walls, and borders were impassable. We began to travel very slowly, in part because of the money, but also the visas required. The possibilities were difficult, and all were close by, like Switzerland, and Germany, but it took until I was 27.

In 1952, I made my first trip to North America, with Jean-Louis Barrault's theatre company (Renault-Barrault, théâtre Marigny). We went to Montreal, Quebec City, and then New York.

I already knew Cage, so I had a big thirst for knowing what they did there. Through Cage, I learned a lot, especially of the painters. I met de Kooning and Pollock, and saw how vital and lively the life in New York was. Since that moment, when I received this shock, I have always been eager to go back to the United States, where I also had connection with people in Los Angeles - with Stravinsky, Robert Craft, and Lawrence Morton. These were islands, where I was very well acquainted, and it was fresh air for someone coming from Europe.

STEENHUISEN: You've conducted and written for the world's best orchestras, and in doing so are you not intimately familiar with the problems some are having. It's a complicated situation. What do you think are the sources of the problem, and how do you think it can be resolved to create a more beneficial condition for the art form, composers, and listeners?

BOULEZ: One of the problems is that in the States there are no subsidies, and everything is depending on the money made at the box office, and sponsorship. As I told them a long time ago in New York, there is also a lack of flexibility. You have 4 rehearsals and 4 performances, 8 sessions a week - it's totally codified. If you are under this kind of inflexible order, the life becomes fixed, and frozen. This type of frozen programming and attitude is detrimental to the orchestras.

In New York, I split the orchestra into 2 groups, one of 70, the other of 35 or 40. Then you have quite a different repertoire, and you can do quite a lot of things. In the
difficult to organize, but that's a question of professionalism. We have 31 musicians, all familiar to us, so it's easier to organize. Everybody feels more personally responsible. They are also all on the same salary, and they are all considered soloists, so there is no hierarchy, which also makes it easier for us. That was my first wish when I was asked to organize the group, in 1975/76.

STEENHUISEN: We've dealt nicely with your thoughts on the past. What does the future hold for your composing? I read that you were considering writing an opera.

BOULEZ: Well... (laughs), you know, I've been considering that since 15 years, so it's not a new idea at all, but in that time, two of the people I considered working with have died. I began to work with Jean Genet, but he was very slow to work with at that time, and he died shortly thereafter. The second time I tried, that was with Heiner Mueller - Daniel Barenboim was interested in an opera for Chicago. I began to discuss it with Mueller, and he began to work; if you look at his posthumous records, there are some sketches and mentions of it, but nothing was done, and he died of the same illness as Genet. So... right now I'm trying to not have a third person die (laughter).

STEENHUISEN: How do you think this point in time is unique for composers and artists?

BOULEZ: In my generation, we were a group of 5 composers: Nono and Ligeti were born in 1923, myself and Berio in 1925, and Stockhausen in 1928. We were a group who knew each other very early, and we had the same ideal: Progressively we dispersed, because that's normal and everyone has their own path, although we communicated. We were defined by the period, but at the same time we defined the period we were living in. This group had 2 Italians, 1 Hungarian, 1 French, and 1 German, so we were very different from each other, yet we had the desire to meet and know each other, which explains the success of Darmstadt - it was a meeting place.

I find there's a more difficult situation now than it was in our time. Now, I have the impression that although you can travel much easier and more quickly, there is a kind of fear of identity. For instance, when I am in the States the word 'American Music' is important. For me, whether it is European or American doesn't matter at all, provided it is interesting. It's difficult for me to understand some points of view these days, this kind of protection of identity that we didn't have in our time. It's not an opening at all, for me at least, but I have this perspective because of my generation. Ultimately, I think it's unique anytime you have a composer who has a personality.
There is a fascinating story about how Axel's father survived the war. Towards the end of the conflict the Nazis created the 'Volkssturm', a ragtag army of non-soldiers, without training, without weapons, and certainly without any desire to fight, and sent them into the front line simply to extend the war. Axel’s father, who was anything but pro-Nazi, was conscripted, but avoided it, at least temporarily, by injecting his leg with milk; this, apparently, had the effect of causing it to swell severely, rendering him unfit for service.

It was a ruse used by many, but was detected by the army who, showing no milk of human kindness, sentenced Edgar to death by hanging. The war ended before the sentence could be carried out! No puns about suspended sentences.

One evening after the war, the young Axel had a date to take a girl to the movies. She didn’t show up, but rather than admit that his girl stood him up, he went to the movie alone. It was The Benny Goodman Story and Axel sat through it three and today it is one of the leading jazz venues in the world. The list of great musicians who have played there over the past 30 years is quite amazing, ranging from blues artists such as Sunnyland Slim and Blind John Davis to just about every name jazz player in the traditional/mainstream style - Dick Hyman, Teddy Wilson, Wild Bill Davison, Art Hodes, Art Farmer, Clark Terry and on and on - contemporary musicians like Lee Konitz, Paul Motian and Bob Brookmeyer and younger players like Brad Mehldau, Diana Krall (before she hit the bigtime) and Matt Wilson.

Regular visits to the shop, listening to jazz records and buying when he could afford them became the pattern and little did Frau Libowitzky realise that she had sown seeds that would eventually blossom as one of the world’s best jazz clubs.

Around this time Axel also discovered the Hot Club of Vienna, run by a musician called Johnny Park. They held Friday night sessions where someone would select an artist, play recordings and discuss his or her career. On Saturdays they held jam sessions.

When Axel left school he worked for a time translating science-fiction stories and writing his own. He recalls that the bad ones were easier to sell than the good ones! He resumed studies - astronomy, geology and anthropology, after which he worked for two years with Simon Wiesenthal, still maintaining his passion for jazz.

In 1972 he was one of the founders of Jazzland, a club situated in the heart of old Vienna at Franz Josifs Kais; he took over ownership in 1983 and today it is one of the leading jazz venues in the world. The list of great musicians who have played there over the past 30 years is quite amazing, ranging from blues artists such as Sunnyland Slim and Blind John Davis to just about every name jazz player in the traditional/mainstream style - Dick Hyman, Teddy Wilson, Wild Bill Davison, Art Hodes, Art Farmer, Clark Terry and on and on - contemporary musicians like Lee Konitz, Paul Motian and Bob Brookmeyer and younger players like Brad Mehldau, Diana Krall (before she hit the bigtime) and Matt Wilson.
I said that there was a ‘boy meets girl’ ingredient in this story. Seven months after the club opened Axel met Tillie – immediately lost interest in any other girl friends and last month they celebrated their 27th anniversary. One of her regrets is that before she and Axel got together she missed Ben Webster at the club! They have a son, Julius, now a teenager and through their dedication to the music they have a family of friends, jazz musicians around the world who have been able to make their music echo in a 500 year old cellar in Vienna – Jazzland.

A recent edition of Downbeat lists 100 of the great jazz clubs throughout the world. Our own Montreal Bistro and Top O’ The Senator are listed. So is Jazzland in Vienna. Congratulations Axel and here’s to the next 30 years.

Jim Galloway can be reached at galloway@themholenote.com

BANDSTAND
by Merin Williams

There’s plenty to get to this month, so here we go!

First of all, I have one more correction to the community band list. The website for the Hamilton Concert Band should read: http://www.hamiltonband.org. My apologies to the band for the error.

The Regimental Band of The Lorne Scots (Poel, Dufferin and Halton Regiment) is relocating from Hamilton to Brampton. Director of Music Henry Verschuren CD is looking to fill vacancies within the group, which uses a standard concert band instrumentation and plays a wide variety of music. There is absolutely no requirement for any musician of the Regimental Band to enroll in the Canadian Forces to participate fully with the band. However, should one wish to do so, the opportunity is available.

The band has just received monies from the Trillium Foundation, and has new music, instruments and uniforms. If you’re interested, or would like more info, contact Director of Music Henry Verschuren CD at 416-564-3126, Fax: 905-450-7937 or email: henryver@sympatico.ca.

Long & McQuade’s annual fall clinic series starts on Saturday Nov 2 with bass trombonist John Capon. The clinic is entitled “Some New Twists on Jazz Improvisation”. On Saturday Nov 16, brass mouthpiece maker Gary Radlke will explain the various components of the brass mouthpiece. A selection of his products will be available to try. “McConnell on Music” is the focus of the clinic on Nov 23. Veteran jazz trombonist, composer and arranger Rob McConnell will be on hand to talk about the music business, and whatever else strikes his fancy (as he so eloquently does). The series wraps up on Sat Nov 30, with tenor saxophone titan Pat Labarbera and Kirk MacDonald. They will be talking about saxophone technique and jazz improvisation, as well introducing the new Selmer Reference 36 and 54 model tenor saxes.

Make sure to bring your mouthpiece and try the new horns. All of the sessions will be held from 2-4 p.m. in the band department at Long & McQuade’s main location, 933 Bloor St. W. (W. of Ossington) in Toronto. If you need more info, call 416-588-7886 ext. 410.

The Ontario Provincial Honour Band 2002 is performing at the Toronto Centre for the Arts on Thursday November 7 at 8pm. Dr. Dennis Prime will lead the band and their special guest artists, the True North Brass in a program of music by Holst, Ticheli, Cable and Van der Roost. Tickets are $19/adult, $16/student or senior. The event is being put on by the recently formed Ontario Band Association. You can find out more about the OBA at its website: http://www.onband.ca.

One of my favourite seasonal events is the Christmas Tuba Festival. I managed to attend the first 3 or 4 years, but work commitments have kept me away since. Watch out! I’m going to be back this year, euphonium in hand, and my five minute brass chops fortified with large quantities of hot chocolate. The Tuba Fest takes place Wed Dec 4 from 12:30 - 1:15pm at Nathan Phillips Square. It’s open to all players of the tuba family (including euphonium, baritone and sousaphone) and anyone who likes to sing carols. Make sure you bring a music stand with clips, and a cushion (those metal chairs are COLD!) Participants are encouraged to decorate their instruments, and themselves, if so desired. The event will be Emceed by Orin Isaacs, Music Director of the Open Mike Show.

Conductors will be Denise Grant, from U of T, and Jack Long of Long & McQuade. The music for the event (arranged by True North Brass tuba tyrant Scott Irvine) is available for $5.00 per book. Further info and registration forms can be obtained by calling 416-222-8282 (ext. 2164) or by email: karen.brinkos@ccdhb.org. Registration forms should also be available at most school music suppliers.

There are a number of concerts worth taking in this month. Standouts include the Hamnford Street Silver Band w/pianist Andrew Burashko on Nov 10. The University of Toronto Wind Ensemble, Toronto Youth Wind Orchestra, York University Wind Symphony, Hart House Symphonic Band and Northdale Concert Band are all presenting concerts this month. I urge you to check the main listings section of the Wholenote for complete details on these and many other musical delights.

Merlin Williams is a Toronto-based woodwind performer and arranger. If you have news of an upcoming band event, contact him at (416)489-0275, or by email, merlinw@attcanada.ca.

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MUSICIANS IN OUR MIDST

Adi Braun

by Wally Wood

The volume of the voice is the first clue. It is jazz with operatic power.

Talkers are stopped in mid-sentence, eaters at Gate 403 Roncesvalles near High Park transfixed with soup spoons suspended as Adi Braun launches into "I'm beginning to see the light". The vent is infectious as she belts out Moon Faced, Starry Eyed, caresses the round notes of Lover Man.

Eraine Schwing-Braun sits wide-eyed, smiling: "She's gone back to her love. I love it. I don't look upon her as my daughter. She is a wonderful artist." She cogitates, listening: "There is good music and bad music, and Adi sings good music. And she loves it.

Adi Braun had the right blood lines to be an opera singer.

Eraine was a mezzo-soprano in her performing years and is now a voice teacher. Adi's father, Victor, a baritone, who died last year at 65, sang the Met, Covent Garden, La Scala, the Paris Opera, you name it, and needs no introduction to opera fans. Brother Russell, also a baritone, now 37, two years younger than Adi, treats his father's path, but in his own shiny shoes. Another musician brother, Thorsten, 27, is into heavy metal, or is it acid rock? Noted musicians, all.

While her father was performing in Europe, Adi (Adrena) was learning German, and singing pop tunes and, even then, jazz. But she studied and sang classical music in Canada, graduating from the University of Toronto with a Bachelor of Music in Performance in 1991. She played piano and bongos, but sang with the Canadian Opera Company and Opera Atelier. She has also been teaching voice and piano privately for ten years.

About eight years ago she started "singing sideways" from opera to jazz, through cabaret-style concerts. She sees it not so much as a switch, as that she "is constantly evolving." She muses that strict musical training was an admirable discipline and foundation but it is a natural progression to "get to where one is going." She feels complete, she says, singing "somewhere between the constellations of Callas and Streisand" and adding that "jazz is an ease and a joy." She cites as singers with more than a passing effect on her Diana Krall, the Shirleys (Horne and Eichard), Rosemary Clooney and Judy Garland.

Locally she has worked with Doug Riley, Steve Wallace and Terry Clarke, and the Ron Davis Trio here at Gate 403, also with musicians like Mark Eisenman, Tony Quarrington, Dave Restivo, Bill King, Whitney Smith and Steve Koven. She "sang Germany at Munich's top jazz club (Club Unterfahrt) in July," opened the Port Perry concert series at Town Hall 1873 in early October, and participated in the Rex/Jazz FM "Jazz for Herbie" benefit at the end of the month. Her musical profile has been recently raised by interviews, performances on CBC Radio and TV and on TVO. A run of scheduled performances in November and December at Sax on Yonge has been scuttled by the sudden demise of the club. But she is currently in the studio recording with Doug Riley (piano), Steve Wallace (bass), Terry Clarke (drums) and Tony Quarrington (guitar). The CD "Delishous" is "ready for sale for Christmas. "Watch for a big January concert with this trio at the Music Gallery" she says.

Adi is confident in her voice and her choices. "They say in jazz the older you get, the better. But I'm blooming right now!" Getting where you going, she says, is a good way to look at things. Happy to be "there is a whole other skill."
Staging “Médée” also required finding the right singers for the principal roles. Corneille’s portrait is so psychologically complex and Charpentier’s setting so detailed that the right Medea had to be both a consummate actress and singer. Pynkoski found her in the person of American soprano Stephanie Novacek, last seen in Toronto as Emilia in Poppea. After working with her Niquet declared her “a force of nature.” Pynkoski found the ideal Jason in French “haute-contre” Cyril Auvity.

Les Arts Florissants has made two recordings of “Médée” one in 1984, the other in 1994. Of these the second is preferable both because it is complete and because it is informed by practical experience of the work on stage.

For your own experience of the work on stage, Médée plays at the Elgin Theatre November 2,6,7,9,10. It will be sung in French with English surtitles. For tickets, call 416-872-5555 or visit the opera Atelier website at www.operatelier.com.

Those with an appetite for more opera of the period should note that the U. of T. Opera Division will present its first ever full-length Baroque opera, Handel’s Alcina, running November 13-16 at the MacMillan Theatre. It will be sung in Italian with English surtitles. Jeanne Lamon will conduct. For tickets, call 416-978-3744.

OC’s shining Rubies
Named for Ruby Mercer, who founded Opera Canada magazine, the third annual OC Rubies gala dinner, at the Granite Club Tuesday Nov 19, promises substance and shine.

Luminaries to be honoured this year are Mary Morrison (educator), Nicki Goldschmidt (builder), and Pierette Alarie and Leopold Simoneau (artists). Howard Dyck will host, Marilyn Home will present, and Russell Braun, Tracey Dahl and Susan Platt will sing, as will the Canadian Children’s Opera Chorus. Ruby Mercer’s other major personal project. The dinner benefits Opera Canada, which in its 43rd year is Canada’s oldest continuously published serious music magazine.

Information: OC at 416-363-0395.

David Perlman

Mondonville.

Opera DVD Watch
by Phil Ehrensicht

The blossoming of new opera DVD titles continued space during the early autumn. Forty-six new titles have been issued!! If you have the time and budget, you could view a new release every evening from the beginning of this month through mid-December.

Choosing a pick of the month was difficult, given the choices, and resulted in a triple tie.

Winner one is Deutsche Grammophon’s remastering of the Metropolitan Opera’s 1991 production of Un ballo in maschera, starring Luciano Pavarotti in full form as Gustavo. The inestimable James Levine as conductor, Leo Nucci as Renato and Aprile Millo as Amelia enhance the riches. Very highly recommended in preparation for the Canadian Opera Company’s Jan-Feb production of Un ballo.

Winner two, from Kultur, is a 1973 Theatre Antique d’Orange production of Tristan and Isolde, starring Jon Vickers and Birgit Nilsson in her signature role. No need to add anything to that!

Winner three, the essential Maria Callas At Covent Garden 1962 and 1964 is now available as an EMI DVD. Just in time because my VHS version is wearing out.

These live performances at the Royal Opera House feature Act IV of Don Carlo and, above all, Act II of Tosca with Tito Gobbi as Scarpia and Renato Cioni as Cavaradossi. Tosca does not get any better.

Now let’s move on to the new offerings by each of the companies in this happily expanding niche market:

ACOM: Gilbert & Sullivan, Master Collection, a 10-disk set, is the only comprehensive video collection of all the operettas. Originally a 1982 BBC television series, the quality of the individual production ranges from top notch to o.k. But if you’re a Gilbert and Sullivan devotee, you gotta have it. (If your wallet is less fat, your can get the 6-disk “favourites” box or the individual CDs.)
DECCA/DEUTSCHE GRAMMOPHON (UNIVERSAL): Richard Strauss, Ariadne auf Naxos, a 1988 Met production for TV with James Levine, conductor, and Jessye Norman, Kathleen Battle and Tatiana Troyanos; Strauss: Die Frau ohne Schatten, Sir Georg Solti conducting at the Salzburg Festival, 1992; Tchaikovsky, Eugene Ormandy, film directed by Peter Weir, directed by Petr Wügler, film starring Donald Shanks and Joan Sutherland in a 1983 Australian production at the Australian Opera, featuring Joan Sutherland with Francesca Patane as Tosca.

EMI: Angela Gheorghiu Live from Covent Garden. Selections from Handel, Mozart, Massenet, Charpentier, Puccini, Cilea, Bellini, Brediceanu, and Loewe. Orchestra of the Royal Opera House conducted by Ion Martin.

IMAGE: Pride of place among Image's new titles goes to the Tony Palmer film of Britten's last opera, Death in Venice, produced with the active collaboration of the composer; not far behind is Baz Luhrmann's film of that warhorse of all warhorses, Rigoletto, starring Franco Corelli and Joan Sutherland with Francesca Patane as Tosca.

NAXOS (ARTHUS, BBC OPUS ARTE, TDK): Bernstein's Trouble in Tahiti is at the top of my list. Thanks to a new Naxos distribution agreement with TDK, the latter's operatic riches will now be available in North America. The first two titles available are an Aida directed by Franco Zeffirelli and a Rigoletto with Leo Nucci. ArtHaus, the industry leader in new productions, adds Handel's Tamerlano, with Elisabeth Norberg Schultz, to its catalogue. Besides Tahiti, BBC also released a San Francisco Opera production of Lehár's Merry Widow and a Rigoletto (infamous nude scenes and all) from the Royal Opera House, with Edward Downes, Marcello Alvarez, Felicity Palmer, and David Hobson. Also new: Verdi's La Forza del Destino, a 60-minute version, sung as 'Harry and Sheila', and a 1958 live Napoli production starring Franco Corelli and Renata Tebaldi. These were really a big influence in my career. The music, says Linda Rondstadt, is the work of local composers and is steeped in a specifically New York spirit. Leombrun, and Loewe. Orchestra of the Royal Opera House conducted by James Levine, cast includes Kiri Te Kanawa and Placido Domingo.

SONY's DVD series on the von Karajan legacy now includes a wonderful Faust, starring Giuseppe Taddei, Janet Perry, Christa Ludwig, Valery Gergiev, and Renata Tebaldi. Their other new titles include: a film of Menotti's The Medium; Tchaikovsky's Eugene Onegin, directed by David Hockney with Bruce Ford in the title role at the Royal Opera, 1991; Solti directing the Orchestra of the Royal Opera House -- a superb film of Menotti's The Medium; and Bizet's Carmen, sung as 'Harry and Sheila', and a 1958 live Napoli production starring Franco Corelli and Joan Sutherland with Francesca Patane as Tosca.

New York Comedy, Toronto Crimes

TUNES FROM CAMP GRENADA
Back in September I flagged a couple of this month's shows as productions to watch for. One of these was Broadway choreographer/director Susan Stroman's 2000 Tony-winning show CONTACT, a musical without dialogue that runs at the Canon Theatre from November 5 to December 15. The second was Hello Muddah, Hello Faddah!, the revue of Allen Sherman songs that has already cut a swath in Chicago and New York. I recently had a chance to chat with Jimmy Spudola, who played in the New York production and will join the Toronto edition at the New York Theatre, where it's booked until January 5.

Spudola grew up in Palisades, N.J., just across the river from Manhattan. "My father was an avid Allen Sherman lover," he recalls. "He played them all the time and I listened to them all the time. They were really a big influence in my life." Although Sherman's comic songs date back to the '60s and are steeped in a specifically New York Jewish idiom, Spudola says they continue to win audiences over.

"When you hear 'Hava Nagilah' sung as 'Harry and Sheila'," he says, "you just have to laugh. 'It's not rocket science," he adds. "It's just a celebration of the man's music.

DOMESTIC SPIRITS
In 1912, a young Jewish woman named Bessie Starkman was living with her husband and two children in "The Ward", the down-at-heel Toronto neighbourhood that used to lie near Dundas between University and Bay. When a boarder named Rocco Perri moved in, Starkman made him move out and away with her new man to become an underworld queen, the only woman ever to run a mob, until her assassination in 1930. Tribal Productions is presenting a season-opening production of a brand-new musical based on the lives of Starkman and Perri from November 8 to 23 at the Toronto Centre for the Arts. Titled Whiskey Serenade, it's the work of local writer/composer team Ralph Small and Mitchell Kitz. The music, says Small, "is definitely in the style of the era. There's Italian arias and
Jewish klezmer music blended. And "Let It Roll" is a hard-driving bluesy, jazzy type of number. Some of the scenes are quite risqué," he warns. "It's not a tame family drama."

CHARLY'S BACK
If you still haven't seen it, you have until November 10 to catch a new run of Charelli's Cu'Fu", about growing up Italian in Hamilton, at Artword Theatre. Charelli's one-man performance, which includes his own musical interpolations on the harmonica, has become a popular staple for both Italian and non-Italian audiences.

STAGE TO SCREEN
Fans of the musical comedy genre should be watching with interest to West when the film Chicago opens on December 25 this year. Starring an "A-list" cast of Renée Zellweger, Richard Gere and Catherine Zeta-Jones, it's an adaptation of a Broadway hit of that year, A Chorus Line. It wasn't until a 1997 revival that it really came into its own, winning six Tony Awards.

What's especially interesting about the filming of Chicago — apart from the fact that it was shot here in Toronto — is that it's the first indication in about 25 years that Broadway is healthy enough to inspire big-budget Hollywood movies again. Of course, in the '60s it was common for popular stage musicals to spawn successful movies. Beginning with Gigi (1958), the Oscar for Best Picture was regularly doled out to musicals; it went to West Side Story (1961); My Fair Lady (1964); The Sound of Music (1965), and Oliver! (1968). (The Sound of Music still ranks among the top 100 highest grossing films in the U.S.)

But through the 70's, the market for movie musicals emptied. Cabaret (1972) was well received, perhaps on the coattails of the 60s wave, but since that time (correct me if I'm wrong) the only really successful movie adaptation of a stage musical has been Grease (1978). There have been a few forgettable attempts (like Annie in 1982 and A Chorus Line in 1985) and some dreadful failures (the less said about Madonna's 1996 Evita the better). Throughout this period Broadway was also floundering to re-establish itself.

Meanwhile, Brit songwriter Andrew Lloyd Webber was making some headway, but apart from the aforementioned Evita and Norman Jewison's 1973 Jesus Christ Superstar, his work has not been filmed for theatre release. Similarly, Les Miz never made it to the movies. And, oddly, no one has filmed any of Stephen Sondheim's shows (except for television) since 1966, when Zero Mostel starred in a movie version of A Funny Thing Happened on the Way to the Forum. (Oh, all right, there was a West German production of A Little Night Music in 1977, but do you know anyone who's seen it?)

So if you enjoy movie versions of stage musicals, you should be rooting for Chicago, because, with the recent success of Baz Luhrmann's Moulin Rouge, trendspotters have been predicting a comeback for the musical genre. If Chicago manages to catch the wave, we can expect to see lots more movie musicals springing into production. If it tanks big-time, we may have to make do with John Travolta and Olivia Newton-John for another 25 years.

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November 1 - December 7 2002

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November 1 - December 7 2002
Comprehensive Concert Listings

For concerts "further afield" just outside the GTA see pages 46-47.
For "full run" music theatre and opera listings, see page 47-48.
For jazz club listings, see page 48.

Readers please note: presenters’ plans change, & we occasionally make mistakes! Please always use the phone numbers provided to call ahead.

Friday November 01

- 12:00 noon: Royal Conservatory of Music Glenn Gould School. Fiddler on the Roof Series: Performance by Young Artists from the GGS: Etoupe Mozzezlicz Concert Hall, 273 Bloor St. West, 416 408-2824 x321. Free.

- 7:30: Elmer Iseler Singers, New Music Sings. Hui: Night on Earth (world premiere): San Rocco (Toronto premiere); Pérecur: A Circle in the Sand (Canadian premiere); Burge: The Flute Player; Atkin: Monodie Fragments; Chen Yi: Do You Know How Many Petals Falling? Robert Atkin, flute; Lawrence Chernay, English horn; Lisa Adaiah, conductor. St. James' Cathedral, 65 Church St. 416 317-0537. $25,$25, group rates.


- 8:00: Michael Kaeshammer in Concert. Michael Kaeshammer, piano; Simon Fa·, bass; Damian Graham, drums. Boogie woogie, Jazz, Imperial Oil Auditorium, Ontario Science Centre, 770 Don Mills Rd. 416 880-6800. $28.

- 8:00: Mississauga Symphony, Regs to Broadway, Music of Rodgers, Gershwin and Lloyd Webber. John Argin, piano; John Barum, conductor. Hammerson Hall, 4141 Living Arts Drive, Mississauga, 905 306-6000. $45.$45.

- 8:00: Oakville Centre for the Performing Arts. Rock Voices Live. 130 Navy St. Oakville. 905 815-2021. $30.

- 8:30: Living Arts Centre Mississauga, Big Bill Morganfield, Royal Bank Theatre, 4141 Living Arts Drive. 905-306-6000. #22-432.

Seventh annual series of LUNCHTIME CHAMBER AT CHRIST CHURCH DEER


November 7: The Toronto Woodwinds. Sreten Marilovich, flute; Karen Ronenberg, oboe; Goran Gowevich, clarinet; Melanie Fairbrother, bassoon; Alexander Sebastian, accordion. Works by Mozart, Dvorak, and Robinson.

November 14: Michele Bogdanovich, soprano; Andrew Ager, piano. Songs by Alban Berg and Andrew Ager.

November 21: Yuri Zaidenberg, violin; Elena Krukopolka, piano. Music by Mozart, Tchaikovsky, Chausson, and de Falla.

November 28: Musick’s Handmaid. Valerie Sylvester, violin; Sheila Smyth, violin and viola; Laura Jones, cello and viol da gamba; Janet Scott, harpsichord. Music by Rebel, Jacqet de la Guerre, Marinis and others.

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Mozart: String Quartet in E-flat major K.448. Piano Concerto in A major K.414 (transcribed for piano quintet); Schoenberg: Verklarte Nacht With William Aide, piano; Scott St. John, violin; Simon Fryer, cello; Edward Tait, bass.
Fri, Nov 22, 8:00 pm. Walter Hall. $20 ($10)

Pure Joy!, CHORAL CONCERT
University Women's Choir, Robert Cooper, conductor, performs the music of Delibes, Lucretia Mendelssohn, Berlioz and more. Sacred cantatas to Shakespearean songs. Sat, Nov 23, 8:00 pm. Victoria (Chapel 91) Charles St. West. $12 ($6)

Wind Ensemble
Jeffrey Reynolds, conductor.
“Canadian, British and American Classics.”
Music by Beethoven, Choral, Bach, Vaughan Williams & Warren Benson.
Sat, Nov 30, 8:00 pm. MacMillan Theatre. $12 ($6)

Concert Band
Debby Grant, conductor.
“New and Old Classics.”
Music by Elgar, Bach, Vaughan Williams & Warren Benson.
Sat, Nov 30, 8:00 pm. MacMillan Theatre. $12 ($6)

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Paul Read and Phil Nemmers, directors.
Wed, Nov 27, 8:00 pm. Walter Hall. $19 ($6)

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Christian Teuken, organ
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19 November
Bach, Franck, Mendelssohn
William Lupton, organ
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Mon Nov 18
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The York University Concert Choir
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Admission: $5

Wed Nov 20
7:30 pm
The York University Jazz Choir
directed by Bob Hamper, shares the stage with the Jazz Orchestra in the end-of-term Jazz Festival.
Admission: $5

Mon Nov 25
7:30 pm
The York University Women’s Choir
presents Benjamin Britten’s seasonal masterwork, A Ceremony of Carols.
Directed by Alan Gasser with Alyse Howe on harp.
Admission: $5

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Tickets $15, Student/Senior $10
Available at the door or call (416)484-0185

www.thewholenote.com
November 1 - December 7 2002

Saturday November 02

– 10:00am Choir of St. Thomas’s Church, Richmond. Rev. Dr. Elizabeth Anderson, conductor; John Tuft, organ. 303 Huron St. 416-878-2223. No tickets required.
– 7:30pm All Soul’s St. Augustine’s/Trinity York Mills Churches. Faundi & Rutter Regina’s. St. Augustine of Canterbury Church, 1947 Bayview. 416-762-6077.
– 7:30pm Evening Chamber Music. Asprey’s Forenoon shall me Wed (Green) for soprano & piano; Mieveld: Quartet (1974) for flute, trumpet, violin & piano; Stills: Miniatures for flute, oboe & piano (1940); Faured: Quintette #1 for strings & piano. Linda Tsatsanis, soprano; Peter Margolian, pianist; Nancy Neuse, flute; John McGuigan, trumpet; Hazel Boyce,iola & other performers. Victoria College Chapel, 91 Charles St. West. 416-799-5233. Free.
– 7:30pm Evening of Nostalgia. Looking back over 50 years of the Society’s existence. Cody Hall, St. Paul’s Church. 227 Bloor St. East. 416-221-0984.
– 7:30pm International Horn Society’s T. Horn Day Concert. Music for horn with clinicians, faculty, student ensembles, participant ensembles & guests. Walter Hall, 80 Queen’s Park. 416-878-3744. $15.
– 8:00pm Brampton Symphony Orchestra. Monkey Harvest. March Militaire Francaise, Autumn from The Seasons, Water Music, Autumn Leaves, In a Persian Market, Russian Sailor’s Dance. Kurt Lund, saxophone; Sarah Neomisahal, violin; Robert Reines, conductor. Heritage Theatre, 86 Main St. N., Brampton. 905-874-2800. $15, $10.
– 8:00pm Deer Park Concerts. William Wright, organ in Recital. Works by de Grigny, Swedberg, Bach, Rinck, Martin, Francis & Eben. Deer Park United Church, 129 St. Clair Ave. 416-481-2978.
– 8:00pm Jean Tomasi. Variety Show. Music by ABBA, K.D.Lang, Orson Welles, King Cole; jazz standards. Jean Tomasi Show Band, Rea Paulette & other performers. Amherst Heights Church, 1050 Ave. 416-485-2006. $15.
– 8:00pm Music Gallery. Queen Mab with H.H. Hamman. Structured Improvisation. Leri Friedman, clarinets; Marilyn Lerner, piano; H.H. Hamman, violin. St. George The Martyr Church, 179 John. 416-204-1080. $15.
– 8:00pm Oakville Symphonic Band. Requiem. The York University Choir, directed by Bob Hamper, shares the stage with the Jazz Orchestra in the end-of-term Jazz Festival.
Admission: $5

Sunday November 03

– 2:00 DeLavan White Gallery. Now’s the Time Jazz Series. Mike Murley & Dave Occhipinti, performers. 1095 Queens St. West. 416-597-9466. $10.
– 2:00 Mississauga Pops Concert Band. From Coast to Coast. Music composed & arranged by Cable, Fannor & other Canadians. Bobby Herriot, guest conductor. Meadowvale Theatre, 6315 Marentino Rd. 905-821-0990. $15, $12.
– 2:00 Oakville Symphony Orchestra. Grand Opening; Oakville Centre for the Performing Arts. See November 2.
Music St. James’ Cathedral

Mass of Compostela / Sun 3 Nov, 4:30pm
Solomn Latin Mass for All Saints in procession, incense, bells, chant
and early polypnhy. Music from the 12th century codex of St.
James’ Compostela sung by A18, the Men of the Cathedral Choir.

Evensong for Remembrance / Sun 10 Nov, 4:30pm
The war-fallen are commemorated by the Cathedral Pilgrim Singers
and clergy. Evening Service by Herbert Murrill, and the touching
anthem Take him, earth, for cherishing composed by Herbert
Howells for the funeral of U.S. President John F. Kennedy.

“For Saint Cecilia”
17th, 19th & 20th century works dedicated to the Patronage of Music
Friday 22 November 2002, 8:00pm
St. James’ Cathedral Choral Society/Christopher Dawes, director
Matthew Larkin, organ. Joanne Chapin, Kirsten Office
Leo Trottler, alto James Tuttle, tenor Robert Stewart, baritone

St. James’ Cathedral, corner King & Church Streets
call (416) 364-7865 or visit www.stjamescathedral.on.ca

SOUNDERSTREAMS CANADA Lawrence Cherny, Artistic Director

SounDSTREAMS CANADA invites everyone to learn more
about its composers and their music. Exciting public
events accompany every concert. Most are FREE or at a
nominal charge!

University Voices 2002: November 3, 3:00pm
Barbara Frum Atrium, Canadian Broadcasting Centre
Featuring Canada’s best University Choirs conducted by Robert
Sund.
Composers James Rolfe and Harry Freedman discuss
their new works for University Voices, followed by an
open rehearsal:
Thursday, October 31, 1:30-2:00 pm: James Rolfe
Trinity St. Paul’s Centre, 427 Bloor St. West
Friday, November 1, 8:00 pm: Mini-concert by the 7
University Voices choirs.
Trinity St. Paul’s Centre, 427 Bloor St. West
Saturday, November 2, 1:00-3:00 pm: Harry Freedman
Trinity St. Paul’s Centre, 427 Bloor St. West

Byzantine Festival: November 19, 8:00pm
Music of John Taverner, Christos Hatzis at St. Michael’s Cathedral
Monday, November 18, 1:00 - 3:00 pm
John Taverner discusses recent works
Walter Hall, University of Toronto, 80 Queen's Park Crescent
ALL WELCOME
Information Call Soundstreams Canada 416 504 1282
www.soundstreams.ca
Box Office 416 366 7723 or 1 800 708 6754

SOUNDFRAMES CANADA Lawrence Cherny, Artistic Director

YOUNIVERSITY VOICES
November 3, 2002 at 3 pm
Barbara Frum Atrium Canadian Broadcasting Centre
Co-presented with Roy Thomson Hall and CBC Radio 2

seven choirs from across Canada gather to sing the works of Gabrieli,
Barber, Garecki, sandstrom, Jennelief, Barber, plus newly commissioned
works by celebrated composer Harry Freedman and rising superstar James
Rolle under the direction of acclaimed Swedish conductor, Robert Sund.
Tickets: $25 adults/$20 students ($12.50 group sales)

BYZANTINE FESTIVAL
JHN THEO VENER & CHRISTOS HATZIS November 19, 8 pm
St. Michael's Cathedral, Church St. at Shuter.
In association with the Elmer Iseler Singers, the Amadeus
Choir and CBC Radio 2
Tafelmusik Baroque Orchestra
Patricia Rozario, soprano

Tavener's enormously popular choral and orchestral works reflect his deeply
spiritual outlook. In his varied career, Tavener has touched the hearts of an
entire generation. Rising star, Christos Hatzis, is considered "one of the
most important composers in Canada" (International Musician).
Adults $30 and $40, Students $25

JOHN ESTACIO & AUGUSTA READ THOMAS SHAUNA ROLSTON, CELLO
February 6, 2003, 8 pm
Glenn Gould Studio, Canadian Broadcasting Centre
with The New Orchestra, Kitchener-Waterloo
Symphony and CBC Radio 2

Creative sparks will fly in the meeting of the works of these two leading
North American composers, both audibly products of the modern age. This
concert will contrast their voices in chamber compositions.
Adults $22, Students and Seniors $15

SERGE ARCURI & INGRAM MARSHALL
THE GRYPHON TRIO & FRIENDS
April 3, 2003, 8 pm
Glenn Gould Studio, Canadian Broadcasting Centre
in cooperation with Music Toronto

Both Arcuri and Marshall have left their mark on the world of electro-acoustic
music. This concert presents two composers intrigued by both technology and
primal consciousness with influences ranging from the modern, the
cultures of Bali and Indonesia and the dream world.
Adults $22, Students $15

THE MERMAN OF ORFORD by Harry Somers
DANCETHEATRE DAVID EARLE
BUDDIES IN BAD TIMES THEATRE
12 Alexander Street
June 12, 13, 14 at 8 pm & June 15 at 3 pm, 2003

In 1167, local fishermen near Orford Castle caught a strange, wild man in
their nets. This "close encounter of the medieval kind" ended in the way
of many alien encounters. Award-winning choreographer David Earle interprets
this dark tale of mystery and cruelty with which inspired Somers’
work.
Adults $25, Students $15

Subscription Sales: 416-366-7723

November 1 - December 7 2002 www.thewholenote.com
New Music Concerts
Carte blanche à Philippe Manoury

Robert Aitken premieres Jupiter (flute/electronics)
Music Gallery, Nov. 3

John. 416-204-1080. $20, $10(s), $5(sts).

Monday November 04
- 8:00: Roy Thomson Hall, St. Shorts. Short
talent films by Epson, Greenaway, Neobat,
Reggie & Rovner, live original music by Glass,
Philip Glass Ensemble, 60 Simcoe. 416-872-
4255. $45-145.
- 8:00: Toronto Theatre Organ Society
Kiwanda Club of Casa Loma. Winifred
Pitcairn at Casa Loma. Scott Smith, organ. 1

Tuesday November 05
- 1:00: St. James' Cathedral. Lunch Hour at St.
James' Heroic Music of the Early 20th Century.
Music by Roger, Willan, Jorgen & Telerman.
Dan
Richard, soprano saxophone; Christopher Davies,
- 7:30: New Opera and Concert Centre.
Tchaikovsky's The Queen of Spades. Chamber
adaptation by Mila Falata; stage: Erika Varga &
Danay Varga. New Horizon Chapel, 1245
Beecroft West. 416-694-1557. $12, $10. For
complete run see music theatre listings.
- 8:00: Canon Theatre. CONTACT: By
Susan Stroman & John Weidman. Musical
without dialogue. Nov 5-Dec 15. Tues-Sat:
8:00; Wed, Sat & Sun: 230, 244 Victoria. 416-
872-1212. $20-$54. For complete run see
music theatre listings.
- 8:00: Hear Here, Stounding the Boddy.
Evening of sound, visual art & movement
with iron percussion sculpture Sagromides of
Venus, Erin Donovan, Katherine Duncanson,
musicians: Yvonne Ng, dance artist; John O.S.
Adams, electronics. Music Gallery at St.
George the Martyr Church, 179 John. 416-
204-1080. $12, $10.
- 8:00: Massey Hall, Preservation Hall.
Jazz Band. Traditional Jazz of New Orleans.
15 Shuter. 416-872-4255. $25-$45.
- 8:00: Talisker Players, Songs of the
Shetl Vaughan Williams: Five Mytical Songs.
Shepherd: Tryptych; Snow: First and Gracious
Sight; Character: Poems de St. Jean de la
Croix; Duas: Songs of Rahel. Guests: Marian
Newman, mezzo; Ian Fark, baritone; Peter
Longworth, piano. Trinity St. Paul's Church,
427 Bloor St. West. 416-466-1800. $25,
$20(sr), $10(sts).
- 9:00: Toronto Symphony Orchestra.
John Pizzarelli Meets the Beatles. John
Pizzarelli, jazz guitar/vocals; John Pizzarelli
Tric; Ray Kennedy, piano; Martin Pizzarelli,
bass; Terry Tesdorpe, drums; Erald Gay & Don
Sabol, conductors. Roy Thomson Hall, 80
Simcoe St. 416-363-8828. 927-488.

Wednesday November 06
- 12:10: University of Toronto Faculty of
Music. A Potpourri of Early Music. Handel:
Neon Dutchman Ariën: Instrumental & vocal
music by Dowland & Purcell. Early Music
faculty. Walter Hall, 80 Queen's Park. 416-
378-3744. Free.
- 12:30: York University Dept. of Music.
Macc at Midday: Duets & Ensembles by
Student Vocalists. McLaughlin Performance
Hall, 650 McLaughlin College, 4700 Keele St.
- 12:30: Yorkminster Park Church.
Monday Recital. P. John H. Stephenson,
organ. 1585 Yonge St. 416-825-7312. Free.
- 2:00 & 8:00: Toronto Symphony
Orchestra. John Pizzarelli Meets the
Beatles. Roy Thomson Hall. See Nov 5.
Marina $27-$55.
- 5:00: Living Arts Centre Mississauga.
Songwriters Spotlight. Murray McLaughlin,
Marc Jordan, Ian Thomas & Cindy Church,
performers. Hamilton Hall, 4141 Living
Arts Drive. 905-306-6000. $30-$40.
- 8:00: Mozart Society. Walter Prussoetz,
piano in Recital. Works by Haydn, Schubert &
Mozart, First Unitarian Congregation, 175 St. Clair West. 416-237-6718. Non-members $10 donation recommended; members free.

- 8:00: Oakville Centre for the Performing Arts. Big Bill Morganfield, Blues, 130 Navy St., Oakville 905-815-2021. $29.99.


- 8:30: University of Toronto Faculty of Music. Motets by Banchieri, Richafort, East. 416-961-8116. Free.


- 8:00: Toronto Symphony Orchestra. Yamaha "Koda" Concert. Wagner Prelude to Die Meistersinger; Prokofiev: Piano Concerto #3; Peterson/Léger: Trail of Dreams - A Canadian Suite (excerpts). Martha Argerich, piano; Oscar Peterson, piano; Sir Andrew Davis, conductor. Roy Thomson Hall, 60 Simcoe St. 416-593-4828. $55-$120.

Wednesday November 9


- 8:30: Toronto Centre for the Arts. Kings of Swing. tribute to the Four Lads & The Four Aces. Toronto Symphony Orchestra. Verdi: Overture to Nabucco; Haydn: Quartet in A; Mendelssohn; Prazak Quartet. 27 Front St. 416-769-6176. $20-$45.

Friday November 10


Suzie LeBlanc, for her Toronto Consort Series recital will present "La Cecchina" ("The Songbird") featuring music by Francesca Caccini, virtuoso singer and composer of the early 17th century.

For Tickets call 416-964-6337
"Impressive... superbly trained children's chorus."  
ERICA JEAL, THE GUARDIAN (U.K.)

TORONTO CHILDREN'S CHOIR  
With guests TRAINING CHOIR III  
Mitch Bondy, conductor  
BACH CHILDREN'S CHORUS  
Linda Beaupre, conductor  
OAKVILLE CHILDREN'S CHOIR  
Glenda Crawford, conductor  
ST. MARY'S CHILDREN'S CHOIR  
Eileen Bald-Mn, conductor  

Celebrate Ruth Watson Henderson's 70th birthday with a grand choral tribute! Featuring a stellar program of Ruth’s works for children’s choir, including MY HEART SOARS, CANTATE DOMINO, WHAT'S CRADLE SONG, THE TRAVELLING MUSICIANS... AND MANY MORE!  

SATURDAY, NOVEMBER 9, 7:30 PM, GEORGE WESTON RECITAL HALL  
PRE-CONCERT CHAT - 6:45 PM  
TICKETS: ADULTS $25, STUDENTS/SENIORS $18  

Call 416 932-8666, ext. 111  
www.torontochildrenschorus.com

Karen Ouzounian performing the Elgar 'Cello Concerto plus... Berlioz: Benvenuto Cellini Overture  
Shantz: Seduction of Innocence  
Beethoven: Symphony #6, Pastoral  

Stephen Leacock Collegiate  
2450 Birchmount  
$15 ($12 students/seniors)  
For tickets call: 416 879 5566  
8 pm Saturday, November 9, 2002

A Remembrance Day Concert  
- featuring -  
Mozart’s Requiem and  
“The larks, still bravely singing...”  
(McCrae: In Flanders Fields)  
- a World War II perspective -  
Artistic Director - Geoffrey Butler  
Accompanist - Jenny Crober  
Guest Artists: Marjorie Sparks, Soprano  
Linda Maguire, Mezzo-Soprano  
Albert Greer, Tenor  
Trevor Bowes, Baritone  

8:00 p.m. - Saturday, November 9, 2002  
Runnymede United Church  
432 Runnymede Road (north of Bloor)  
Admission price: $20.00 at the door  
Partial proceeds to Royal Canadian Legion  
For more information, call 905 764-5140
November 1 - December 7 2002  www.thewholenote.com  33

The Choir of Christ Church Deer Park
Bruce Kirkpatrick Hill, Organist and Director of Music:

presents a Parisian double bill for Remembrance:

Durufle: Requiem
Vienne: Messe Solennelle:

with guest artist
Matthew Larkin, organ

Sunday, November 10, 3:00 pm
Christ Church Deer Park
1570 Yonge (at Heath, north of St Clair)

$15/$12 information: (416) 920-5211 x28

BAROQUE MUSIC BESIDE THE GRANGE
BARTHOLD KUIJKEN

Solo pour la Flûte Traversière

J.S. & C.P.E. BACH, TELEMAN, FISCHER, WEISS & DEBUSSY

on baroque, 4-keyed & early 20th-century flutes

Sunday Nov. 10 at 7:30 pm
Trinity-St. Paul's Centre, 427 Bloor St. W.
Admission $30 & $25
Call Ticketmaster at 416-872-1111
(www.ticketmaster.ca)
Women's Musical Club of Toronto

**AFTERNOON CONCERT**

**GALLOIS-JACKSON-SWAN TRIO**

November 14, 1:30 pm

Works by Beethoven, Scarlatti, Pierné, and Poulenc, and the première of a new work by Alice Ho.

Sponsor: WMCT Centennial Foundation

**Wednesday November 13**


**Tuesday November 12**

1-800-708-6754


8:00: Heritage Theatre. South Asian Music and Dance. Tessa Music and the Elora Festival. 80 Main St. N., Brampton. 905-874-2800, $30.


6:00: University of Toronto Faculty of Music. Scott St. John viola, with the Meredy Trio. Walter Hall, 80 Queen's Park. 416-978-3744, 203-110.

6:00: York University Dept. of Music. Eric and Marilyn Wahl, violin; Michael John, cello; John Foster, piano. 12-10: Noon Hour Recital. Peter Nikiforuk organ. 80 John Street. 416-961-8116. Free.


Call the St. Lawrence Centre Box Office 416-366-7723 or 1-800-708-6754

www.hannafordband.com
New Music Concerts
Generation 2002

Véronique Lacroix
directs
l’Ensemble
contemporain
de Montréal
Music Gallery, Nov. 14

Music Gallery at St. George the Martyr Church, 167 Jarvis. 416-204-1080. $42, $21 (plg). 10(p). (250)
- 8:00: Toronto Philharmonia. Last Night at the Proms. Arne: Rule Britannia; Elgar: Pomp and Circumstance March #1; Parry: Jerusalem; Kent: White Cliffs of Dover. Alex King, conductor.
- 8:00: Trio Arriaga. Cello Concerto. Robert Winslow, cello; Christopher Hall, piano; David Warshauer, violin. 

Friday, November 15
- 8:30: Heritage Theatre, Carol Watanabe. 88 Main St. N., Brampton. 905-744-2600.
- 8:00: Sokolovic. - 8:00: Arraymusic.

Saturday, November 16
- 8:00: Toronto Symphony Orchestra. George Weston Recital Hall, 5040 Yonge St. 416-870-8000. $32, $47. (250)
- 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Nov 13.
- 8:00: Harpsichord:

TrypTych Productions
Beethoven’s
FIDELIO
In-Concert

Sat. November 16, 2002 8 PM

Victoria-Royce Presbyterian Church, 490 Medland Street (West of Keele on Annette)

Ensemble TrypTych
University of Toronto at Scarborough Concert Choir

William Shookhoff, Music Director
Edward Franko, Dramatic Consultant
Lenard Whiting, Chorus Preparations

Starring
Catherine Tait - Fidelio
Kathryn Domoney - Marcelline
Ross Darlington - Pizarro
Marcel Beaulieu - Rocco
Lenard Whiting - Florestan
Edward Franko - Jacquinin
Stuart Graham - Don Fernando

Tickets $25/17.50 (250)
(416) 763-5066
info@trypthych.org

Wednesday, November 13
- 8:00: Concerts. Charities.
- 8:00: Toronto Symphony Orchestra. George Weston Recital Hall, 5040 Yonge St. 416-870-8000. $32, $47. (250)
- 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Nov 13.
- 8:00: Heritage Theatre, Carol Watanabe. 88 Main St. N., Brampton. 905-744-2600.
- 8:00: Sokolovic. - 8:00: Arraymusic.

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- 8:00: Heritage Theatre, Carol Watanabe. 88 Main St. N., Brampton. 905-744-2600.
- 8:00: Sokolovic. - 8:00: Arraymusic.

Sunday, November 17
- 8:00: Toronto Symphony Orchestra. George Weston Recital Hall, 5040 Yonge St. 416-870-8000. $32, $47. (250)
- 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Nov 13.
- 8:00: Heritage Theatre, Carol Watanabe. 88 Main St. N., Brampton. 905-744-2600.
- 8:00: Sokolovic. - 8:00: Arraymusic.

Sunday, November 18
- 8:00: Toronto Symphony Orchestra. George Weston Recital Hall, 5040 Yonge St. 416-870-8000. $32, $47. (250)
- 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Nov 13.
- 8:00: Heritage Theatre, Carol Watanabe. 88 Main St. N., Brampton. 905-744-2600.
- 8:00: Sokolovic. - 8:00: Arraymusic.

Saturday, November 16
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Saturday, November 16
- 8:00: Toronto Symphony Orchestra. George Weston Recital Hall, 5040 Yonge St. 416-870-8000. $32, $47. (250)
- 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Nov 13.
- 8:00: Heritage Theatre, Carol Watanabe. 88 Main St. N., Brampton. 905-744-2600.
- 8:00: Sokolovic. - 8:00: Arraymusic.
Renaissance Chamber Music
Saturday, November 16, 7:30 pm
Victoria College Chapel, 91 Charles St. W., Toronto

Enjoy music of the 16th century performed by members of Musicians in Ordinary and Recordare. Ticket includes reception at the Gardiner Museum to view Gods, Saints & Heroes: Ceramic Masterpieces of the Italian Renaissance.

Mississauga Symphony
2002/2003 Season
John Hanton, Music Director & Conductor

Mississauga On Stage
Saturday, November 16, 8 p.m.
Guest Artists: Sushakini Arulandam; Preamyslaw Raczynski & Gene Wong
The music of Saint-Saens, Weber, and Chopin highlights performances by the winners of the first annual Mississauga soloist competition.

O Come All Ye Faithful
Saturday, December 21, 8 p.m.
Guest Artists: Mendlessohn Youth Choir
Traditional carols to seasonal pieces by Williams and Rutter in a festive program the whole family will enjoy.

Music on the Donway presents:
Daniel Rubinoff, saxophones
Chris Dawes, organ/piano

Pre-theatre dining available at Live Cuisine
ORDER YOUR TICKETS TODAY!
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Free Underground Parking
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www.thewholenote.com
November 1 - December 7 2002
Soprano Wendy Dobson
in concert, featuring Schumann's
"Frauenliebe und Leben"
November 17, 7 pm
Hellenicon Hall

- 7:00: Hellenicon Hall, 35 Hazelton Ave. 416-466-3449. $15, $10.
- 7:30: York Symphony Orchestra, Classics and Romance. See November 16.
- 8:00: Artwork Theatre, Eugene's Sunday Series: Doro Divo Duo. Yvonne Marshall, celesta; Tom Baker, piano; Victor Batenin, bass harmonica; Yvonne Ng, dance. 75 Portland St. 416-408-1148. $5.
- 8:30: Hart House Chamber Strings.

**BAROQUE MUSIC BESIDE THE GRANGE**

**Rare Birds**

Haydn & Ariosti for many, many strings

**THOMAS GEORGI**, viola d'amore,
**JEREMY BROOKER**

**ROLAND HUTCHINSON**, barytons

**PAUL JENKINS**, harpsichord

Sunday Nov. 17 at 3 pm
St. George the Martyr Church, Stephanie & McCaul
CALL 416-588-4301 FOR INFO  ADMISSION $18 ($14)

**Experience Hatzi: “[Hatzi’s] Kyrie is a lyrical work of overwhelming beauty.”**

**The Globe & Mail**

“Kyrie for music’s new spiritual age...at the heart and soul of new classical music.”

**The Toronto Star**

And Revener:

"Vast washes of sound...transform the ancient text into a thoroughly modern expression of religious fervour. Revener creates a climate, almost a spiritual, that ranges from savagery to celestial calm."

Soulfestival.com

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**The Amadeus Choir, the Elmer Iseler Singers and Soundstreams Canada present:**

**Kyrie**

Christos Hatzi

**Funeral Canticle**

John Taverner

**With orchestra and guest artists:**

**Patricia Rosario**

Soprano

**Daniel Taylor**

Counter-tenor

**Michael Cobin**

Tenor

Join these internationally renowned composers as they introduce their music at this once-in-a-lifetime concert!

**Monday November 18**

- 8:00: Markham Theatre for Performing Arts. Last Night at the Proms. Music of Elgar, Sir Edward & Sir John, Toronto Philharmonia and soloists: Barry Stratton, conductor. 171 Town Centre Blvd. 905-305-7469. $8.

**Tuesday November 19**


**Wednesday November 20**

- 8:00: Royal Conservatory of Music International Resource Centre for Performing Artists. Eugene Kashi: 90 Years of Music. Astakas: Satyriana Baroque (1952); Helms: A Spring of May; No Other Choice; music by Mozart, Lecout, Ovaska, Brahms, J. Strauss, Bach, Puccini & Gershwin. Eugene Kashi & Angela Caccavucchini, viols; Jonathan Craig, viola; Senya Tynshakish, oboe; Anagnostos & Kinton, piano duo; Classical selections from Rodgers & Hammerstein’s musicals. Jane Gomov, conductor, York Woods Public Library, 1785 Finch West. 416-225-4558. $15.

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**The Grange**

**Piaf’s final concert**

November 17 at 3 pm

Tickets: 416-925-7312

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**Royal Conservatory of Music**

**Hart House**

416-408-1146

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**November 1 - December 7 2002**

www.thewholenote.com

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Fridays at Eight

presents

Victoria Scholars

Jerzy Cichocki, Music Director
William O’Meara, Accompanist
with
Glyn Evans, tenor
Peter Rapson, cello

To Music - A Choral Tapestry
Srul Irving Glick (“How Beautiful You Are, My Love”) and music of Puccini, Gounod, Fauré & PDQ Bach

Friday, November 22, 8:00 p.m.
Tickets: $25 & $20 (Seniors / Students)
Call 416-489-1551 Ext. 21

Lawrence Park Community Church
2160 Bayview Avenue, Toronto
(south of Lawrence Avenue East)

To Music - A Choral Tapestry
Srul Irving Glick (“How Beautiful You Are, My Love”) and music of Puccini, Gounod, Fauré & PDQ Bach

Friday, November 22, 8:00 p.m.
Tickets: $25 & $20 (Seniors / Students)
Call 416-489-1551 Ext. 21

Lawrence Park Community Church
2160 Bayview Avenue, Toronto
(south of Lawrence Avenue East)
Wednesday, November 20

- 8:00: University of Toronto Faculty of Music, Wind Ensemble: Bedford, Sea and Sky and Golden Hill; Robin: Telephone, Birds: Sinfonia; Begins: The Leaves Are Falling; Jeffrey Reynolds, conductor. MacMillan Theatre, 80 Queen's Park. 416-978-3744, $12, 46.

Sunday November 24

- 2:00: DeLeon White Gallery, Now's the Time Jazz Series. John Scofield, performer. 1086 Queen St. West. 416-597-8466. $10.
- 3:00: Arthur Oak, In Praise of Music: A Farewell To Arthur Oak As We Know It; Teri Dunn, soprano; Kevin Bradshaw, bontemps; Larry Beckwith, harp; Maclean, recorders; Mary-Katharine Finch, harp; cello & other performers. Calvin Church, 26 De Villeneuve Ave. 416-778-4923. $15.
- 3:00: Humbercrest United Church. A Portrait of Love. Music exploring love from the classics to the theater. Madelina de Almeida & Michel Hench, musicians. 10 Baby Point Rd. 416-406-8150. $14, 15.
- 3:00: Moordale Concerts. See Nov 23.

Ensemble Noir

African Dancing Ground

The second concert in the EN - Amnesty International Asylum Series.

The subtle and enticing sounds of Southern Africa performed on harpichords, viola da gamba, violins and mbira (African thumb piano).

Ensemble Noir presents:

Saturday, November 23, 8 pm

Glen Gould Studio

Baroque & Beyond

- 8:00: Sinfonia Toronto. Baroque and Beyond. Vivaldi: Sinfonia alla Rustica; Bach Violin Concerto in B; Raminsh: Two Canzonas for Strings in G.
- 9:00: Wyndham Centre United Church. A Celebration of Life. Music exploring love from the classics to the theater. Madelina de Almeida & Michel Hench, musicians. 10 Baby Point Rd. 416-406-8150. $14, 15.
- 9:00: Sinfonia Toronto. Baroque and Beyond. Vivaldi: Sinfonia alla Rustica; Bach Violin Concerto in B; Raminsh: Two Canzonas for Strings in G.
- 9:00: Wyndham Centre United Church. A Celebration of Life. Music exploring love from the classics to the theater. Madelina de Almeida & Michel Hench, musicians. 10 Baby Point Rd. 416-406-8150. $14, 15.
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The Music Gallery 
An Evening of Song 
Music of Poulenc, Britten, Strauss, and more.

For tickets, call 416-204-1080

Cindy Townsend, Soprano
Don Tarnawski, Piano
Tuesday, November 26, 8 pm
The Music Gallery
St. George the Martyr Church
197 John Street, at Stephanie

Monday November 25
- 8:00: Artwork Theatre. Eugène's Sunday Series: Artorkestra: Improving ensemble featuring music, dance, spoken word, singing & more. 75 Portland St. 416-408-1146. 45.

Tuesday November 26
- 1:00: St. James' Cathedral. Lunch Hour at St. James' for Farah Hack, soprano & Christopher Dawes, organ. Sacred favours for voice & organ. 65 Church St. 416-364-7665. Free.
- 8:00: Cindy Townsend, soprano & Don Tarnawski, piano in Concert. The Music Gallery at St. George the Martyr Church, 197 John St. 416-204-1080. 112, 910.

Ecumenical Advent Service
Join nine church choirs, organ and brass for a service of lessons and carols
Wed. Nov. 27th 7:30 pm
Donations to the Churches on-the-Hill Food Bank

Calvin Presbyterian Church
26 Delisle Avenue
(NW of Yonge & St. Clair)
(416) 923-9030
www.calvinpc.com

Quatuor Arthur-Leblanc with Dang Thai Son pianist
November 28 at 8 p.m.

- 8:00: Music Toronto. Quatuor Arthur Leblanc with pianist Dang Thai Son. Delos Quartet in: Renée La Véase; Franck: Quintet in A; F. Mahler: Liebeslieder. 27 Front St. East. 416-363-7723. 433, 139.
- 8:00: Royal Conservatory of Music. Mark Foster, violin & Peter Longworth, piano in Recital. Beethoven: Sonata Op.12, 143.
- 8:00: Royal Conservatory of Music. Mark Foster, violin & Peter Longworth, piano in Recital. Beethoven: Sonata Op.12, 143.

Music Toronto
148 Dundas St. E. 416-363-7723

Poulsen: Sorata; Schmitzke: Sonata #1. Ettore Mazzoleni Concert Hall, 272 Bloor St. West. 416-408-2824 x 415. 115, 912.
- 8:00: Toronto Symphony Orchestra. Roy Thomson Hall. See Nov 27.

Friday November 28
- 12:00 noon: Royal Conservatory of Music Glenn Gould School. Fridaymusik Noon Hour: Performance by Young Artists from the GGS. Ettore Mazzoleni Concert Hall. 272 Bloor St. West. 416-408-2824 x 415. 115, 912.
- 8:00: Deer Park Very Little Theatre. R. Cook's Christmas. Musical adapted from Dickens' A Christmas Carol. By Peter J. McConnell; Barry Nesbitt, artistic director. Deer Park Church, 139 Clair Ave. West. 416-962-3381. $21, $18, 10 children under 12. For complete run see music theatre listings.
- 8:00: Heritage Theatre. The Panamanian. Songs of Billy Joel and Elton John performed by Jim Witter, 66 Main St. N., Brantford. 905-874-2800. $30.
- 8:00: Maryem & Ernie Tollar and Merriel Flowers of Forgiveness. CD release concert. Gabor Studio. 250 Front St. West. 416-205-5555. 115, 912.
- 8:00: Roy Thomson Hall. Daniel Bardouin, piano. Works by Beethoven. 80 Simcoe St. 416-872-4255. 435, 985.
- 8:00: University of Toronto Faculty of Music. Vocal Jazz Ensemble. Lisa Martellini, director. Walter Hall, 80 Queen's Park. 416-978-3744. 112, 16.

Saturday November 30
- 12:00 noon: Royal Conservatory of Music Community School. Lobby Concert. Informal concert featuring RCM students of all ages & experience. 273 Bloor St. West. 416-408-2824 x 4321. Free.
- 1:30 & 3:30: Toronto Symphony Youth Orchestra. Hiring the High Notes. Camille Watts, piccolo; Robert Spady, clarinet; Susan Haig, conductor. Roy Thomson Hall, 80 Queen's Park. 416-418-4288. 120.
- 8:30: Shanlit. Festival of Music & Indian Dance. Collaboration of eastern & western
The High Park Choirs of Toronto

"Each Child: Songs of the Season"
...a Holiday Concert featuring the Senior Girls, Senior Boys & Children's Divisions
Saturday November 30, 2002 8:00 PM
Runnymede United Church 432 Runnymede Rd
Dr. Gary Fisher, Music Director
Tickets at the door or by calling 416-762-0057 www.highparkchoirs.org

A Community Concert In The Kingsway in support of "Out of the Cold" at Our Lady of Sorrows Roman Catholic Church Bloor Street, just west of Royal York Road
Saturday, November 30, 2002 at 1:30 pm
presenting
"A Fantasia on Christmas Carols" by Ralph Vaughan Williams
including
The Salvation Army Toronto Brass
The Bells of Kingsway
Proudly Presents:

Sinfonia Concertante
Featuring:
Rebecca van der Post, Violin
Anna Redekop, Viola
(of the Madawaska String Quartet)
Saturday, November 30, 2002
Church of the Redeemer
162 Bloor Street West
8:00pm
Advanced Tickets Available at:
"This Ain't The Rosedale Library"
483 Church Street
$14.00 Advance
$17.00 Door
(416) 925-9872 ext. 2066
Program Subject to Change
Without Notice
www.ecorchestra.org

TALLIS CHOIR
Peter Walker, Director

Victoria: High Mass of Christmas Eve
Victoria Missa O Magnum Mysterium
An authentic recreation of the Midnight Mass of Christmas 1602 for the Abbey Royal of Madrid.
Saturday, November 30, 8:00 pm
Church of St. Martin-in-the-Fields
Glenlake & Keele (1 block north of Keele subway)
Tickets, $20 & $16, will be available at the door
For information call 416-691-8621

Remember George Harrison
SHANTI PRESENTS: Festival of Music & Indian Dance
at U. of T. Medical Science Auditorium
Music to Modern Fusion & Sitar Workshop: Sat., Nov 30th at 2:30 pm
$9 or $6 w/ concert ticket purchase

For Tickets: YOGA 416-956-9642
Peter-Bethlehem Shoppe (Customers) 416-977-2782
S.K. Video (Scarborough) 416-755-5307

Music For The Prince On Earth by Sitaram Shankhu Das, the man who taught Ex-Beele George Harrison to play sitar. Is played later in his Wonderwall album.
London Free Press: "Incredible" series run by Mr. Das in a half hour program to play the sitar instrument.

CONCERT NOV. 30
FESTIVAL OF MUSIC INDIAN DANCE, MUSIC & SITAR
Sat. 6:30 pm $15 & $20
A collaboration of eastern & western music
Tickets now available
Visit www.shambhadas.com

AND MORE!

Sunday December 01
- 12:00 noon: WillowMyst Music. Holiday favourites; solo instrumentalists, a cappella vocal harmonies. Moira Nelson, guitar/vocals; Elena Juvik, cello; & vocals. To 4pm. Toodomdown Mills Museum, Potterly Road between Breadview & Bayview Extensions. 416-386-2819. $5.00, $2.75, 41.50(fees B to 12). 
- 1:00: Oakville Children's Choir. A Christmas Fantasia. Oakville Centre for the Performing Arts. See Nov 30.
- 2:00: DeLeon White Gallery. Now's the Time Jazz Series. Earl Seargeon Memorial Saxophone Quintet w/ Phil Dwyer, Penny White, John Johnson & David French. 1099 Queen St. West. 416-897-9468. $10.
- 2:30: Aldeburgh Connection. Sunday Series: Dance with our Love. Nathalie Paulin, soprano; Catherine Robbins, mezzo; Michael Colvin, tenor; Diana Leduc, mezzo; Stephen Ralls & Bruce Ubukata, artistic directors. Walter Hall, 80 Queen's Park. 416-444-3976, 440.
- 2:30: Brampton Festival Singers. Festival of Carols. St. Paul's United Church, 3 Main St. South, Brampton. 905-762-2770. 412-68.
- 2:30: Calyx Concerts. Aria/Spine Strings. Carols and songs for harp, voice, chair and piano, including Handel's Messiah and the
Haruc Coral, Narelle Martinez, soprano; Shafeleka Wallace, harp; Clare Hoehler, piano; Ethelbake Madrigal Singers. Hamilton United Church, 18 Baby Point Rd. 416-531-3688, 520-118.
- 4:00: St. James' Cathedral. Advent Recital and Carol Service. Music for organ, music modeling the Advent journey. Cathedral Choir of Men and Boys; Matthew Leckin, director; Christopher Davies, organ. OC Church St. 416-384-7885.
- 4:30 & 7:00: Salvation Army. Mississauga Temple Community Church. The Gift of Christmas - A Celebration of the Birth of Jesus Christ. Music Temple Band; Mississauga Temple Singers; guests from the community. Hammerson Hall, 4141 Living Arts Drive, Mississauga. 905-300-6000. Complimentary tickets while quantities last.
- 5:00: Vocal Art Festival. Leader by Julianne Bolzhofer A Candlelight Salute. Grant Allen, Rosanna Forbes, Lynn Hardyke, Peter McLaughlin, Barry St. Denis, singers; Nicole Bellamy, piano. The Great Hall, 1007 Queen St. West. 416-876-5585, $10.

Christmas Celebration at Todomdown Mills
Dec. 1 10:00 am
WillowMyst Music

The 8th season of multifaceted performances, weaving an intimate fabric of voices, sights and flames!
Sunday, December 1, 2002, 3pm
Heliconian Hall, 35 Hazleton Avenue
Tickets $15.00 at the door
For more information call 416-651-9380

www.thewholenote.com
November 1 - December 7, 2002
Mary Lou Fallis, soprano and narrator; Glyn Evans, tenor; Bach Children's Chorus; Eleanor Daley, organ; George Weston Recital Hall, 5040 Yonge St. 416-870-8000, $25-$35. 7:30: Brett Autumn Music Festival 2002. The Rembrandt Trio Plays Beethoven. Beethoven: Triple Concerto; Symphony #3 Exocite. Valerie Tryon, piano; Catherine Hanouck, violin; Coenraad Blumendeal, cello. 6:00: Pre-concert lecture with Dr. Alan Walker. Royal Botanical Gardens, 860 Plains Rd. West, Burlington. 905-525-7664, $27-$23, pre-concert lecture $8.


8:00: Markham Theatre for Performing Arts. Canadian Brass. Light classical, jazz and seasonal tunes. 171 Town Centre Blvd. 905-306-7469, $49.50.

8:00: New Music Concerts. Without/Above/Beyond/Enactments, Wolpe. Enactments (Canadian premiere); Enactments (reprise); Palmer: Within, above, beyond (Canadian premiere). Guest composer: Geoffrey Palmer; David Swan, Stephen Clarke; Marc Couroux, pianos; Fujiko Imajishi, solo violin; Accordes String Quartet. 7:00: Illuminating Introduction The Art of Action: Wolpe and the New York School of Musicians and Painters by Austin Clarke. Music: Wolpe;

Stefan Wolpe Centenary and guest composer Geoffrey Palmer

Music Gallery, Dec. 1


Monday December 02

8:00: Toronto Theatre Organ Society/People and the Arts. The Irish Rovers. See Dec 1.

10:00: Toronto Theatre Organ Society/ Kiwanis Club of Casa Loma. Wurlitzer POPs at Casa Loma, Dave Wickerham, organ. 1 Austin Terrace. 416-970-8000, $14.

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Ananadeus Choir

Laudate!

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

George Weston Recital Hall

Toronto Centre for the Arts

5040 Yonge Street

Tickets $35 & $30

Students and Seniors $30 & $25

416-870-8000 www.ticketmaster.com

Featuring:

Brother Heinrich's Christmas St. Nicholas

Eleanor Daley

Organ

Join us as we celebrate the Festive Season with joyous music!

Hear the winners of the 16th annual Christmas Carol and Chanukah Song Writing Competition, Youth and Children's categories.

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Calyx Concerts

Rejoice & Sing!

December 1st at 2:30 pm

Featuring:

Sharlene Wallace, harp

Claire Hoefler, piano

And the Elbokie Madrigal Singers

Humbercrest United Church

16 Baby Point Road, Toronto

Call 416-531-3663
**Monday December 03**


- 7:00: Canadian Opera Company. The Turn of the Screw. CECO Ensemble Studio. Christopher Newton, director; Richard Bradshaw, conductor. de Mutter Theatre Centre, 231 Queen's Quay West. 416-363-8231. For complete run see music theatre listings.


- 7:30: Toronto Symphony Orchestra. Hitting the High Notes. Dvorak: Carnival Overture; Brahms: Symphony No. 2; Mercure Kaleidoscope; Stravinsky: Suite from The Firebird; Susan Haig, conductor. George Weston Recital Hall, 604 Yonge St. 416-593-7769. $32.50-$52.50.

- 8:00: Aldeburgh Connection/University of Toronto Faculty of Music: Young Artists Recital. Joni Henson, soprano; Melinda Delorme, mezzo-soprano; Janet Whalen, piano. Walter Hall, 80 Queen's Park. 416-978-3744. $12.46.

- 8:00: Heritage Theatre. Canadian Brass. 86 Main St. N., Brantford. 905-874-2800. $49.50.

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**Tuesday December 04**


- 8:00: Toronto Symphony Orchestra. Strauss: Emperor Waltz; Beethoven: Piano Concerto No. 5; Stravinsky: Agon; Satie: Parade; Robert Glen, conductor. Roy Thomson Hall, 80 Simcoe St. 416-868-0228, 929-4950. Free.

- 8:00: University of Toronto Faculty of Music. Vocal Arts Series: Walter Hall, 80 Queen's Park. 416-978-3744. Free.

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**Wednesday December 05**


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**Thursday December 06**

- 7:30: Church of the Holy Trinity. The Christmas Story. Hour-long pageant, Volunteer cast of professional musicians. 10 Trinity Square. 416-598-8770. PWYC (preferred). For complete run see Music Theatre listings.

- 7:30: Elmer Isler. Singers: Handel's Messiah. Junior, soprano; Daniel Taylor, countertenor; Colin Anson, tenor; Ross Brae, baritone; orchestra; Sydney Adams, conductor. St. James' Cathedral, 65 Church St. 416-217-0357. $30 (group rate).


- 8:00: Brampton Symphony Orchestra. Celebrations of Love. Mendelssohn: music from Midsummer Night's Dream; Debussy: The Girl with the Flaxen Hair; Tchaikovsky: Theme from Romeo & Juliet; Swan Lake Interlude; Sheer Beauty Waltz; Elgar's Aria; czy; Carey Dornbush, guitar; Robert Rinaldi, conductor. Heritage Theatre, 80 Main St. N., Brampton. 905-974-2000. $15, $15 (seniors).

- 8:00: Etobicoke Centennial Choir. Carols and Christmas. Christmas music ranging from carols to the folk-like choir. Anne Marie Leonard, pianist.

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**Music Toronto Chamber Society**

with **MARC-ANDRÉ HAMELIN**

**December 3 at 8 p.m.**

and the Faculty of Music, University of Toronto

**Young Artists Recitals**

**JONI HENSON**

soprano

**MELINDA DELORME**

mezzo

**Tuesday December 3, 8 PM**

Walter Hall: $12/$6

(416) 978-3744

**Music Toronto Chamber Society**

with **MARC-ANDRÉ HAMELIN**

**December 3 at 8 p.m.**

**Toronto Symphony Youth Orchestra**

Susan Haig, Conductor

Brahms Symphony No. 2

Mercure Kaleidoscope

Stravinsky Firebird Suite (1919 version)

Tuesday, December 3 at 7:30 pm

George Weston Recital Hall, Toronto Centre for the Arts

$20 Adults; $15 Students & Seniors

Tickets can be purchased in person at the box office of the Toronto Centre for the Arts, or by calling TicketMaster at 416-870-9000 (after November 15). For information, call 416-593-7769, ext. 972

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**Orpheus Choir**

**Rutter: Magnificat**

**Gounod: St Cecilia Mass**

Laura Whalen, Soprano

Michael Colvin, Tenor

Robert Gleadow, Baritone

The Orpheus Choir of Toronto

The Royal Conservatory Orchestra

**Sir Philip Ledger**, Conductor

Friday December 6, 2002, 8:00 p.m.

Metropolitan United Church

Tickets $20 ($15 for students & seniors)

Call 416 530-4428 for tickets and further information
organ accompaniment; trumpet soloist; Hans Loeffler, music director, Church of St. Wilfrid, 1315 Kipling Ave. 416-239-1131 x92.

- 8:00: Exultate Chamber Singers. Vest, Music from the Netherlands, America and Canada. St. Thomas's Church, 383 Huron St. 416 978-8226. $20, $12.40 (student).

- 8:00: Living Arts Centre Mississauga. Robelt Michaels, conductor. Metropolitan United Church, Colvin, Conservatory.

- 8:00: Exultate Chamber Singers. Vest, Music from the Netherlands, America and Canada. St. Thomas's Church, 383 Huron St. 416 978-8226. $20, $12.40 (student).

- 8:00: University of Toronto Faculty of Music, Guitar Orchestra, Jeffrey McFadden, director. Walter Hall, 80 Queen's Park. 416 978-3744. Free.

Saturday December 07

- 12:00 noon: Royal Conservatory of Music Community School. Lobby Concert: informal concert featuring RCM students of all ages & experience. 273 Bloor St. West, 416-968-2624 x221. Free.

- 2:00 & 7:30: Mississauga Children's Choir. A Christmas Fantasy: Seasonal fair with piano & solo accompaniment; Thomas Bell, conductor. Royal Oak Theatre, 411 Living Arts Drive, Mississauga. 905-360-8000. $18.

- 4:00: Timothy Eaton Memorial Church. Choral Concert: Contemporary, Carol Singing, Colorful, Carol Singing Crazy, Climbing, Cacophony, Community, Cool Carols, Do, Come on, Come on, Christmas Carol Concert, Edward Conley, director of music. 2305 Church Ave. West, 416-629-0377. $12, $9 (family at 4).

- 7:00: Virial Youth Singers of Toronto. A Celebration of Peace: Ogn The North Wind (Canadian premier); Carol, Christmas Carol Concert, Choral Singing, Messe de Minuit Pour Noel; singing along with carols, dramatic readings, songs for Hanukkah & Kwanzaa. Trinity & St Paul's Centre. 427 Bloor St. West. 416-788-8602.


- 7:30: Concert Singers. Sing, Choirs of Angels. Pergolesi Magnificat; Choral Singing, In Nativity, Domine Nostri, Jesu, Christi Cantium; other works. Barbara Hallan, piano; organ, Dean Parny, conductor. Saint Thomas's Church. 383 Huron St. 416 769-7911. $16, $14 (student).


- 8:00: Esprit Orchestra. In the Air, Ford: Gabriel, concerto for trumpet & orchestra; Ross, Hoopla; Peterson, Sakois; Nine Proveurs. Stuart Laughton, trumpet; Alex Pauk, conductor. 7:15 pre-concert talk. Jane Mallet Theatre, 27 Front St. East. 416-389-7723. $26, $12.50, XXX

Huron Carol to Hallelujah Chorus

Come enjoy an evening of seasonal favorites, as well as familiar and new Christmas carols written or arranged by Canadians.

A Canadian Christmas featuring

ALL THE KING'S Voices with soloists

David J. King

Join us on Saturday December 7 at 7:30 pm

at

Willowdale United Church

349 Kenneth Avenue, North York

Adult $15, Senior/Student $10

To purchase tickets, call 416-225-2255

www.allthekingvoices.ca

Supported by the City of Toronto through the Toronto Arts Council.

December 7

Sing, Choirs of Angels

from Dowland to Gershwin

A new day and time - Saturdays at 7:30 pm

Saint Thomas's Church

383 Huron Street

(most of St. George)

Tickets - Information: 416-769-7991
- 8:00: Etonhouse Centennial Choir. Carols and Choruses. Church of St. Wilfred. See December 6.
- 8:00: Heritage Theatre. The High Arrows. 88 Main St. N., Brampton. 905 674-2800, 439.
- 8:00: Music Umbrella Chamber. Concerts. Au Tea In a. In the tradition of Klezmer. Jonno Lightstone, flute and clarinet; Rona Goldrotman, violin; Eric Stein, cimbalom; mandolin and vibraphone. Eastminster United Church, 310 Danforth Ave. 416 491-8881. $11, $10. $5 children under 12.
- 8:00: University of Toronto Faculty of Music. Percussion Ensemble: Robin Engebretsen, director. Walter Hall, 50 Queen’s Park. 416 978-3744. Free.

FURTHER AFIELD

In this issue: Arkell, Campbellford. Coboahg, Bhamton, Lindsay, Milton, Mount Hope, Oshawa, Port Perry, St. Jacobs, Sonya

Saturday November 2

Sunday November 3

Monday November 4
- 7:30: Brott Autumn Music Festival 2002. Kung, Plays Streichoven, Beethoven, Prometheus. Overture, Piano Concerto No. 1. Symphony No. 5. Anton Kuard, piano; Benno Brodh, conductor. 6:00: Pre-concert lecture with Dr. Alex Walker. Great Hall, Hamilton Place, 1 Summers Lane. 905-525-7984, 427, 427. Pre-concert lecture at 6:00.

Wednesday November 6
- 8:00: Brott Autumn Music Festival. Brass with Class! Music by Wagner, Cimbalom, Beethoven, Filmore, Monti, and Britten. Great Hall, Hamilton Place, 1 Summers Lane. 905-525-7984, 427, 427. Pre-concert lecture at 6:00.

Thursday November 7

Concerts at St. George’s on-the-Hill

Fall/Winter 2002

Sunday December 8, 2002 4 pm
The Amarilli Singers, St. George’s on-the-Hill Chancel Choir, Strings, Harpsichord
Karen Rymal - director

Information:
416 463-9284

St. George’s on-the-Hill
Anglican Church 480 Dundas St. W. Near east of Bloor St.
Tickets: 416 978-3988, 427, 427.

The Musicians in Ordinary for the Lutes and Voices present -

A Venetian Vespers for the Blessed Virgin

Sunday December 8 at 7 pm
Church of the Redeemer
Bloor Street and Avenue Road
416 603-4950 www.musiciansinordinary.ca
Saturday November 09


- 9:00: Terpente All-Star Big Band. Swing Out to Victory to Tribute the Big Bands. Canadian Warplane Heritage Museum, 9230 Airport Rd. Mount Hope. 905-677-4727. 4:30.

Saturday November 10
- 7:00: Amis Du Jazz. Richard Whitman, piano. Reg Schwager, guitar; Dan Thompson, bass. The Church in Sunny, 13 km north of Port Perry. 705-357-2482. 4:00.

Saturday November 11
- 7:30: Beavhwa-Durham Symphony Orchestra. Holiday Musical Magic. Works by Lanny Anderson and others. Durham Youth Orchestra; Conner Nelson, flute; June Han, horn; Sung Young Lee, conductor. Calvary Church, 300 Richmond Rd. East, Oshawa. 905-567-9711. 3:00-10:00.

- 8:00: Arkell Schoolhouse Concert Series. Allan Leighton. Traditional Cajun. 843 Watson Rd., South Arkell. 519-763-7528. 4:00.


- 8:00: Arkansas Symphony Orchestra. December 1, 2, 3. Walton Arts Center, 1. Lamar Henderson. Piano. 843 Watson Rd., South Arkell. 519-765-7528. 40:00.

- 8:00: Arkell Schoolhouse Concert Series. Marcello. Introduction & Rondo in F Major; 905-579-6711. 5:15-8:00. 2:00: Arkell Schoolhouse Concert Series. Marcello. Piano Concerto #1. (Louis) Semjonov. piano, 843 Watson Rd., South Arkell. 519-763-7528. 2:00.


- 8:00: Saint John's College Choir. December 1st. 7:30 p.m.. St. James's Cathedral, 252 James St. North, Hamilton. 905-579.2273.

Saturday November 18

Wednesday November 20
- 8:30 am. The Church in Sunny. 1:30 pm. Concer: Hamilton Place, 1 Summers Lane. 905-525-7664. 44.

Wednesday November 21
- 8:30 am. The Church in Sunny. 1:30 pm. Concer: Hamilton Place, 1 Summers Lane. 905-525-7664. 44.
ANNOUNCEMENTS

**November 16:600** International Resource Centre for Performing Artists. Know Your Table Manners. Waiter, talent agent, theatre producer & Royal Academy ballet teacher Ma Yai Tan will prepare and serve dinner for 12, while teaching continental table manners. A delicious conference lunch for artists who may have found themselves beside royalty and VIPs after a performance. 416-812-1422. $150.


**December 6:7:30**. Montgomery's Inc. Family Christmas Sing Along. Mike Allison will lead your family in a morning of Christmas favorites, children's songs, carols and perhaps a variety of instruments. Gardiner to charles avenue. Seats: 32-4709 Dunfield St. West. 416-384-8113 (6 tickets).


**Music Workshops and Events**

**November 4 8:00:** Toronto Public Library. Performing Arts Lecture Series. Kerry Stratton, broadcast conductor, music director of the Toronto Philharmonia. Toronto Reference Library, 780 Yonge St. 416-533-7131. Free.

**November 11 8:00:** Toronto Wagner Society, interview with Conductor Paul Frey. Arts and Letters Club, 14 Elm St. 416-533-8557. Donation $5. Free.


**November 18 10:00:** Soundstreams. Lecture by composer John Tavener. Walter Hall, 80 Queen’s Park. 416-967-2252. Free.

**November 20 10:00:** Orchestras Canada/International Resource Centre for Performing Artists. Career Moves: 10:00-11:45 AM. Programming, Presentation and Partnership. Session devoted to the business side of being a performing artist: Julian Armour, Allan Trudel, Ann Sommers, panellists: Andrew Redmore, moderator: 2:00-5:00 PM. Business at the Performing. Devised to be a management, contracts, marketing & promotion. Julian Armour, Linda Lubat and other panelists: William Littler, moderator. Metro Hall Council Chamber, 55 John St. 416-365-9584. $750.00 and RCPA members, $650.00 members.

**November 27 7:30:** Toronto Early Music Centre. Vocal Choir. Recital/Rehearsal reading of early choral music. Ability to read music desirable but not essential. 18 Crescent Rd. 416-820-5025. $15 to members.

**November 30 2:00:** Shantil. Music to Modern Fusion. KF Star Workshop. U of T Medical Sciences Bldg., 1 King’s College Circle. 416-966-8842. $48 or $6 with concert ticket purchase (see daily listings).

**December 1 11:30:** Toronto Early Music Players’ Organization. Christmas Music. You Don’t Have to Know David He*man, director, Lassus United Church, 49 Bloor Ave. 700 members.

**December 2 2:00:** Toronto Early Music Centre. Vocal Choir. Recital/Rehearsal reading of early choral music. Ability to read music desirable but not essential. 18 Crescent Rd. 416-820-5025. $15 to members.

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These two fine new discs from the enterprising Montreal-based ATMA label feature Canadian soprano Suzie LeBlanc singing music from the baroque.

The Wigmore Hall: "Ay que Si! is a lovely collection of secular songs from seventeenth century Spain. Drawing on traditional dance rhythms and folk melodies, they cover a broad range of extravagant emotions. LeBlanc is enchanting here. With her expressive colouring and ornamentation, she is as persuasive in this repertoire as the great Spanish soprano Montserrat Figueras. Nuanced and idiomatic, she conveys the cynical disillusionment of José Martin's rhapsodic No pien de Menguilla ya ("Do not think, Menguilla, that I die for your eyes; I have been a fool until now, and I shall be one no longer") and poignant despair of Juan Hidalgo's mesmerizing Esperar ("To hope, to feel, to die, to adore... ").

The musicians of Les Voix Humaines provide vivid support, with especially effective contributions from the guitar of Stephen Stubbs and Spanish harp of Maxine Esland. Along with instrumental Spanish baroque dances, they include a contemporary dance from Cuba, which shows how these distinctive rhythms have endured and migrated.

In Handel: Love Duets Canadian countertenor Daniel Taylor joins LeBlanc in a well-chosen programme of solo arias and duets from Handel operas. The solos include an exquisite Cara sposa from Taylor, and a thrilling Da tempesta from

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LeBlanc, but it is the four duets that make this disc so compelling. They include some of Handel’s most passionate vocal writing. The joyful Caro! Bella! and Scherzando sul tuo volo sparkle with stylish ornaments and phrasing, while in the heart-breaking Io t’abbraccio the vocal lines interweave to create entrancing harmonies.

Taylor and LeBlanc are ideally matched. Strikingly different in timbre, though close in tessitura, their voices blend magnificently. LeBlanc shapes each note and phrase beautifully, suggesting layers of meaning. In the coloratura passages she is refreshingly light, bright and focused. Taylor is masterful at creating psychological portraits, and constantly reminds us, with his richly expressive tone and breathtaking long lines, that, in Handel, love is never what it seems.

Pamela Margles

Concert notes: Sacie LeBlanc gives a recital with Stephen Stubbs and Alexander Weinmann for The Toronto Consort on Nov. 8 & 9. Daniel Taylor sings works by Tovener and Haszis with The Elmer Iseler Singers, Amadeus Choir and Tafelmusik under conductor Lydia Adams at St. Michael’s Cathedral on Tuesday, November 19. December 6 at 7:30 Taylor is featured in The Elmer Iseler Singers’ production of Handel’s Messiah at St. James’ Cathedral. LeBlanc sings with Red Priest on Tuesday, Jan. 23 at 8:00 at the Glenn Gould Studio. Taylor and LeBlanc perform in Bach’s Mass in b minor with the Toronto Mendelssohn Choir under conductor Noel Edison on April 19 at St. James’ Cathedral.

Solo pour la flute traversière

Barthold Kuijken

Accent ACC 20144

Baroque composers had a remarkable ability to write polyphony for a solo voice, melodic instrument. The best known examples of this art, of course, the unaccompanied sonatas and partitas of J.S. Bach for violin and his suites for 'cello. One can “double-stop” on stringed instruments and get some harmony, but not on wind instruments. It requires great skill on the baroque flute to do the required bouncing around between melodic lines to get a real polyphonic effect. Barthold Kuijken, using four different period instruments in this recording, is a player who can do this and more.

The Bach Solo pour la flute traversière, BWV 1013 is familiar in style. Broken chords, alternating melodic lines (“fake polyphony”), and chords written into the themes are the devices, but it’s all wonderful music that emerges from the compositional trickery. Bach was probably influenced by the orchestra at the Dresden court where the famous French flautist, Buffardin, was resident along with his young student, Quantz. Perhaps that is why BWV 1013 has a French title in the manuscript.

Another member of the Dresden court was the great lutenist, Leopold Weiss. Following on a precedent set by Quantz, Kuijken has arranged a suite of Weiss’ lute pieces for solo flute.

The other tracks include: Vivaldi Springtime (arranged for flute solo by Jean-Jacques Rousseau); C.P.E. Bach - three movements: Poco adagio (mysterious), Allegro (sounds like dad); and Allegro (almost romantic); three pieces by Hétete and finally, a fun-filled set of variations on a charmingly pastoral theme by Fischer.

Den Gial Concert note: Baroque Music beside the Grange presents Barthold Kuijken in a gala solo recital at Trinity-St. Paul’s on November 10, at 7:30.

Solo pour la flute traversière

Schubert - Zukerman

National Arts Centre Orchestra; Pinchas Zukerman

CBC SMCD 5221

At the age of eighteen, Franz Schubert composed two symphonies on this disc. This repertoire gives us the impression of a happy and carefree young lad, quite in contrast to the dark Erkönig, composed in the same year. Both of these symphonies contrast a melody and lyricism reminiscent of Mozart, with the more tumultuous passages found in the symphonies of Beethoven. For example, in Symphony No.3 in D major, the winds and horns begin a lively jaunt, which is then taken up robustly by the strings. Similarly, in Symphony No.2 in Bb major, the music begins with sounds reminiscent of birds in the forest, but quickly turns to a thunderous allegro vivace.

The second movements of these two symphonies are sweet and tuneful in the second symphony set as theme and variations, in the third light as air dance rhythms. While both the third movements are titled “minuets”, they have the peasant-like qualities of the landler, sandwiching trio sections light and melodic. In both finales, Pinchas Zukerman takes the reins of an orchestra that flies along at a brilliant and breath-taking pace.

Also featured on this CD is another youthful Schubert composition: the Rondo in A major for violin and orchestra. Zukerman performs this bright, exuberant and playful piece beautifully, with solid accompaniment from this classical-sized orchestra. Delightful, melodic, and joyful music to take sweet pleasure in!

Dianne Wells

Concert note: Pinchas Zukerman and the NACO perform Schubert’s Symphony No.3. Beethoven’s Violin Concerto and a new work for violin and orchestra. Zukerman performs this work many times. It is the most interesting of the lot. By a close study of Schubert’s own works and Schubert’s other Mozart compositions his compositional quirks have been identified and replaced with cadences more typical of Mozart. Sections of Mozart’s Mass in C-Minor were used as guides. The result still sounds quite familiar to those of us who have heard and sung this work many times.

This is a live recording but the balance between the various voices and instrumental sections is excellent. What comes through is the intensity of the uncut, unedited, straight through - beginning to end, emotional impact that makes this performance astonishing. The date was 20 September 2001 and it is clear that the tragedy of September 11th was a powerful influence here.

The soloists: Karina Gauvin, Marie-Nicole Lemieux, John Tessier, and Nathan Berg are all at their best. The La Chapelle de Québec is substantial without any heaviness (aided by the lighter or-

There is another recording of the Le1vi~ revision with Martin Pearlman’s Boston Baroque (Telarc CD-80410). The Les Violons performance is more subtle, more sensitive and clearer. My biggest problem with this work is that performances tend to get muddy. Labadie has wonderful control over the ensemble, from delicate to intense. This is a remarkable performance of a familiar work in a new revision that keeps its roots in the past and gives us solace in the present.

Den Ciul

Concert note: Bernard Labadie conducts the Toronto Symphony in an all-Mozart program with baritone Russell Braun at Roy Thomson Hall on November 21 and 23 and at the George Weston Recital Hall on the afternoon of November 24.

Fritz Kreisler

James Ehnes; Eduard Laurel Analekta Fleur de lys FL 23159

Fritz Kreisler was one of the greatest violinists of the twentieth century, and he wrote these delightful works to provide repertoire for his hugely popular recitals. When he died in 1962, he left many extraordinary recordings which testify to the sophisticated style that Memlin described as “subtle emphasis, innuendo, dropped hints”.

Canadian violinist James Ehnes brings his own considerable elegance to these much-recorded works. He has a full arsenal of colourful bow-strokes and a thrilling range of vibrato. His subtle touch gives an unaffected naturalness to the dazzling technical demands. Above all, he has the glowing sound that Kreisler treasured. Ehnes is incisive in the fearsome cadenza of Kreisler’s arrangement of Tartini’s The Devil’s Trill, and smooth in the lyrical double stops of Caprice viennois. He includes original compositions like the much loved and often recorded, Liebesfreud and Liebesleid, as well as works written “in the style of” various baroque composers. He comes up with a few unusual items, including the thrilling duet, for Kreisler (who didn’t have much use for modernism), harmonically adventurous Rectificativo and Scherzo for violin solo. In homage to Kreisler’s own abilities as a pianist, he includes his own performance of Petite Valse for piano solo.

Eduard Laurel provides very fine piano accompaniment. Booklet notes by the ubiquitous Jacques-André Houle are excellent, and Analekta’s sound is clear and focused.

Pamela Margles

Concert notes: James Ehnes performed at 925 Danforth Ave. (416) 461-0635

www.thewholenote.com
forms with Amici at the Glenn Gould Studio on Friday, November 22 at 8:00. He will also perform the Saint-Saens Concerto No. 3 with the Quebec Symphony Orchestra under Yo-Yo Ma on Wednesday April 9 at Roy Thomson Hall.

NEW RELEASES

Flying Solo
Jens Lindemann
Marquis Classics CDC 81295-2B

Jens Lindemann is an extraordinary player who enjoys an international career as a soloist. He served for five years as lead trumpet of the Canadian Brass and has appeared with ensembles from Rotterdam to Buenos Aires, via Warsaw and Seoul and New York City. He has performed with the Toronto Symphony under Jukka-Pekka Saraste and has wowed 40,000 enthusiastic concertgoers at The Last Night of the Proms. Flying Solo features 22 tracks beginning with Debussy’s Girl with the Flaxen Hair in Lindemann’s ethereal transcription for piccolo trumpet. His accompanist here, as on most of the selections, is wife Jennifer Snow, head of pedagogy at the Glenn Gould Professional School in Toronto and visiting associate professor at UCLA.

The second track, Fats Waller’s Handful of Keys, surely must be as fun to play as it is to listen to. Brad Ellis, at the piano for this one and five other tracks, shares Jens’ enthusiasm.

The album runs the gamut of emotions and styles from Amazing Grace, Danny Boy, Nature Boy, and The Irish Washerwoman to the final track, Play That Funky Music. The latter is arranged for multi-tracking of four trumpet parts plus euphonium. It’s a hoot (or should that be a tooot?).

Initially I thought that I couldn’t sit through the whole album. I did and I enjoyed it. Marquis is an independent label based in Toronto, with international distribution through EMI. While it does not have the largest catalogue around, each album has persuasive artistic reasons to be heard. Check them out.

Bruce Surtees

Graupner: Musique instrumentale et vocal, Vol.1
L’Ensemble des Idées heureuses; Geneviève Soly
Analekta FL 23162

Christoph Graupner (1683-1760) is probably best known for turning down the prestigious job of Cantor at St. Thomas’s in Leipzig (a position that was eventually offered to Johann Sebastian Bach). He has remained in relative obscurity since then, but Montreal harpsichordist Genevieve Soly is doing her best to change that.

In this first volume of a complete-works project, there are several fine examples of his writing talent. Certainly one of the highlights is bassoonist Mathieu Lussier’s fun, frolicking performance in the Concerto for bassoon in which his pungent tone and momentum drive the Vivaldi-esque final movement.

Although only 17 are published today, the program notes mention that beginning with his posting in Darmstadt Graupner composed 1,418 cantatas in all. In Cantate Ach Gott und Herr, soprano Ingrid Schmithüsen’s articulate lyrical singing clearly communicates the text and Graupner’s musical message although her discomfort with high notes is occasionally evident. In excerpts from the opera, Dido, Königin von Carthage, there are many dramatic opportunities but Schmithüsen doesn’t always take advantage of them.

While Graupner’s Sonata per Cembalo e Violino, is charming but relatively uneventful, it provides the vehicle by which we hear the delightful musical partnership of Soly and violinist Helene Plouffe. The rhythmic vitality and unity of the ensemble’s strings in the Sonata a quattro tantalize the listener’s ear, and the Concerto for recorder features the expressive and playful soloist Natalie Michaud.

Historical notes, lyrics and translations, and background information, all offer excellent insight into this ongoing project.

Frank T. Nakashima

Concert note: On November 10 at 1:00 the Jeunesse Musicales of Ontario and Harbourfront Centre

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Sax Summit
Phil Dwyer w/Blake; Perry; Murley; Rieu; Ryga; White; Eisenman; Swainson; Clarke
CBC Records TRCD 3001

The danger in any “All Star” jazz session is that the whole exercise can turn into a self-indulgent display of one-upmanship. This is certainly NOT the case with the Sax Summit CD.

This disc presents seven excellent Canadian saxophonists: Phil Dwyer (tenor, soprano and music direction), Seamus Blake (tenor), P.J. Perry (alto), Mike Murley (tenor and soprano), Yannick Rieu (tenor), Campbell Ryga (alto), and Perry White (baritone). The recording was done during a live concert at Glenn Gould Studio in Toronto in January of 2001. Each musician has room to stretch out and strut his stuff, but the resulting improvisations are more akin to interesting conversations, rather than clashes of ego.

The ten tunes presented on the CD include such jam session classics as Blues Up and Down, Body & Soul, My Favorite Things, Work Song and Billie’s Bounce. Dwyer contributes his arranging skills and his own tune Appearing Nightly to the recording. The arrangements (necessary with ten musicians) are excellent. The balance between solo room and ensemble passages is just right.

I highly recommend this disc - it’s unlikely you’ll ever get a chance to hear this combination of players live any time soon. That is unless there’s a Sax Summit Two disc in the works.

In the meantime, I’m going to put on Blues Up & Down and revel in the glorious sound of four of the best tenor players on the jazz scene today.

Merlin Williams

Concert note: Deleone White Gallery’s Now’s the Time Jazz Series features Mike Murley & Dave Occhipinti, Nov 3 at 2:00 and the Earl Seymour Memorial Saxophone Quartet with Phil Dwyer, Perry White, John Johnson & David French, Dec 1 at 2:00. U of T Faculty of Music presents Up Close and Personal with the Faculty Saxophone Quartet, Nov 27, 12:10 in Walter Hall.

WORTH REPEATING

The Music of Victor Schertzinger, Hoagy Carmichael and Vincent Youmans
Robert Farnon and his Orchestra: Johnston Singers
Vocalion CDLK 4100

One listen to any of the 23 tracks will inform you that this is a re-issue. No because of the sound which is good British mono, but because they don’t play that way anymore, nor much of this repertoire neither. For those who enjoyed the best of these three American composers of the 20’s and 30’s, listening to this disc is like going to heaven. Really!

It’s a long time since you’ve heard any of these once ubiquitous tunes played with such unerring style and élan: The Fleet’s In, Dream Love, Marcheita, One Night of Love, Tangere and others written by Victor Schertzinger (1880-1941). Or these treasures by Hoagy Carmichael (1899-1981): Stardust, Little Old Lady, Georgia on my Mind, and One Morning in May. Vincent Youmans’ (1898-1946) extensive output included Tea for Two, Without a Song, Orchids in the Moonlight, Time on My Hands, and the dance that helped put Astaire and Rogers (Fred and Ginger, that is) onto the movie marques, The Carioca.

Robert Farnon, born in Toronto in 1917, took the Canadian Band of the Allied Expeditionary Forces to England in 1944. After associations with many famous bands of the era he built his own orchestra. Acclaimed by his peers, everyone but everyone wanted him behind them. His arrangements were the ultimate in sophistication and his many British Decca recordings were best sellers.

The 23 tracks selected for this CD date from 1951/52. The ensemble and the arrangements are almost unique. Happily, Vocalion has five other Farnon discs.

Bruce Surtees

INDIE LIST

Romantic Gems
Christina Petrowska Quilico
Welsprings Productions
(Independent)

The music on this disc is like a refreshing spring breeze through an open window. Petrowska Quilico plays with an enviable range and encompassing a wide range of the genre. The oldest composer represented is Josef Kosovits (1750-1824), with Nikolay Ratanov (1908-1990) being the most recent. Well-known heavyweights such as Lizst, Nielsen and Rachmaninoff are included.

Petrowska Quilico’s pianistic skill is nicely complimented by the benign sound of CBC’s Glenn Gould Studio and one of its Steinway D-274’s. A slight trace of low-frequency thump, an unfortunate tendency in sessions with closely miked pianos on wood floors, is noticeable in Grondahl’s Summer Song, Op 45, No. 3. Overall, though, producer Michael Coghlan has done an excellent job.

The five-panel insert has notes by scholar William Westcott, spreading over all the panels. Graphic designer Adriana Dossena has superimposed Westcott’s text over a background comprised of a greyed-out enlarged fragment of the cover drawing, a work created by the pianist herself.

The recording is dedicated to the pianist’s late husband, baritone Louis Quilico. Photos of the couple in happier times are included in the insert.

This disc brings much enjoyment and would be an excellent choice for a Christmas gift.

John S. Gray

Editor’s note: Christina Petrowska Quilico will perform Pierre Boulez’ First Sonata at the presentation of the International Glenn Gould Prize to Mr. Boulez on November 24 (by invitation only). Later this month Welspringe will release “Gems with

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an Edge", a re-issue of Petrowska Quilico's 1970 recordings of works by Messiaen, Boulez, Brégent, Davudovsky and Coulombe Saint-Marcouf.

**DISCS OF THE MONTH**

November is New Music Month

Canadian Composer Portraits

Violet Archer
Centrediscs CMCCCD 8502

Jean Papineau-Couture
Centrediscs CMCCCD 8602

Oskar Morawetz
Centrediscs CMCCDD 8702

Malcolm Forsyth
Centrediscs CMCCCD 8802

R. Murray Schafer
Centrediscs CMCCCD 8902

This month the Canadian Music Centre will launch the second installment of its Canadian Composer Portraits series produced in conjunction with the CBC and funded by the Canada Council and Canadian Heritage. As with the first set of offerings (reviewed in the July/August 2002 issue of WholeNote) each of these five portraits includes an hour-long radio documentary about the composer and an additional disc featuring three or four major works in their entirety.

Afficionados of the music of R. Murray Schafer will be pleased to know that they no longer have to commit to an eight-day wilderness adventure to get at least a taste of the final installment of the Patria series. For the past ten years Schafer and his "wolves", a group of dedicated participants now numbering about 75, have been creating a ritual musical drama each summer in the wilderness of the Haliburton Forest and Wildlife Reserve entitled And Wolf Shall Inherit the Moon. This epilogue to the series of ten music-theatre works, created in a variety of site-specific venues, has previously only been accessible to those who were willing to dedicate a week of their summer (and every subsequent summer) to the work's creation. Schafer feels that "If Wolf/Music went into a concert hall it ... would wither before the concentration of listeners." He has however allowed a CBC recording team to attend the process and record some selected musical pieces from the wilderness experience.

Violet Archer is well represented by the cantata The Bell, dating from 1949, the Sinfonietta of 1968 and the String Quartet No. 3 from 1981, a stunning work which, forty years after the fact, still shows the influence of her formative teacher Bela Bartok. The disc also includes the Piano Trio No. 2 from 1957, but the trio, in this same performance, is already available on a compact disc distributed by the Canadian Music Centre. Surely Archer would have been much better served by the inclusion of Evocations (1987) for 2 pianos and orchestra, a work that was the pride of her later years.

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Jean Papineau-Couture, the dean of Quebec composers, died two years ago at the age of 85. He composed actively until the last decade of his life but you wouldn’t know it from this collection which ends with a 1968 setting of a text by Saint-Denis Garneau commissioned by the Biennial Festival of Contemporary Music of Zagreb, Yugoslavia. However, one of the true highlights of this series is the premiere recording of the Concerto pour violon et orchestre de chambre (1951-52) in a sparkling performance by Victor Schulz with the CBC Vancouver Orchestra under Mario Bernardi. The previously unavailable work is an outstanding example of Papineau-Couture’s early creative output and his personalization of the influence of Stravinsky through his teacher Nadia Boulanger. In the documentary we hear much talk of Clair-Obscure, a 1986 concerto for contrabassoon, double bass and orchestra, an intriguing work which I dearly wish we were offered the opportunity to actually hear. As it is, we are left having to turn to another Centrediscs recording (CMCCD 6499) which offers chamber works from the years 1968-1982.

Oskar Morawetz, a Czech-born Canadian whose Romantic voice we are told is directly descended from Dvorak and Janacek, fairs a little better, with works spanning the years 1968 to 1991. Gianetta Baril’s performance of the Concerto for Harp and Chamber Orchestra (1976), written for the Guelph Spring Festival, and the String Quartet No. 5, “Tribute to W.A. Mozart” (1991), commissioned by the Glory of Mozart Festival for the Oxford String Quartet’s final public performance, are particularly good examples of his craft.

The youngest in this crop of senior composers is Malcolm Forsyth, who was born in South Africa in 1936. He is represented by Sagittarius (Concerto Grosso No. 1), written for the Canadian Brass in 1975, and Atavoskwen, Suite for Orchestra from 1984. Also included is the 1987 Concerto for Trumpet and Orchestra, but the same performance is currently being offered for sale on another disc at the Canadian Music Centre’s website for $6 (SMCD 5130). This is a composer who is still very active, yet we are offered nothing produced in the past 15 years. I have some misgivings about things that were not included in these packages—the music as stated above—and some quibbles with the content of the documentaries—was it really necessary to begin Violet Archer’s portrait with three people telling us how tiny she was? I also wish there was more documentation in the booklets about who is speaking and when in the documentaries. They obviously draw extensively on archival interviews and it gets a little surreal to hear long-dead people speaking without any indication that we are not in the present. These issues aside, I feel that these Canadian Composer Portraits are an invaluable contribution to our cultural heritage. They also provide hours of wonderful listening.

David Oles

Editor’s note: Although not available in time for this review, the CBC will once again issue a companion set to accompany the portraits with an additional hour of the more “listener friendly” music of each of the composers mentioned above.

Harp and Chamber Orchestra

The vocal writing is reminiscent of Berg or Strauss. The orchestra depicts the many climaxes of the storm. This is extraordinary writing showing the composer has command of a wide range of colours and expression.

Recorded live at the Théâtre du Châtelet in Paris, this is featured as part of a Naxos cycle entitled 21st Century Classics. 60th Parallel is thought provoking. It is an intellectual masterpiece that will set the standard for opera in the 21st century.

Kevin Mallon

Orbiting Garden

Joseph Petric

Centrediscs CMCCD 7802

His music has been performed widely, notably under Boulez with the Chicago Symphony, and he has served as composer in residence with the Orchestre de Paris, who perform on this CD. The 60th Parallel is a large-scale collaboration between music, libretto and theatre. The story has many layers: passengers stuck inside an airport while a storm rages, two murders, a love story, a man hunt and Einstein’s brain going about in a jar! The airport represents a fixed, enclosed space—a haven of safety from the storm. Things happen slowly, and seem to have no purpose. The words between the characters are often banal—the type that strangers stick to when they’re lost or uncomfortable. This is the musical equivalent of the writings of Samuel Beckett.

The vocal writing is reminiscent of Berg or Strauss. The orchestra depicts the many climaxes of the storm. This is extraordinary writing showing the composer has command of a wide range of colours and expression.

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Kevin Mallon

Orbiting Garden

Joseph Petric

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Available at select record stores across Canada, or through the Canadian Music Centre Distribution Service, 20 St. Joseph Street, Toronto, ON, M4Y 2J9
This new release from Centrediscs proffers samples of the abundant harvest of Canadian music accordionist Joseph Petric has cultivated over the course of his career. Since his first commission in 1977 (from yours truly), he has enhanced the international accordion repertoire with over a hundred new works.

The pop-like opening title track by Christos Hatzis seems more of a busy zoo than a tranquil garden, with the accordion countering a tootering canus firmus to a garish array of synthesized orchestral textures. Alcides Lanza’s approach to the electronic component of his Arghanum V is simpler and subtler, and his idiomatic writing for the accordion is fully integral to the discourse.

Micheline Roi strikes a judicious, highly effective balance between the harmonic and melodic strengths of the instrument in her solo work fondly, through the madness breathing. Tomas Dusatko’s Diastema for viola, accordion and percussion features Toronto violist Doug Perry in an intriguing alchemy of archaic and modern influences.

Serge Arcuri’s jumpy Bardonoon offers a pleasant acoustic excursion in rondo form and flows quite nicely into the late Norman Symonds’ masterful El Duo, which delivers the energy Arcuri promises but never quite delivers. Symonds’ artful collocaly draws superb ensemble playing from both Petric and master marimbist Bob Becker.

My only caveat concerning this disc involves the liner notes, which fail to address the programmatic element of Ms. Roi’s work, the role of improvisation in the Dusatko, or any technical aspects of the electroacoustic works.

John Cage: Litany for the Whale
Theatre of Voices w/Terry Riley;
Paul Hillier
Harmonia Mundi 907187

Paul Hillier and his American ensemble, Theatre of Voices, have straddled the world of early and contemporary music since they first began performing in 1990 and have previously released two discs of music by Arvo Pärt. Now Hillier has assembled a disc of John Cage vocal pieces, the first in a potential “Modern American Composers” series on Harmonia Mundi.

What the excellent Litany for the Whale offers is Cage filtered through Hillier, which is exactly what the composer would have liked. Still it is a bit unnerving to hear such ecclesiastical modernity. The CD opens with the 25-minute title track, a spacious and spare 5-note requiem, mesmerizingly sung by tenors Alan Bennett and Paul Elliot. The rest of the disc is linked by an undulating three-note melody that practically (and intentionally) becomes plainchant when sung by Hillier and others. The familiar folksiness of Wonderful Widow of Eighteen Springs and Experiences No. 2 becomes something altogether different. In the

FREAK: A fleck or streak of colour. A thing or occurrence that is markedly unusual or irregular. An abnormally formed organism, especially a person or animal regarded as a curiosity or monstrosity. A sudden capricious turn of mind; a whim. A nonconformist person, especially
a member of a counterculture.

Walter Boudreau is a freak. Not because of his careful rejection of superficial composerly posturing. Not because of those damned red shoes, the sunglasses and short-panted chicken legs on the cover, and not because of the title logo that looks as though it could have been lifted from a roadside Steak House. It’s because in this eclectic, spirited collection of compositions spanning the period between 1978 and 1991, he so skillfully and shamelessly revels in his convoluted cultural lineage.

His studied reconciliation of European art music rhetoric, and the confrontation of weighty religious symbolism in a distant, agnostic context make for complicated and frictional subject-matter, yet Boudreau approaches them with commitment and sincerity. The results are difficult, sometimes beguiling, and simultaneously vivid, animated, and engaging.

The “problem” is that identifying these topics and their successful involvement in his work prominently weaves the composer into the fabric of post-1960’s Quebec musical life. As a result, the four pieces on this recording resonate with many of the influences and issues of the time and place, making Boudreau not freakish, eccentric, or irregular at all, but considerably aware, museful, and reflective.

Paul Steenhuisen

Alexina Louie – Music for a Thousand Autumns
Various artists
Centrediscs CMCCD 7902

This disc is an excellent cross-section of chamber works by Alexina Louie. Composed over the last two decades, the four pieces on this disc open a wide window on this Toronto composer’s mysterious and evocative world – at times delicate and subtle, at others harsh and brutal.

At her best, Louie works a kind of magic. The piano quintet Music from Night’s Edge is a beautiful piece, filled with a kind of fleeting lyricism, lush textures and even a touch of whimsy. Music for A Thousand Autumns for twelve players is also a fascinating composition – all trilling woodwinds, slithering strings and jangling percussion.

But at times Louie’s preoccupation with orchestration seems to get the better of her. In Demon Gate has an annoying way of co-existing alongside some of her richest music: the beginning of her string quartet Denouement is dynamic and engaging, but by its end it has grown rather sparse.

Two of these compositions, Music from Night’s Edge and Denouement, feature the Accordes String quartet (in the first work they are joined by pianist Lydia Wong). Here, playing is balanced and sensitive, although the performers might have “dug in” a bit more at times. The members of Toronto’s Esprit Orchestra, performing the other two pieces, are not so shy. Under the direction of Louie’s husband, Alex Pauk, they offer bold, dramatic interpretations.

Bravo to Centrediscs for this well produced, well programmed recording!

Colin Earock

The Modern Cello: Nocturnal Dances of Don Juan Quixote
I Musici de Montréal
Yuli Turovsky, cello/director
Chandos CHAN 9973

This, the fortieth release from cellist Yuri Turovsky’s excellent string
I Musici de Montreal, features the veteran ensemble lavishly enhanced with winds, brass, percussion, organ and cimbalon in a program of twentieth century music which can scarcely be called modern.

It opens with a high-powered performance of Leonard Bernstein's sprawling Three Meditations for cello and orchestra, based on material culled from the composer's problematic Mass of 1971. Try as he might, Bernstein can't seem to escape the Tchaikovskian yoke of the two-bar phrase followed by a modulation, though it must be said that those phrases are nonetheless memorable ones which Turovsky conveys with great emotion.

The major triumph of this disc is unquestionably Finnish composer Aulis Sallinen's joyful, effervescent and extremely infectious Nocturnal Dances of Don Juan Quixote for cello and strings. There is never a dull moment in this mad Tango of phantasmagoric proportions, which Turovsky dispatches with transcendent virtuosity.

Paul Hindemith's Trauermusik, composed overnight in response to the death of King George V, is best known in the version for viola and strings. Judging by the extremely overwrought interpretation this work receives here I'm not convinced that peaching this particular fowl was worth the effort. Béla Bartók's folkloristic Rhapsody No. 1 (originally for violin) seems far better suited to Turovsky's fiery temperament and characteristically brusque, penetrating timbre.

Chandos' highly processed sound offers an idealized perspective of the orchestra, placing the cello so commandingly to the fore that Turovsky's constant respirations become annoyingly audible.

Daniel Foley

Shostakovich/Schnittke: Piano Quintets
Vermeer Quartet; Boris Berman
Naxos 8.554830

Last month Naxos, the "little company that could", celebrated the 15th anniversary of its founding and owner Klaus Heymann was in Toronto for a reception at the Gardiner Museum of Ceramic Art. I had been aware that the label features a number of local artists (Aradia, Amici, Martin Beaver and Judy Loman to name but a few) but had not realized that thanks to producers Norbert Kraft and Bonnie Silver and the suitability of Toronto venues, many Naxos chamber recordings are done here even when foreign artists are involved.

One such suitable location is of course Glenn Gould Studio and it was there that respected American ensemble the Vermeer Quartet met with renowned pianist Boris Berman to record two classic works of the 20th century repertoire. The Shostakovich Piano Quintet was written in 1940. This work is not without its dark moments, but the rollicking scherzo and playful finale are among the most joyous movements in the Shostakovich canon and they receive a boisterous performance here.

In contrast to this Alfred Schnittke's Piano Quintet is a very sombre work. It was begun in 1972 after the death of the composer's mother. It was then set aside for three years until, following the death of Shostakovich, Schnittke returned to finish this funereal work. But rather than morose this is a quietly beautiful composition that resonates hauntingly in the marvelous acoustic of Glenn Gould Studio.

David Olds

Concert note: On November 28 Mark Fewer and Peter Longworth will perform Schnittke's Violin Sonata No. 1 at the Royal Conservatory of Music.
TSO Fall Concert
Highlights

November 2002 Selected concerts

**Martha Argerich & Oscar Peterson**
Sir Andrew Davis, conductor
Martha Argerich, piano
**The Oscar Peterson Trio**

Wagner: Prelude to *Die Meistersinger*
Prokofiev: Piano Concerto No. 3
Jazz set by The Oscar Peterson Trio

November 8 at 8 pm

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**Rapsodie espagnole**
Victor Feldbrill, conductor
Maria Anissovetes, violin
Cary Ebli, English horn

Kabalevsky: Overture to *Colas Breugnon*
Mozart: Violin Concerto No. 3 in G Major, K.216
Applebaum: Five Snapshots for English Horn and Strings
Ravel: *Rapsodie espagnole*

November 9 at 7 pm
November 10 at 3 pm

**Shostakovich & Prokofiev**
Gianandrea Noseda, conductor
Enrico Dindo, cello

Respighi: Ancient Airs and Dances, Suite No. 3
Shostakovich: Cello Concerto No. 1
Prokofiev: Symphony No. 5

November 13 & 14 at 8 pm

**The Planets**
Christopher Seaman, conductor
Cary Ebli, English horn
Judy Loman, harp
**Women of the Amadeus Choir**

Elgar: Cockaigne Overture
Brian Cherney: *La Princesse jointaine* (CBC commission/world première)
Holst: *The Planets*

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Il Trovatore
Verdi
Apr. 26, 27(m) & 29, May 1 & 3, 2003
(Apr. 24, Student performance)

Nikola Šubić Zrinjski
Zag (Traditional Croatian National Opera)
Oct. 5, 6(m), 8, 10 & 12, 2002
(Oct. 4, Student performance)

Night of a Thousand Stars
(Comedy, Song and Christmas)
December 13 & 14, 2002 8pm

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January 31 & February 1, 2003 8pm

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